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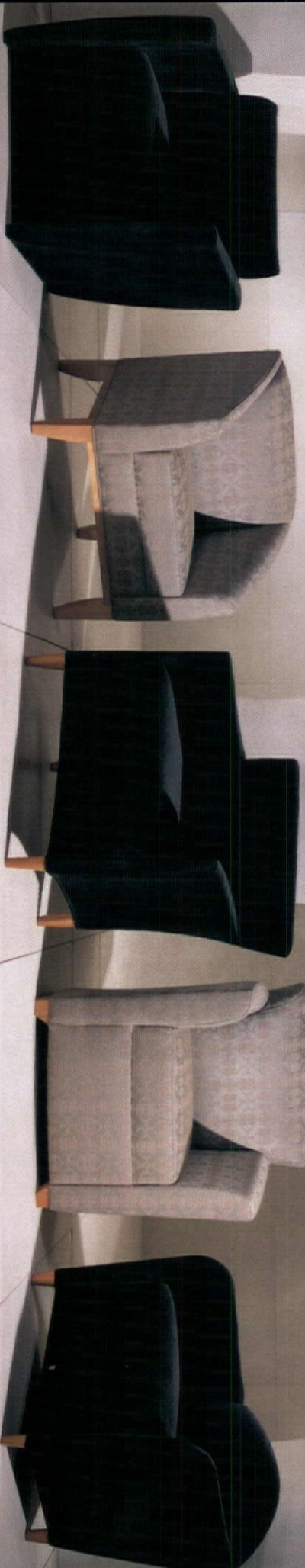
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Cover Photo: Corridor detail at the law firm of Howrey & Simon, Washington, D.C. Photograph by Jon Miller/Hedrich-Blessing.



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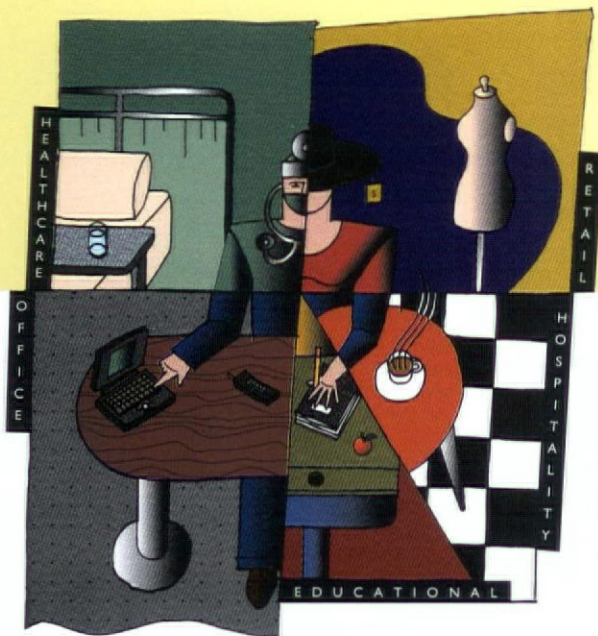
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# EDITORIAL

## Identity Crisis

On January 12, 1994, the slightest of tremors was registered at IBM's sprawling Armonk, N.Y., headquarters, a classic example of International Style Modernism designed by Skidmore, Owings & Merrill with an addition by I.M. Pei. No, the well-manicured hill on which the 400,000-sq. ft. facility rests never moved. But the building had suddenly been put "into play," as Wall Street likes to say, its future made as tenuous as that of its famous occupant. Gerald M. Czarnecki, senior vice president of human resources and administration, told the *New York Times* that, "Our view of corporate headquarters is that there should be as little of it as possible. There are no sacred cows anymore, and that includes Armonk.... The big building on the hill is more and more a thing of the past." Words like these should make some architects and interior designers feel the tremors too.

There is more at stake here than just the breakup of corporate America's invincible "battleship" headquarters, which are still being built and occupied by such *Fortune 1000* companies as Sears, Roebuck in Hoffman Estates, Ill., GT&E in Dallas, and Merck in Whitehouse Station, N.J. Longstanding covenants between major organizations in our society and their constituents—including the sacred cows IBM is so ready to skewer—are dissolving right before our eyes. As businesses and institutions restructure themselves for global competition, reduced funding or new goals, many are abandoning individuals and families who may never enjoy such paternal and enduring relationships again. If this sounds exaggerated, listen to 20- and 30-year veterans describe their dismissals from *Fortune 1000* companies like a death in the family.

Why are organizations disappointing us? Perhaps they are succumbing to new economic rules that alter their missions. Perhaps they have lost their zeal. Perhaps their constituents want and expect too much of them. In any event, the American people have seen scores of cultural

icons becoming thoroughly discredited in recent years, even as the facilities that house them lose much of their meaning for insiders and outsiders alike. You don't have to look far to find office, retail, hospital, school or hotel interiors that nobody ever cares for.

Does this leave a vacuum—a wholesale identity crisis—that our fellow citizens are trying to fill? Why did a recent poll by *Time* magazine reveal that 69% of Americans actually believe in angels? Why are so many Americans establishing or joining grass-roots volunteer organizations and communities of special interest, as well as turning to government to get things done? Why has there been a surge of membership between 1965-1989 in such established faiths as Catholicism (+23%), Southern Baptist (+38%), Seventh Day Adventist (+92%) and Mormon Church (+133%)? Why did a solid 55% of the U.S. voting age population head for the polls in the Clinton-Bush-Perot Presidential election?

Needless to say, architects and interior designers cannot restore a plausible sense of identity to the facilities of organizations that neither have one nor deserve one. But we owe it to our clients to try to create environments that make every effort to grow out of the cultures that will use them. There is a hunger for meaning in everyday life that people are increasingly going to such places as DisneyWorld, Las Vegas and even cyberspace to satisfy.

Surely architecture and interior design can do better than that. What would happen if we learned more about the occupants of the spaces we build for our clients—and their culture, their history and their existing surroundings? Granted, persuading clients and occupants to participate in facility planning can be difficult and even impossible at times. But if we succeed, we could inform our design with symbolic acknowledgement of the wondrous worlds our clients want to know and believe in. Namely, their own. ☺

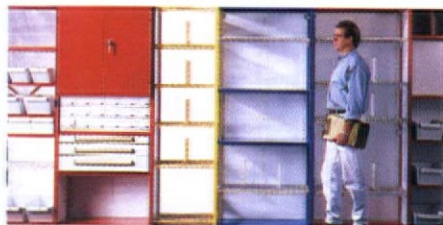


*Roger Yee*

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## InterPlan Advisory Board Announced

**New York** - Hank deCilla, executive director of Designer's Saturday Inc., and Carrie Enfield, publishing director of the Commercial Design Network, have announced the formation of the InterPlan Conference Advisory Board for the 1994 InterPlan, The New Designer's Saturday, to be held September 27-29, 1994, at the Jacob K. Javits Convention Center in New York.

Board members (in alphabetical order) will include: Douglas Ball, principal, Douglas Ball, Inc.; Franklin Becker, Ph.D., professor and director, International Workplace Studies Program, NYS College of Human Ecology, Cornell University; Stephen Binder, vice president, Corporate Realty Services, Citibank, N.A.; Michael A. Boyle, associate hospital director, William Beaumont Hospital; Howard M. Brandston, FIES, SCIBSE, FIALD, president, H.M. Brandston & Partners, Inc.; Nancy Busnach, manager, real estate & facilities, WellFleet Communications; Jonathan P. Butler, AIA, principal, Butler Rogers Baskett; Richard Carlson, IBD, associate member AIA, principal, Swanke Hayden Connell Architect.

Niels Diffrient, industrial designer; Frank Farrington, AIA, IBD, president, Farrington Design Group; Frank E. Fauble, vice president, interior architecture, Henningson, Durham & Richardson; Margo Grant, managing principal, Gensler and Associates/Architects; Aleta Greenspan, interior designer, US Army Corps of Engineers, Mobile District; Jules G. Horton, FIALD, FIES, Horton Lees Lighting Design Inc.; Gerald M. Hubbard, CFM, IFMA Fellow, director of facilities, Museum of Science and Industry; Michael D. Kelly, Stone Marrassini Patterson; Peter S. Kimmel, president, Peter S. Kimmel & Associates.

Alex K. Lam, director-facility management, Realty Services, Bell Canada; Nila Leiserowitz, ASID, vice president, Perkins & Will; Rani Lueder, president, Humanics ErgoSystems, Inc.; Herbert McLaughlin, principal, Kaplan McLaughlin Diaz; Joyce Saunders, IBD, director, space management & planning, Boston College; Kristie Strasen, principal, Strasen Frost Associates; Adam D. Tihany, president, Adam D. Tihany International Ltd.; Kenneth H. Walker, principal, Retail Options Inc.; David Weisberg, AIA, director, Hirsch/Bedner Associates; Robert Whitehair, director of facilities, Raychem Corporation, and Anthony G. Zulkowski, secretary, facilities acquisition & planning, TIT Hartford Insurance Co.

InterPlan is co-sponsored by Designer's Saturday Inc., the New York-based trade organization of contract furnishings manufacturers, Miller Freeman Inc., a leading trade show producer and the Commercial Design Network publications *Contract Design*, *Facilities Design & Management* and *Architectural Lighting*.

## Happy 25th IBD!

**Chicago** - 1994 marks the silver anniversary of the Institute of Business Designers. Throughout its 25-year history, IBD and its members have continued to be leaders in the profession of commercial interior design. The IBD was established in 1969 because of a growing demand for an organization devoted exclusively to the commercial interior design profession.

The objective of the Institute remains to unite and advance the profession through advocacy, education, networking and public relations. There are currently over 5,300 members, linked through 37 chapters.

During its 25th year, IBD will continue to play a leading role in unification proceedings with the Institute of Store Planners, Council of Federal Interior Designers, International Society of Interior Designers, and Interior Design Educators Council. Special events and projects will take place throughout the year to mark this milestone in the Institute's history.

## Steelcase Buys Manhattan Building

**Grand Rapids, Mich.** - Steelcase, Inc. has purchased the eight-story office building located at 4 Columbus Circle, New York. The building contains 123,500 sq. ft. of office space, including a penthouse. It will be owned and operated as a multi-tenant building by a real estate subsidiary of Steelcase.

"This purchase is an excellent real estate investment in a strategic and prestigious New York City location," said Edward Carr, director of real estate and facilities for Steelcase. Carr notes that the building was cited in 1989 for architectural excellence by the American Institute of Architects. It was designed by Swanke Hayden Connell Architects, a current tenant.

Carr also noted that the building, now 80% occupied, eventually will allow Steelcase to consolidate all its New York showrooms in a single, easy-to-access location. Steelcase intends to honor its ongoing real estate commitments under all existing leases.

## Knoll Not for Sale

**Pittsburgh** - The House that Hans and Florence built is no longer for sale. Michael H. Jordan, Westinghouse Electric Corporation chairman and CEO, announced that the company's New York-based office furnishings subsidiary, The Knoll Group, has been taken off the market. The action is part of an overall Westinghouse plan designed to improve operating performance, strengthen the company's financial position and provide for growth.

According to Jordan, "This decision was made as a result of an upturn in business and confidence in the new Knoll business plan. With a new management team under the leadership of Burton B. Staniar, we expect to strengthen and grow the business, a strategy which will result in greater shareholder value."

## National Wildlife Honors Herman Miller

**Washington, D.C.** - The National Wildlife Federation and its Corporate Conservation Council have presented the 1993 Environmental Achievement Award to J. Kerm Campbell, president and CEO of Herman Miller, Inc. The Zeeland, Mich.-based furniture manufacturer has long promoted sustainable management practices within the furniture industry by working with conservation organizations and industry to develop tropical wood purchasing policies.

It set a precedent in 1990 by becoming the first furniture manufacturer to use only tropical woods obtained from sustained-yield forests. It has also worked with the Tropical Forest Foundation to communicate its environmental policies to design firms and the furniture industry, and with Congress to shape imported timber regulations and increase the value of tropical forests. In addition, the company recycles paper, fabric, foam, plastic bag, corrugated materials and other wastes, and converts 100,000 cubic yards of scrap material into electricity and heat.

"It is clear from these initiatives that Herman Miller is committed to being an exemplary corporate member of the global community and is truly deserving of the 1993 Environmental Award," said Barbara Haas, director of NWF's Corporate Conservation Council.

## Commissions and Awards

**Ewing Cole Cherry Brott**, Philadelphia, has begun an office expansion project at Dow Jones Co.'s Inc. South Brunswick, N.J., facility.

Philadelphia's **AI-FIVE, Inc.** has been selected by Cushman and Wakefield to design the new administrative offices in Philadelphia for Pennsylvania's new Supreme Court Justice the honorable Ronald D. Castille.

Pepsi-Cola Company, a division of PepsiCo based in Purchase, N.Y., announced that **OC Interiors**, Charlotte, N.C., will design an expansion to its national Customer Service Center located in Winston-Salem, N.C.

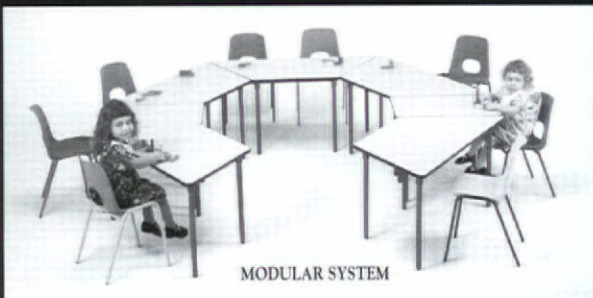
The Cincinnati office of **Space Design International** has been selected to develop a new retail image strategy for the National Bank Kuwait in Kuwait City, to include a prototype





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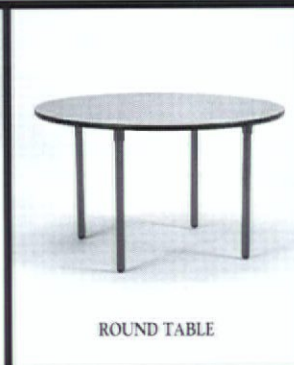
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branch design that will be used on two sites. SSH Architects & Engineers, Kuwait City, is the associated architect.

A 1993 Honorable Mention Award in The Best of Seniors' Housing in Awards has been awarded by the National Council on Senior Housing to **BRW Eness Architects Inc.**, Minneapolis, for the Oak Woods of Eagan, Eagan, Minn.

**Charles Ramm Associates**, Orange, Calif., has been selected by Carl Karcher Enterprise, Anaheim, Calif., to prepare new exterior building color designs for all existing and new corporate-owned Carls Jr's Restaurants.

**Parisi**, San Diego, Calif., has been selected to handle interior design for the hospitality casitas at the Desert Mountain resort in Scottsdale, Ariz.

U.S. Army Corps of Engineers, Louisville District, Ky., just broke ground for the \$65-million, 707,000-sq. ft., Defense Construction Supply Center Operations Center in Columbus, Ohio, designed by **CRSS Architects**.

Clarke Quay, Singapore's largest renovation project for DBS Land, was designed by **ELS/Elbasani & Logan Architects** of Berkeley, Calif.

**Kaplan/McLaughlin/Diaz**, San Francisco, has been awarded the interior design for the new, 250,000-sq. ft. Shanghai Securities Exchange in Shanghai, People's Republic of China, and has also won an international competition for the design of the 2.5 million-sq. ft. New Shanghai International Centre.

**Del Webb California Corp.**, Roseville, Calif., has selected **Blair Spangler Interior and Graphic Design Inc.**, San Francisco, to design the central lodge at Sun City Roseville.

**Griswold Heckel & Kelly**, Chicago, has received the 1993 Contract Design Award from the Institute of Business Designers for the renovation of Continental Bank's grand banking hall in Chicago.

**The Alliance Inc.**, Minneapolis, has received an Honor Award from AIA Minnesota for the interior renovation design of the 500,000-

sq. ft. St. Paul Companies Corporate Headquarters South Building, in St. Paul, Minn.

**L.E. Seitz Associates Inc.**, Coral Gables, Fla., has been commissioned to create an upscale resort at Shenzhen, People's Republic of China.

**HNTB's** Phoenix, Ariz., office will provide design services for the interior renovation of the Phoenix Civic Plaza.

## People in the News

**Carol Rickner** has been named president and **Susan Stern** will assume the position of chief executive officer of Stern & Associates, Cranford, N.J.

**HNTB Corporation**, based in Kansas City, Mo., has elected **Gregory M. Detmer, AIA** a vice president and has appointed three senior-level architects to the following positions: **Edward L. Carfagno** to director of architecture for HNTB's California practice in the Los Angeles office; **Clayton R. Joyce, AIA** to director of architecture in the Seattle office; and **Robert H. Busler, AIA, ARAIA**, has joined the Alexandria, Va., office as a project manager.

**Joseph Calvarese, AIA** is joining the Washington, D.C. office of **Einhorn Yaffee Prescott**, based in White Plains, N.Y., as a principal.

Chicago-based **Perkins & Will** welcomes **Daniel J. Fenyn, AIA** as a vice president and principal of the New York office.

**Tony Kathol** has been named manager, leasing, for the Pacific Design Center, Los Angeles.

**Geoffrey B. Shofield** is the new vice president and general manager for **Whitecrest Carpet Mills Inc.**, a division of **DWB Holdings, Inc.**, Chatsworth, Ga.

**Simpson Gumpertz & Heger Inc.**, consulting engineers, Arlington, Mass., announces that **Thomas W. Eagar, ScD, PE** has been appointed director of metallurgical engineering, retaining his position as professor of materials engineering at Massachusetts Institute of Technology in Cambridge, Mass.



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# TRENDS

Bambi Todd has been appointed business development coordinator for the architectural interior design firm, AI-FIVE, Inc., Philadelphia.

Baltimore-based RTKL Associates announces the following promotions. The firm named three new vice presidents: Karen Koenig Blose, general counsel, and David Thompson, AIA in Baltimore, and Norman Garden, AIA, in Los Angeles. Promoted to associate vice president in Baltimore are: James Kitko, Douglas McCoach, R. James Pett, Celeste Thompson and Henry Tyler.

Promoted to associate in Baltimore are: Laura Adams, Guiseppe DiVanna, Stefan Domy, Michael Dowling, Daniel Freed, Kim Hall, Janet Hook, Joe Keeton, Peter O'Toole, Scott Robison, Frank Sica, and Daniel Winner. In Washington, Chin-Yao Chen was named associate vice president, while Deborah Downie, Katherine Alexander, Louis Masters, Mathew Rohr, Richard Storck, Raymond Symanski, and Cindy Walters were appointed associates.

Atlanta-based Farrington Design Group is pleased to welcome Jonathan Halle and Jim

Coconis, and to promote George Graupera to project manager of the Washington, D.C. office.

Lawrence A. Robbins, FARA, Van Nuys, Calif. was re-elected president of the Society of American Registered Architects, Lombard, Ill., for 1994. Also re-elected to their current offices were: Raymond J. Blessner, FARA, president elect of Duluth, Minn.; Michael R. Jones, FARA, vice president, of San Diego, Calif.; G. Robert Johnson, FARA, architect, of Glenview, Ill.; and Wallace V. Moll, FARA, director, of Niagara Falls, N.Y. Current officers elected to new positions were: Bertrand C. Johnson, FARA, treasurer, of Chatham, N.J.; O.J. Bertolini, FARA, recorder, of North Ridge, Calif.; and Jake A. Jones, Jr., FARA, regent-at-large, of Atlanta. Newly elected officers were: Arthur Dyson, of Fresno, Calif., and Christine L. Misco, of Livingston, N.J., both directors. Other directors remaining on the Board include: Steven P. Papadatos, FARA, of New York; Barry E. Milowitz, FARA, of Mt. Kisco, N.Y., and John R. Mock, FARA, of San Diego, Calif.

Irvine Associates Architects, Houston, announces that partner, Gerald C. Gehm has assumed presidency of the firm.

The Phillips Janson Group Architects, P.C., New York, announces that Michael Fahy, RA, senior project manager has been promoted to senior associate. New associates include: William A. Alisse, RA, senior project manager and director of international projects; Anne Bavier, design director; Michael R. Brandt, RA, senior project manager; Allan Deneberg, senior project manager; James Dyson, RA, project manager; Charles E. Haber, director of computer services; John Hanna, RA, senior project manager; Miro Hromin, project manager; Julia Lindh, RA, design director; Nelson A. Mejia, RA, senior project manager; William J. Palmer, project architect; Claire Schiffman, director of marketing; Joseph A. Verlezza, senior project manager; and Edward Von Sover, senior project manager.

Ms. Terri R. Jory, IBD of Marshall Craft Associates Inc., Baltimore, has been appointed by Governor William Schaefer to the Maryland State Board of Certified Interior Designers.

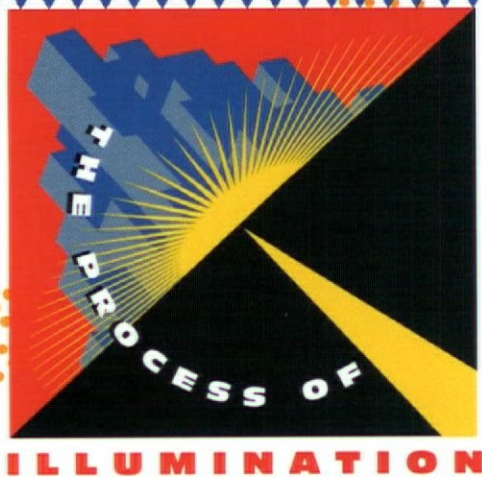
DesignTex, Woodside, N.Y., announces the elections of Ralph Saltzman to chairman, Thomas Hamilton to president and Steven Vosburgh to national sales manager.

R. Bruce Patty, AIA has joined Burns & McDonnell Engineers, Architects, Consultants, Kansas City, Mo., as vice president and director of architectural design.

Bergmann Associates, Rochester, N.Y., has named Joseph J. Istvan as a new associate.

Beyer Blinder Belle, New York, has appointed the following staff members as associates: Donald Kerr Flagg, AIA, Richard Metsky, AIA,

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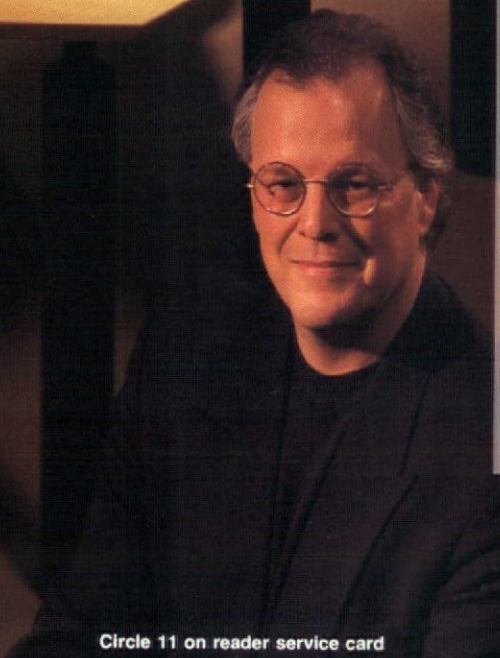
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# INTERPLAN

THE NEW DESIGNER'S SATURDAY

EXHIBITORS AS OF 2/15/94

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ALLSEATING CORPORATION

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## WHAT'S PLANNED AT INTERPLAN

### Major interdisciplinary conference scheduled for Javits exhibition

What does the contract interiors industry want from its trade shows? This question was recently posed to 358 leading interior designers, architects and corporate/institutional end-users who responded as follows — they want one event in one location in order to maximize cost-efficiencies and convenience as well as quality, affordable education.

The results of this survey are what brought InterPlan, the New Designer's Saturday, to life. InterPlan (September 27-29, 1994) will offer facility managers, architects, interior designers, dealers and sales professionals their only opportunity to see new products, meet suppliers and learn more about their business in one convenient location. It is the only show that addresses the changing information needs of the total buying team — a team that needs a new way to evaluate products, programs and services. And it is the largest event of its kind in the eastern United States. More than a thousand products will be on display under one roof (occupying 80,000 square feet) and a total of 10,000 - 12,000 attendees are expected to attend.

As the "new" Designer's Saturday in New York, InterPlan has expanded its reach and positioning so that it can address the needs of the new marketplace of the 1990's, offering a much broader variety of products. As such, it will feature many of the popular Designer's Saturday events, matched with the area's largest

new product exposition, as well the most relevant and timely conference program in the business.

The recent survey also revealed that about 70% of respondents consider a full-fledged conference as part of a trade show to be either "extremely important" (40.5%) or "very important" (29.9%). These results confirmed InterPlan's decision to have a combined exhibition and conference under one roof. The InterPlan conference has scheduled cutting-edge topics exploring the latest trends in 24 sessions of a four-track program: Interior Planning & Design Trends; Interior Product Trends; Facilities Development Trends; Facilities & Space Management Trends.

InterPlan's exhibit floor has been designed to reflect the quality products and services on display. Exhibitors will be carefully organized to maximize sight-lines with careful attention paid to the overall look of I.M. Pei's Jacob Javits Convention Center interior. InterPlan exhibitors represent a broad array of new products and services, including contract furnishings; wallcoverings/textiles/surface materials; carpets/fibers; flooring/ceiling/wall systems; interior architectural/task lighting systems; facility planning/design/management software; high-density file/storage systems; architectural/interior design firms; interior signage; accessories; architectural elements; workstation/ergonomic accessories; window treatments; hardware; technology; service providers. In short, InterPlan will showcase everything today's buyers and specifiers need to finish their workplace interior designs — all located on one easy-access convention floor.

Designer's Saturday, Inc., the trade association of the industry's preeminent contract furnishings manufacturers, has launched InterPlan to address changing market preferences. InterPlan is co-sponsored by Miller Freeman, the publishers of Contract Design, Facilities Design & Management and Architectural Lighting.

FOR IMMEDIATE INFORMATION ON EXHIBITING, PLEASE CALL  
212-626-2449. FOR INFORMATION ON ATTENDING THE  
SHOW, PLEASE CALL 212-626-2537.



# INTERPLAN

THE NEW DESIGNER'S SATURDAY

SEPTEMBER 27 - 29, 1994

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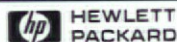
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<b>Cyan/Magenta/Yellow</b> —DeskJet 1200C	27.99
<b>Black</b> —PaintJet, PaintJet XL, PaintWriter, PaintWriter XL	24.99
<b>Color</b> —PaintJet, PaintWriter	27.25
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<b>Cyan/Magenta/Yellow</b> —PaintJet XL300	20.49

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# TRENDS

Patrick M. Orrico, AIA and Mariko Takahashi, AIA.

United Chair Company, Leeds, Ala., has promoted **Lewis McLeod (Mac) Logue** to manager of marketing services.

Pui Pui Li has been named vice president/design for ICE New York.

Timothy Fish, AIA has become an associate member of Cooper Carry & Associates, Architects, Atlanta.

KI. Green Bay, Wis., has named **Ted Stone** chief financial and administrative officer.

Poltrona Frau, New York, has named **Erika Moschini**, daughter of Franco Moschini, president and owner of Poltrona Frau, Italy, its new CEO.

The Hillier Group has appointed **Ralph Fey, AIA** interior design director of the Princeton, N.J., office.

Marvel Office Furniture, Chicago, has appointed **Paul Koenig** president.

DES Architects & Engineers, Redwood City, Calif., has appointed **David Bylund, John Duquette, Curtis Hume, Craig Ivancovich, Don Marzetta** and **Joseph Raddy** as senior associates.

CRSS Architects, Houston, a subsidiary of CRSS Inc., announces that **George A. Cole** has joined as project manager and **Mary G. Gamble** has joined as director of quality.

**Lynda Garrison** has been named vice president-marketing for **Falcon Products**, St. Louis.

## Business Briefings

**Office Concepts Inc.** is now at 1100 West Monroe St., Chicago, IL, 60607, telephone (312) 942-1100, fax (312) 942-9840.

**AIA Press** has moved to a new fulfillment house. Orders should be sent to: AIA Order Department, P.O. Box 60, Willston, VT 05495-0060, telephone (800) 365-2724, fax (802) 864-7626.

President **John Wilkinson** of **Cerritos, Calif.-based Momentum Textiles** has announced the completion of its employee/management

buyout from **Momentum Corporation**, and welcomes **Joanne DeHaven** as vice president finance & administration and **Kathy Gowdy** as vice president sales & marketing.

**James C. Welch** has given up his post as president of **Vecta**, in Grand Prairie, Texas, but remains CEO. **Mike Love**, a long-time Steelcase employee, becomes president of this division of Steelcase.

**Thos. Moser Cabinetmakers**, of Portland, Maine, has opened a New York showroom at 699 Madison Avenue in a joint venture with fellow Maine furniture manufacturer **Weathered Estate Furniture**, of Rockland.

**The Hillier Group**, an architecture firm based in Princeton, N.J., has established an office in Hanoi, Vietnam, in association with St. Louis-based **Gannon Company**, a construction management and development firm, as **Gannon/Hillier**. A branch will soon open in Ho Chi Minh City.

**Modulux Inc.** has merged with **ASI Sign Systems, Inc.** to form **North America's largest architectural signage manufacturer** at **ASI Sign Systems, Inc.** 3890 West Northwest Highway, Suite 102, Dallas, TX 75220, telephone (800) ASI-SPEC, facsimile (214) 352-9741.

**Falcon Products**, St. Louis, has acquired the assets of **Charlotte Company**, Belding, Mich.

**Watson Furniture Systems** has opened of a new Seattle office/showroom at 501 East Pine Street, to be managed by **Juliet Schwalbach**.

**Interior Development** has moved its office to 1319 Franklin Blvd., Ann Arbor, MI 48103, telephone (313) 996-4222, fax (313) 996-8973.

Baltimore-based **RTKL Associates** announces a further expansion into the international market with a Hong Kong office at Central Plaza, Suite 6117, 18 Harbour Road, Wanchai, Hong Kong, telephone 852-828-3956.

**Alcan Building Products**, Warren, Ohio, a division of **Alcan Aluminum Corp.**, and **Chicago Metallic Corporation**, Forest View, Ill., announce that **Chicago Metallic Corporation** has



# TRENDS

acquired Alcan's U.S. ceiling products business effective February 1, 1994.

Lunstead, A Haworth Company, has achieved ISO 9001 certification of its Kent, Wash., manufacturing facilities.

Space Designs, Mountain View, Calif., and DESIGNet, Inc., Sunnyvale, Calif., now jointly offer one-stop shopping in office furnishings and telephone and computer network cabling.

## Coming Events

**April 3-10:** Annual Interior Design Educators Council Conference, La Mansion del Rio Hotel, San Antonio, TX; contact IDEC, 14252 Culver Drive, Suite A3331, Irvine, CA 92714.

**April 8-10:** Kitchen/Bath Industry Show, McCormick Place North, Chicago; (800) 843-6522.

**April 11-15:** Salone del Mobile, The Milan Furniture Fair, Milan, Italy; contact Cosmit (39) (02) 48008716, fax (39) (02) 4813580.

**April 25-28:** Fourth World Conference of Historical Cities, Kyoto Int'l Conference Hall, Kyoto, Japan; (075) 222-3072, fax (075) 222-3055.

**May 8-10:** Color Marketing Group Spring 1994 Conference, The Sheraton New York Hotel & Towers, New York; (609) 987-1202.

**May 13-16:** American Institute of Architects National Convention and Design Expo '94, Los Angeles Convention Center, Los Angeles; (202) 626-7395.

**May 15-18:** International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

**May 26-28:** SIDIM, 6th Edition of the Montréal International Interior Design Show, Place Bonaventure, Montréal; (514) 273-4030.

**June 2-5:** The International Furnishings and Design Association 34th Annual International Conference, Hyatt Regency, Minneapolis; (800) 727-5202.

**June 12-17:** The 44th Annual International Design Conference, Design and Human Bodies, Aspen Institute, Aspen, CO; (303) 925-8495.

**June 13-15:** NeoCon 94, Merchandise Mart, Chicago; (312) 527-4141; (800) 677-6278.

**August 24-28:** The 1994 American Society of

Interior Designers National Conference, San Antonio Convention Center, San Antonio, TX; contact Jayne Katz (202) 546-3480, or write ASID, 608 Massachusetts Avenue, NE, Washington, DC 20002-6006.

**September 27-29:** InterPlan, The New Designer's Saturday, Jacob K. Javits Convention Center, New York; (212) 626-2392; (516) 725-2745.

**September 27-October 2:** CERSAIE 1994, Bolgna Fairgrounds, Bolgna, Italy; contact Italian Trade Commission (212) 980-1500.

**September 28-October 2:** Index 1994, The 4th Middle East International Furniture and Interior Design Exhibition, Dubai World Trade Center, Dubai, United Arab Emirates; contact Bernard Walsh Communications, Weybridge, Surrey, U.K., 44 (0) 932 845551, fax 44 (0) 932 847301.

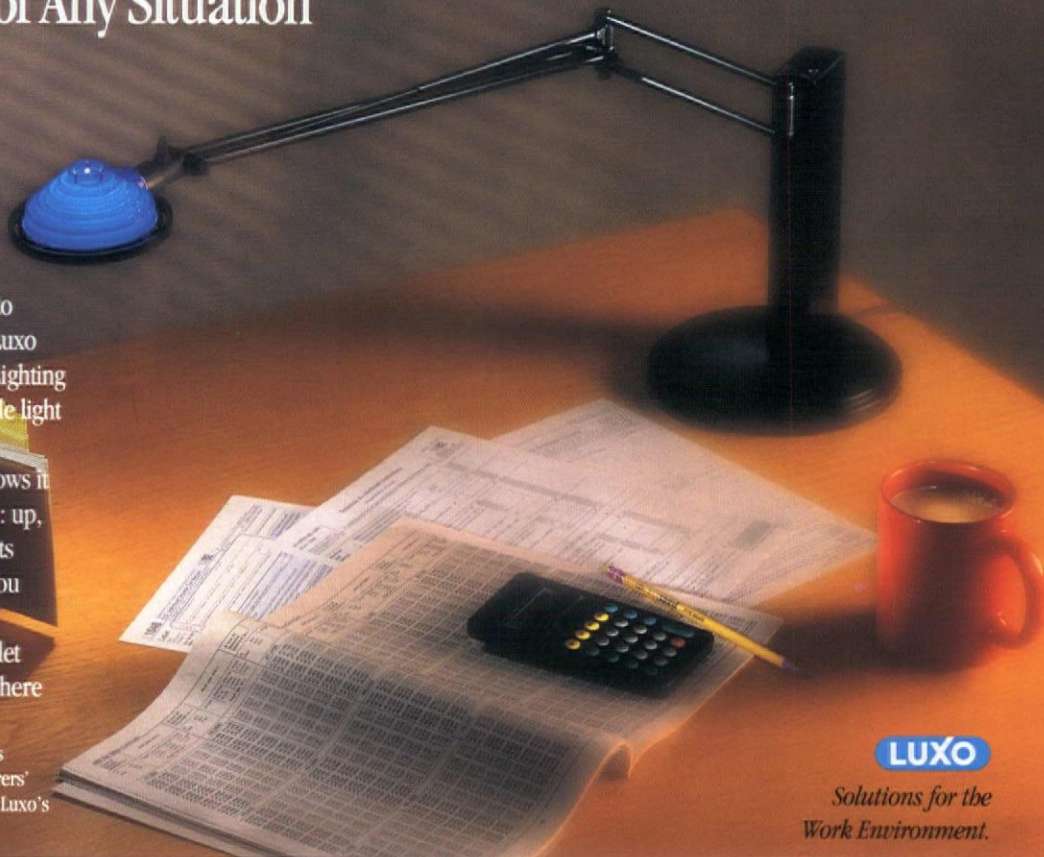
**October 20-25:** Orgatec '94, Int'l. Office Trade Fair, Cologne, Germany; (212) 974-8835/36/37.

**November 17-20:** Seventh Symposium on Healthcare Design, "The Healthcare Design Curriculum for the Next Century," New York Marriott Hotel, New York; contact Debra J. Levin (510) 370-0345.

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Halogen Task Lighting System-2 is compatible with most manufacturers' rail and panel systems, as well as Luxo's own Space Saver System.



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# MARKETPLACE



A surprising new addition to Christine Van Der Hurd's line of custom carpets is her line of custom machine-made broadloom and treatments. Eager to develop accompanying broadloom for her area rugs and a lower priced format for her all-over designs, Christine Van Der Hurd's atelier now produces cut pile, loop and overtufted broadloom to custom specification for larger residential and specialized commercial interiors.

Circle No. 212



The Renaissance Collection of area and individual seating is an elegant wood furniture line from ADD. Tailored specifically for health care needs, the

Collection offers a signature look at popular pricing for hospital lobbies and senior living environments. Renaissance seating features sturdy hardwood frames with upholstered seats and backs, removable seats and backs for easy reupholstering, open back for simple cleaning and arms that project forward for easy exit.

Circle No. 211

LUCK 'O THE STYLISH



The Centurian Table, designed by Steven Hensel, continues the Studio Steel trend of combining exotic wood veneers with a multitude of steel finishes. The table is available with 14 stone tops or glass as well as veneer.

Circle No. 213



The Proformix Keyboarding System takes an all-encompassing, research-based approach to providing computer users with a healthier way to work. Its

design is intended to help prevent or alleviate Carpal Tunnel Syndrome, Upper Limb Disorders, Cumulative Trauma Disorders, eye strain, neck and back pain and lower extremity blood circulation problems. The System is preset with the platform down and away from the user, in a comfortable wrist-neutral position. The slope also helps put the user in the ergonomically correct seated posture, with back in the chair, upper arms loosely at the sides, forearms in the lap, keyboard platform close to the lap.

Circle No. 214



Freudenberg Building Systems Inc., maker of Nora rubber flooring, announces the introduction of Norament 925 B Lago, a colorful and rich-looking rubber flooring with a hammered surface designed for high traffic areas in an attractive and functional three-toned speckled pattern. Constructed to effectively hide stains, scuffs and indentations, Lago offers excellent slip-resistance, low vibration and is quiet and comfortable underfoot.

Circle No. 215



Gullans International brings us Trax, a beam seating system primarily developed for concourse areas in stations, airports, etc. The seat and back panels are available in anodized aluminum, stainless steel or upholstered, and form a skin over the exposed diecast aluminum brackets. The form and materials were specially selected to require low maintenance and be highly resistant to vandalism.



Circle No. 206

Ben Rose/Hendrick Textiles introduces The Habitat Collection, a grouping of upholstery fabric designed to bridge the gap between home and office. Arbor Leaf, Conservatory and Summerhouse are woven of a cotton/nylon blend using novelty yarns and are competitively priced under \$35/yd.

The collection was created by

Ben Rose and textile consultant Kimberle Frost.

Circle No. 207



The HON Company offers a wide array of quality seating with The Regent Collection, a new furniture offering providing end-users with distinctive value solutions. Included in Regent Collection seating line are executive, task, clerical, guest and occasional chairs. Ergonomic styling includes superior lumbar support and individual comfort control adjustments.

Circle No. 210

DESIGN MARCHES ON



This range of furniture for executive offices from Arflex offers a particular level of personalization of the working environment. Desks and conference tables come in solid cherrywood, leather and glass. The containers offered in several shapes and sizes are made in blue, gray and green painted wood. The shelves, wheels and glass door frames are in cherrywood. All the units easily match each other to create different and individual environments.

Circle No. 209

Keilhauer Industries marks its entrance into the traditional market with the Danforth Series, designed by Tom Deacon to address the need for chairs that combine traditional orientation with state of the art ergonomics. The Danforth Series weds the traditional styling of a rocking chair with the technology of today's ergonomically sophisticated seating, creating a silhouette perfect for executive offices and conference rooms alike.



Circle No. 208



# MARKETPLACE

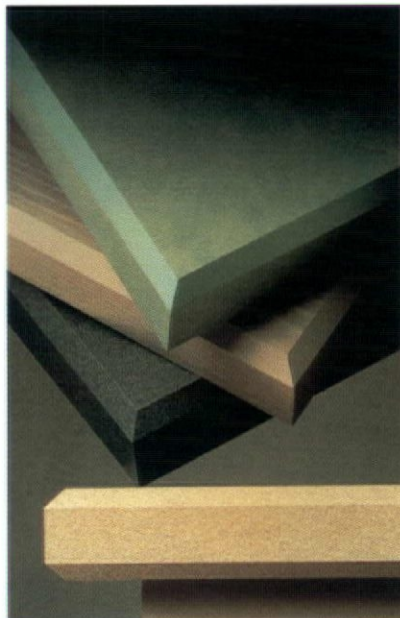


The Harter Group has brought ergonomic adjustability and support to managers and executives with its new Colleague seating system. Colleague combines the extensive seat, back and arm adjustability long associated with healthy computer task seating with the distinctive styling of executive seating. It allows executives to adapt the chair to fit them and their tasks, without sacrificing the style and stature they require.

Circle No. 220



## SPRING SCHEMING



The Nevamar Division of International Paper has developed a fast, cost-effective way to provide popular bevel edges to complement and customize laminate countertops. Through a partnership of Kuehn-Bevel, the company is able to offer a complete line of pre-fabricated edges using Nevamar Decorative Laminates. A variety of useful, beveled-edge profiles and sizes, including many which are extremely difficult to fabricate without special equipment, are now available at competitive pricing with no minimums and quick delivery.

Circle No. 224



Davis Furniture Industries recently introduced the Circuit Modular Seating Series.

Designed by Robert Bernard Associates, Circuit Components were developed with a flexible room layout in mind. Seating modules are available in free-standing units, add-on modules and bridge modules to accommodate a countless number of seating options.

Circle No. 203

DesignOPTIONS furniture from Atlantic Furniture Systems is functional, ergonomic and logical, with durability and lasting value. Modular components can be configured and reconfigured as needed to create highly personalized work areas. Expanded options allow the specifier to precisely match end user requirements.

Circle No. 222



Hot off the kiln at Buchtal Ceramics are 10 new large-particle porcelain tiles known as The Constellation Series. To create the celestial-like aesthetic, popular colors were combined from the existing Caesar/Atlantis II color palette. The Constellation Series combines low water absorption, frost resistance and through-body color to offer durable, long-lasting performance in applications ranging from shopping malls to hospitals.

Circle No. 225



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# Desk, table & floor lamps

No matter how faithful and utilitarian are the standard overhead 2 ft. x 4 ft. fluorescent lighting fixtures that illuminate much of the commercial and institutional world, we notice them primarily when they malfunction. Otherwise, they are anonymous—and our interest in lighting fixtures shifts to those we directly use and control. Desk, table and floor lamps not only give us control over the quality of our environment, they help bring our overall surroundings down to the scale of the individual. Being smaller helps. Yet we also appreciate the visual focus and iconographic imagery that these fixtures lend our offices, hotels, restaurants, shops, hospitals, schools and libraries. Indeed, if such recent designers of lighting fixtures as Michael Graves, Ettore Sottsass, Philippe Starck, Robert Stern, Masayuki Kurokawa or Frank Gehry have any say in the matter, table and floor lamps will be right where we need them in the coming century.

## POULSEN LIGHTING

The PH 4 glass table & floor lamp series is crafted from original sketches of Poul Henningsen's classic table lamp of 1927. These models have been slightly modernized, with few changes to the original design. Each lamp is a handmade, numbered piece executed to the highest standards of European quality craftsmanship. The light distribution provides direct task lighting and general diffused illumination.

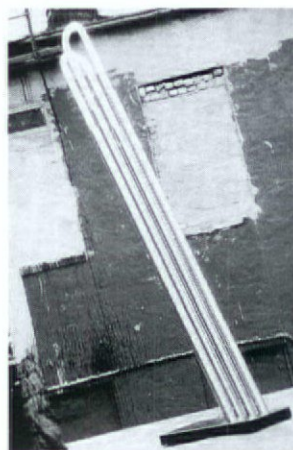
Circle No. 253



## AUTOMATIC INC.

The Monika Lamp features tubular stainless construction with a matte black steel base. Fluorescent tube lamps are included.

Circle No. 231



## CHALLENGER LIGHTING CO.

The contemporary Key Largo collection includes floor, desk, table and wall lamps in standard verdigris, brass and travertine finishes. Special finishes and custom colors are also available.

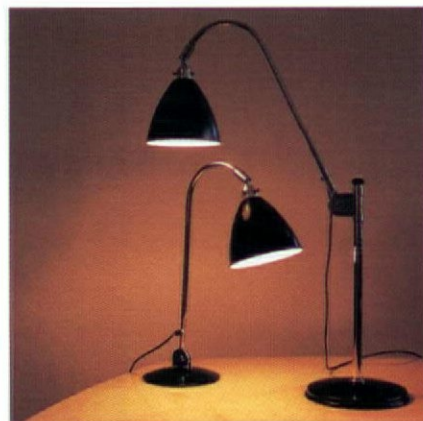
Circle No. 233



## BALDINGER ARCHITECTURAL LIGHTING

The Bestlite originated during the first flowering of the Bauhaus movement in the period between the World Wars, and its functional design has survived intact. The direct light source provided by the spun reflector and "A" bulb is soft and warm and very wide. The swivel and slide mechanisms are based on mechanical principles that are simple but precise, insuring trouble-free operation.

Circle No. 232



## HINSON LAMPS

The 4010 swing arm table lamp is a double swing arm lamp available in polished brass, polished chrome, white lacquer and black lacquer finishes and three different shade options. The design derives from George W. Hansen's original, classic swing arm wall lamp—introduced over 40 years ago—and is suitable for use in both period and modern settings.

Circle No. 234





## HAMPSTEAD INC.

The Mila table lamp, designed by Gianni Rigo, is manufactured by Vistosi of Italy. The white diffuser is available with a blue glass base and blue stem or green glass base and green stem. The table lamp measures 12-in. in diameter and 24-in. in height, and is lit by a 1x100 W E27 opalina bulb. Mila is distributed exclusively by International Lighting Collection.

Circle No. 235



## WALDMANN LIGHTING

Euro-Select luminaires include the Barcelona (shown), Geneva, Vienna and Valencia. This entire task lighting series complements overhead lighting and gives users complete light control at their fingertips. Built-in parabolic louvers direct light onto the work surface, helping reduce unwanted glare and reflection from the VDT. Light heads move vertically and horizontally to accommodate any type of task performed.

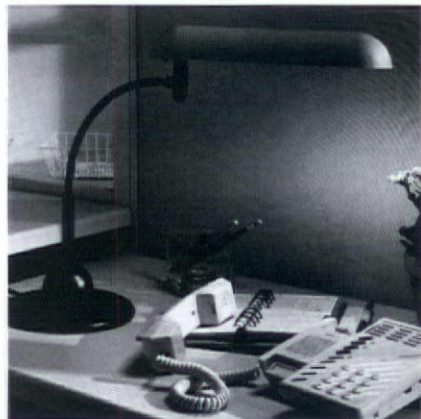
Circle No. 236



## HAWORTH INC.

Pivot-head task fixtures provide light for isolated areas such as freestanding desks, panel-mounted convergent work surfaces, or areas where shelf-mounted task lights are inappropriate. Places series desk lamps are available as freestanding lamps or with brackets that mount the fixture on the panel side rail, on the accessory grid or to the top of a tackboard.

Circle No. 237



## BOYD LIGHTING

The Zephyr Table Lamp features column bases of turned wood in mahogany, natural or white-limed maple or black ebony, and rich metal finishes in polished or antiqued brass or polished chrome. Natural wood finishes bring warmth to the design and extend its uses to executive desks, end tables, bedside tables or console tables. A wide but shallow spun-brass shade provides a generous beam of light for optimal task illumination and minimal glare.

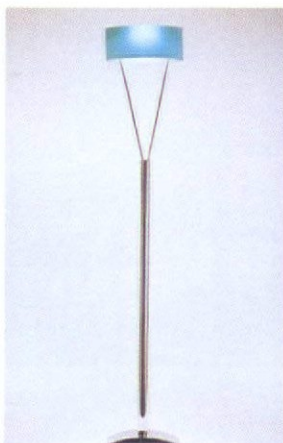
Circle No. 238



## LEUCOS

The Vittoria TR floor lamp, designed by Renato Toso and Noti Massari, combines a chrome-plated structure with a satin-finish, blown glass shade available in five colors: amber, white, blue, red and green.

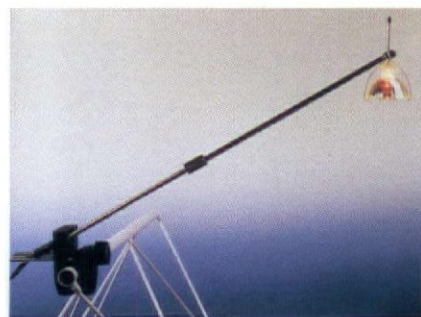
Circle No. 242



## TECH LIGHTING

A multitude of features characterize the Compact Series. Available in table, clamp ceiling and track varieties, the CP Series has styles to suit just about any need. The lamp rotates 350 degrees and telescopes from 10 in. to 26 in., stopping and holding secure anywhere in between. If the arms cross, a special transformer prevents short circuiting. The CP-1 clamp-on table lamp is shown.

Circle No. 240





## VISA LIGHTING

Visa's quality design and construction has gone portable with its table lamp series. These lamps stand 28 1/2 in. high and 22 in. wide with an 8-in. shade. Created with several configurations and classic shade options, these table lamps are available with incandescent or integrally ballasted compact fluorescent lamping. Options include brushed solid aluminum and painted finishes.

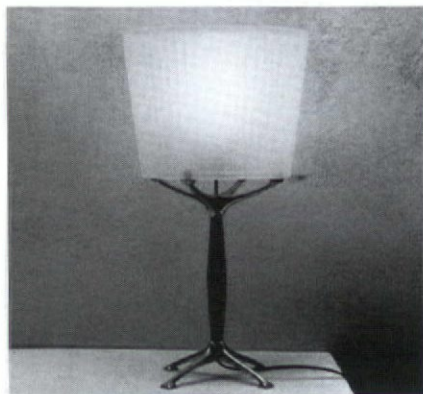
Circle No. 239



## ARTEMIDE

Orione is an elegant table lamp with design and dimensions that make it perfectly suitable for a wide range of residential and commercial applications. The lamp's transitional design uses carefully selected traditional materials such as pressed glass for the diffuser, polished die-cast aluminum for the base and mahogany for the stem.

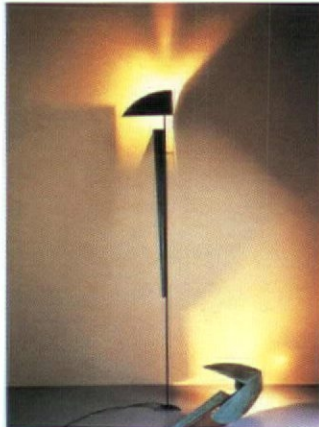
Circle No. 243



## AGNES BOURNE

The Fantomas wall/floor lamp was designed by David Baird, is manufactured by Ziggurat Lighting and is available through Agnes Bourne. The easy-to-install lamp comes standard with oxidized steel and copper body, and is available in a matte black or verdigris finish.

Circle No. 244



## DETAILS

The award winning IOS is now available in either its original freestanding form, or as a new panel-mounted version that attaches to both Steelcase and non-Steelcase systems. Designed by Stephan Copeland, the IOS is an articulating personal task light designed to allow the user to place light where it is most needed. It is effective in reducing glare and eyestrain in the work place.

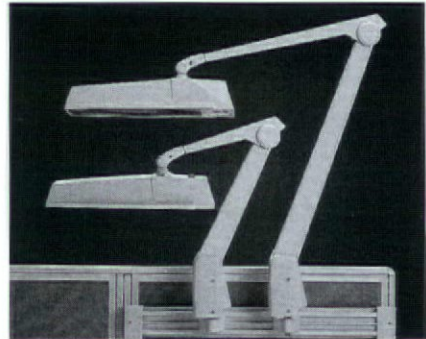
Circle No. 245



## DAZOR MANUFACTURING

The PC-Lite is a sleek task light for office work stations that uses an 18-watt compact fluorescent bulb. A parabolic louver directs light onto source documents and prevents light "spill" onto the computer screen. A major advantage of louver light control over the symmetric method is the elimination of direct glare from a lamp head that reaches eye level.

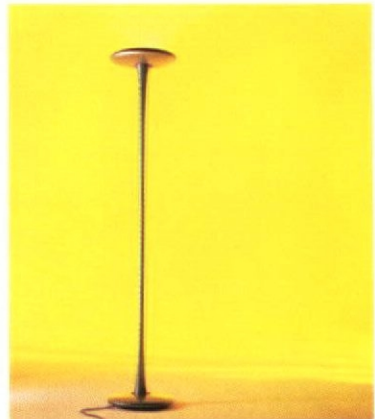
Circle No. 241



## FLOS INC.

Marc Newson, an Australian designer living and working in Paris, officially joins the FLOS family of lighting product designers with the introduction of his new halogen floor lamp, Helice. The lamp stands 74-in. tall and provides powerful, fully indirect lighting by means of a 300-watt halogen lamp. A subtle ring of colored light at the juncture of the stem and head create the illusion of a floating disc perched atop the fluted stem.

Circle No. 246

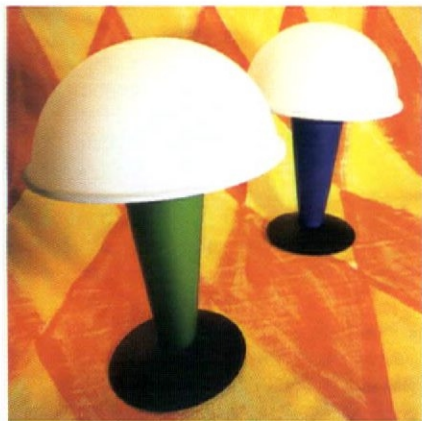




## RON REZEK

The Gelato lamp combines blown glass with a cast iron base. It is available in green and blue, and is 19 in. tall and 14 in. in diameter.

Circle No. 247



## GEORGE KOVACS

The Canyon Collection, handcrafted by Robert Sonneman, exposes the natural beauty and texture of rusted finishes. Graceful curves of rusted metal are banded together with a burnished brass twist to create a contemporary design with a rustic feeling. Antique rust and blackened iron finishes are available. Canyon comes in table, floor, torchier, pendant and sconce styles.

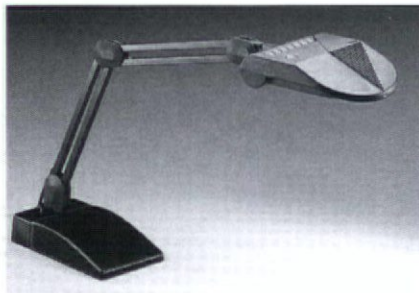
Circle No. 250



## LUXO CORPORATION

State-of-the-art, non-glare, asymmetric lighting is now available in a low-profile task fixture called Jac. Asymmetric lighting, normally used in indoor and outdoor commercial applications, casts a sharply defined beam of light in a single direction for even, glare-free lighting across the entire length of a surface. Applied to task lighting, the design eliminates glare from computer screens while providing proper light for keyboards and copyholders.

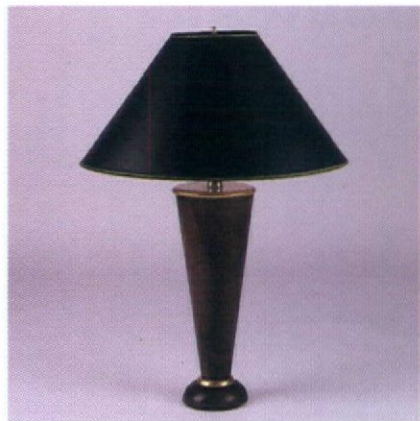
Circle No. 248



## AMBIENCE

Ambience, an innovator of high-end furniture and accessories, is known for using exotic and unusual materials. The 31-in.-high L519 Goatskin Cone Lamp features gold leaf trim. It is also available in custom sizes and finishes.

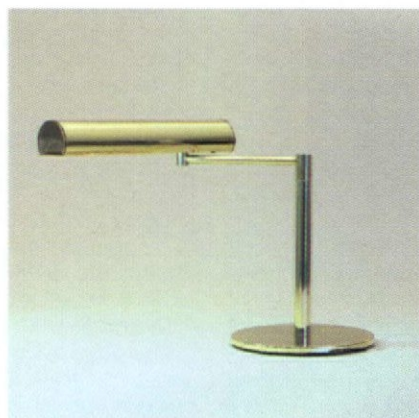
Circle No. 249



## TSAO + CLS

The model TM-524-T portable lamp from the Taskmasters series features both classic and contemporary lines, making it compatible with furnishings in today's efficient workplace. It comes equipped for one PL-13 energy-saving bulb. Painted and plated finishes are standard.

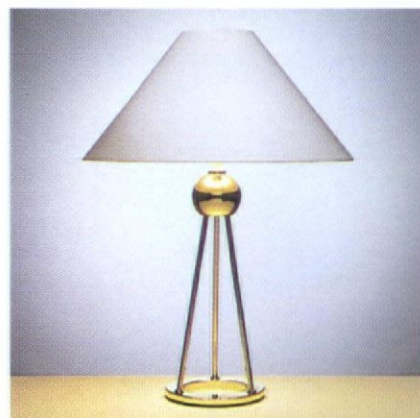
Circle No. 251



## NESSEN LIGHTING

The Tripod Lamps collection, designed by Shelton, Mindel & Associates, is a series of simple and elegant table and floor lamps that use pure geometric forms. The simplicity of each design makes the lamps ideal for office, retail or residential use.

Circle No. 252





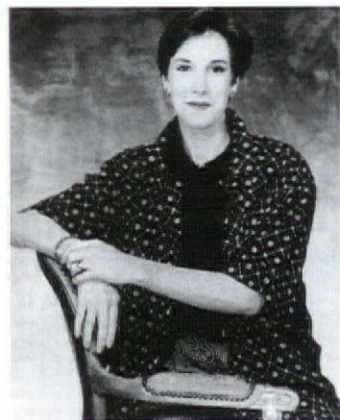
The Scottish Isles: The collection (right) and the inspiration (right, below). Designer Kristie Strasen (below) created deceptively simple, gorgeously textural fabrics that speak of the eternal appeal of wool.



# Scotland Yarn

A celebration of wool's essential, elemental versatility, the Scottish Isles Collection from Schumacher's F. S. Contract looks and feels straight off the hand loom

By Jean Godfrey-June



As multicolored plaids take once again to the runways (they appear in force on a near-biennial schedule; was it rocker Axl Rose's mini-kilt that did it this time, or Prince Charles' recent surge in popularity?), it's no surprise that most people associate Scotland and Scottish wool with zingy, stripey plaids. Yet F. S. Contract's newest collection has not a hint of plaid, and still manages to suggest the powerful, elemental spirit that is the very essence of that country.

Appropriately titled the Scottish Isles Collection, the small grouping of subtle, textural wools comes on the heels of the pattern-intensive 3 X 5 Collection, which featured the inventive designs of five architects and interior designers. "The color

palette definitely relates to the 3 X 5 Collection, as well as the Archives and Performance Collections," notes Kristie Strasen, the prominent textile designer who worked on both lines. "We were looking for new ways to express texture and depth."

As such, none of the fabrics are heavily patterned. Instead, like Scotland's rolling heaths, swirling mists and grey-pebbled beaches, they convey a gloriously textural, in-the-rough richness. The weaves are complex, so Strasen and Schumacher had to search to find a mill that could accomplish them.

Knowing what they wanted, Arthur Sager, vice president and senior managing director of F. S. Contract, the commercial division of F. Schumacher & Co., narrowed the search quickly. "There was a

void in the market for high-performance, premium textiles with surface interest as opposed to pattern," he says. "So we got the best weavers in the world to do that job."

The mill, set in a tiny town on Scotland's chilly northwestern coast, has yet to "modernize" in terms of high-tech jacquard looms and sophisticated computer systems. "As they moved into the apparel market, many mills abandoned their dobby-weave looms," observes Strasen. "That old-fashioned capability is becoming ever more rare."

These fabrics *feel* rare. "We elected not to use jacquard technology," Strasen says, "though we weren't adverse to trying new technologies, like new ways of spinning yarn."

Skye, a multicolored yarn woven into a chenille, achieves a striated, multicolor effect through an elaborate process that involves printing wool while it's still in its rough state (in clumps like cotton batting). "After it's printed, you spin the wool again, then re-spin it into chenille yarn," says Strasen. "We had to re-do the fabric several times to get the exact effect we were after. The subtle striations are critical to the handcrafted look of it."

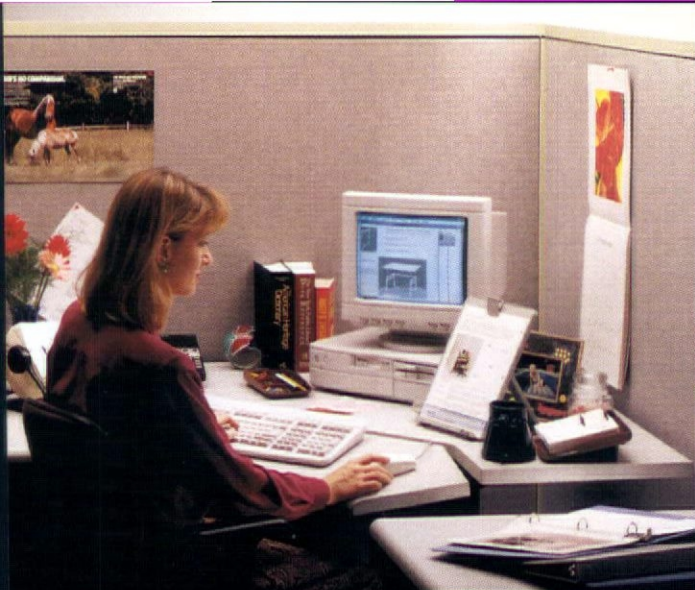
Schumacher achieves a remarkably hand-woven look with Tiree, a curly boucle yarn woven into a high-density weave, creating lots of texture and a springy hand. "Only a few looms left in the world can weave the yarn we used for Tiree," says Strasen.

Islay combines a matte, heathered wool yarn with a highly luminous rayon yarn, "like what makes bridesmaid's dresses," laughs Strasen. The rayon gleams out from the wool the way the metal of a medieval suit of armor shines through centuries of tarnish and soot.

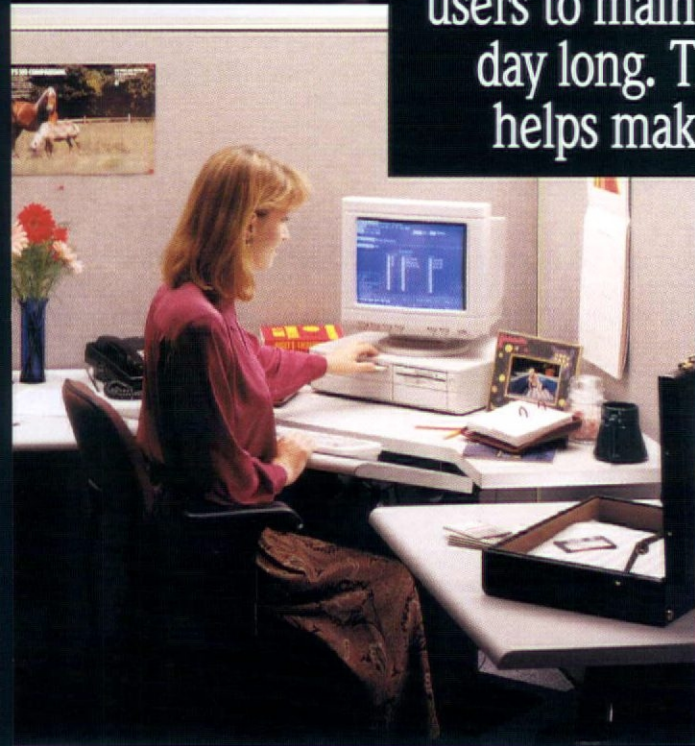
All three reflect both modern and traditional themes: Less-is-more meets the pre-industrial age. "We wanted to blend a contemporary sensibility with this ancient tradition," says Strasen. If limited previews in design firms are any indication, the collection achieves this balance with aplomb. "It's been specified for as many modernist, contemporary projects as it has traditional ones," says Sager. "We're ecstatic." So, it seems, are designers. ☺

Circle No. 263

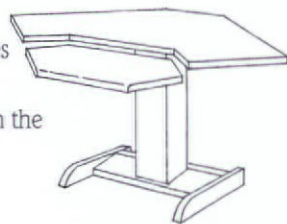




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Blue by you: Parachute, designed by Dragomir Ivecevic (below) switches colors—whether fabric (right) or armrests (below, right).

# What color(s) is your Parachute?

Harnessing technology from *Terminator II* and style from hip workout gear, Knoll creates a stunningly sculpted, low-priced chair with Dragomir Ivecevic

By Jean Godfrey-June



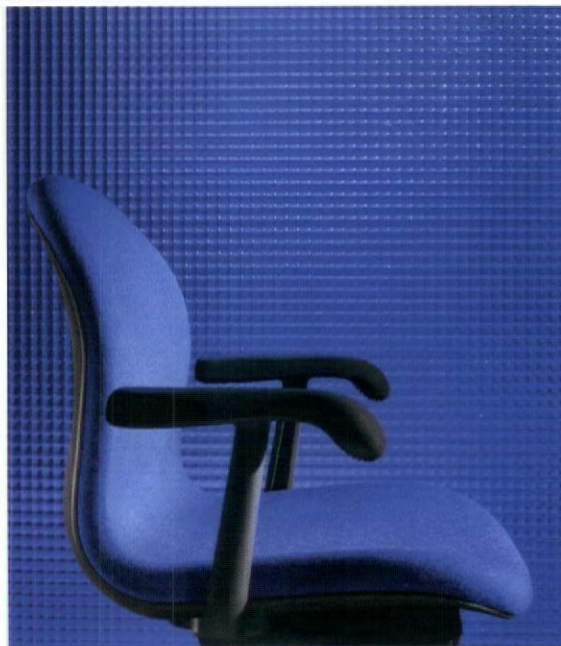
**A**rnold Schwarzenegger's Broddignagian jaw dropped as he watched his fellow "Terminator" adversary twist eerily from a normal-looking policeman to a ghoulish, silvery Oscar-like figurine, right before his eyes. While it makes for great movies, who ever imagined "morphing" was going to revolutionize task chairs? ALIAS, the system that made *Terminator II's* morph happen, has played a major role in the creation of Parachute, a new, ingeniously-crafted ergonomic chair from the Knoll Group.

But ALIAS was hardly the only player. The design by Dragomir Ivecevic, the Belgrade, Yugoslavia-born designer and principal at Manhattan's DI Research and Design, draws inspiration from ski and scuba gear, running shoes, Sony's Walkman and Apple's Newton—not to mention the hundreds of designers and end-users who candidly told Knoll what they thought about ergonomic chairs. Best of all, it's as cheap as it is chic, listing at \$615 for a two-piece chair, \$525 for a one-piece.

"Yes, it's a low-cost chair," says Ivecevic. "But my approach was to design the best chair out there—at any price." Indeed, Parachute's complex forms and sophisticated lines look challenging and expensive to produce. "I've always created curvy, anthropomorphic forms," Ivecevic observes.

Parachute's arms not only curve, they come in zippy, snap-on, snap-off colors like hunter green and bright purple. "There are no gray Swatches," explains Karl Magnussen, senior vice president and director of design at Knoll. "Swatches are wonderful examples of a utilitarian product that can be intensely personal and have a high perceived value at the same time. The colors, which facility managers can just keep on hand, provide a way for people to be individual."

Similarly, the fabric covering Parachute's seat and back snaps in and out with ease. Facility managers or dealers



can keep them on hand, too. "You don't have to send a chair anywhere to have it reupholstered," points out Magnussen. The adjustment levers, sculptured forms rendered in a high-gloss black finish, suggest movement, so users don't need a manual to position their chairs. "So many levers are like gearshifts on a tractor," notes Ivecevic. "These handles are intuitive. By touching one, you understand what it does." Ivecevic "tempts" the user to touch by making handles resemble modern jewelry by artists such as Robert Lee Morris.

Thanks to ALIAS, CAD, and stereolithography, all these concepts quickly moved beyond the academic. "Drago would make a drawing, say of an arm detail, on CAD," explains Magnussen. "He'd moderm it in to our technicians, who'd feed it into ALIAS. There our engineers and marketing people could manipulate it

and moderm our ideas back to Drago, and so on." Stereolithography was then used to cut the completed design out of plastic to the exact ALIAS specifications using laser beams. "What normally takes three weeks can be accomplished in 24 hours," notes Magnussen.

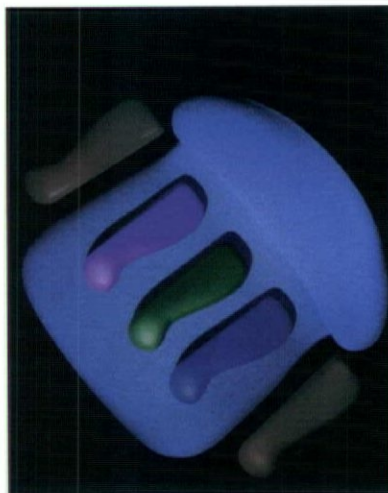
At the same time, through concurrent engineering, engineers worked out how to produce the various elements within the design even as Ivecevic continued to refine them, further speeding

the process. As such, time to market collapsed throughout the development process. "The Bulldog chair took five years to develop," says Magnussen. "Parachute took 18 months."

Knoll went beyond basic ergonomic testing to take Parachute, along with five major competitors, to BioMechanics, an ergonomic research firm. BioMechanics studied 100 sitters of varying size and occupations to determine their perceived comfort, then used pressure-sensitive pads on the chair seats and backs to evaluate pressure distribution throughout the chair. "BioMechanics allowed us to quantify comfort for the first time," explains Jane Verdurmen, marketing director for seating at Knoll.


Together, design, ergonomics and price create a chair that, to paraphrase Honda, could sell itself. It has to. As Magnussen explains, "In this lower-price market, the chair must literally sell itself to the specifier, since there's less dealer education of the specifier than there would be for higher-end products."

Parachute seems an apt celebration of this year's 75th anniversary of the Bauhaus and its credo of good design for the masses. Yet even CEOs may find themselves wishing for the snappy, interchangeable colors and subtly sculpted hardware. And so they should. In the '80s, executives demanded golden parachutes. In the '90s, Knoll is betting a lot of them are going to want purple. ☺



Circle No. 262





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Oysters can relax, now that Wilsonart has discovered the secret of pearlescence and applied it to Jazz, their latest laminate. Pictured (right and below) are two of Jazz's 12 pattern options.

# Jazz It Up

Move over, Charlie

Parker: Jazz,

Wilsonart's new laminate series, lives up to its name

By Amy Milshtein



**O**f all of the sea's mysteries, perhaps the pearl is most compelling. Born from a grain of sand and a willing oyster, the gem shimmers with the ever-changing colors given off when light penetrates its layers. Ever since the first pearl was found in a seafood lunch, humanity has tried to capture its strange, restless qualities. The latest product to receive a lustrous coating is the Jazz Collection, Wilsonart's newest laminate, and the results are eye-popping.

Some pretty strange materials have been used throughout history to recreate pearlescence.



Everything from iron oxide mixed with charcoal to the crystals found on herring scales have found their way into a variety of products from bowling balls to automobile finishes. Today, however, potassium aluminum silicate (PAS), a natural, mined material, is most commonly used, and it's this material that gives Jazz its sparkle.

"I've been fascinated with pearlescence since I started collecting abalone shells," says Wilsonart's director of design, David Embry. "I knew that the look would trans-

late well to laminate." Ironically, it took technology to achieve this naturally random effect.

The flat, transparent PAS crystals work by reflecting some light while allowing the rest to pass through to the next layer where it is again divided between reflecting and passing through and so on. The lustrous effect relies entirely on the PAS platelets remaining a certain microscopic size and lying flat on the surface. Any deviation and the pearlescence is lost.


Applying the effect to laminate complicates the issue. In ordinary laminates, paper is soaked with pigments, penetrated with resin and coated with a protective overlay that makes the product highly durable. With Jazz, Wilsonart takes extra care applying the mineral-saturated pigments, making sure each PAS platelet lays flat. Because the platelets cannot be penetrated, Wilsonart formulated a new melamine resin that coats the PAS without dulling the effect. The protective overlay must be omitted altogether because its shine cancels out the pearlescence.

Without an overlay, Jazz is suitable for vertical-only, low-wear applications. "Designers in our research and focus groups haven't had a problem with the 'vertical-only' restriction," Embry reports. He sees elevator cabs, high-profile desk fronts, accent panels and display cases as natural Jazz applications.

Because demand has been so great from the field for horizontal grade Jazz, Wilsonart's technology department sped up development. Now most patterns in the line can be specified for heavier wear. While the additional protective layer reduces the desired effect somewhat, designers now have a coordinating horizontal option to pair up with the striking vertical.

Jazz is available in 12 variations ranging in pattern from stone to wood grain to abstract. Embry admits that the darker the hue the more dramatic the effect. Wilsonart can also manufacture custom colors. But since the standard product already adds up to between three- to four-times the cost of regular laminate, the designer may want to take price into account.

Is Jazz's premium worth the effect? "Yes," answers Embry. "It's meant as an accent, so when you amortize the price over the cost of an entire project, Jazz is not going to break the bank. And there really is no other way to get that look."

Until, of course, Wilsonart finds a way to apply a pearlescent effect to Gibraltar, its solid surfacing line. Embry feels that the move would be a natural. For now, however, Wilsonart is confident that designers will be specifying laminate with all that Jazz. 

Circle No. 261



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# Legal In 50 States

America's lawyers are learning how new technology and sensibilities about cost efficiency can transform their law offices—with help from the nation's architects

By Jennifer Thiele Busch

Have you heard the latest dead lawyer joke? Negative perceptions about the legal profession apparently haven't extinguished interest in obtaining law degrees, as revealed by the recent numbers of graduates from America's law schools (below). Source: American Bar Association.

The popularity of television shows like *L.A. Law* and *Perry Mason*, big screen courtroom dramas like *Jagged Edge* and *A Few Good Men* and twisting, intricate novels like *The Firm* and *Presumed Innocent* attests to America's preoccupation with lawyers and the legal system. Yet in *Philadelphia*, a movie that is as much about the legal system as it is about gay and AIDS awareness, Tom Hanks' dying words are a familiar condemnation of his own profession: "What do you call 1,000 lawyers chained together at the bottom of the ocean? A good start." Inevitably, the audience roars its approval.

If America really disdains its attorneys and blames them for costing taxpayers billions by bogging down the legal system with frivolous lawsuits and implausible

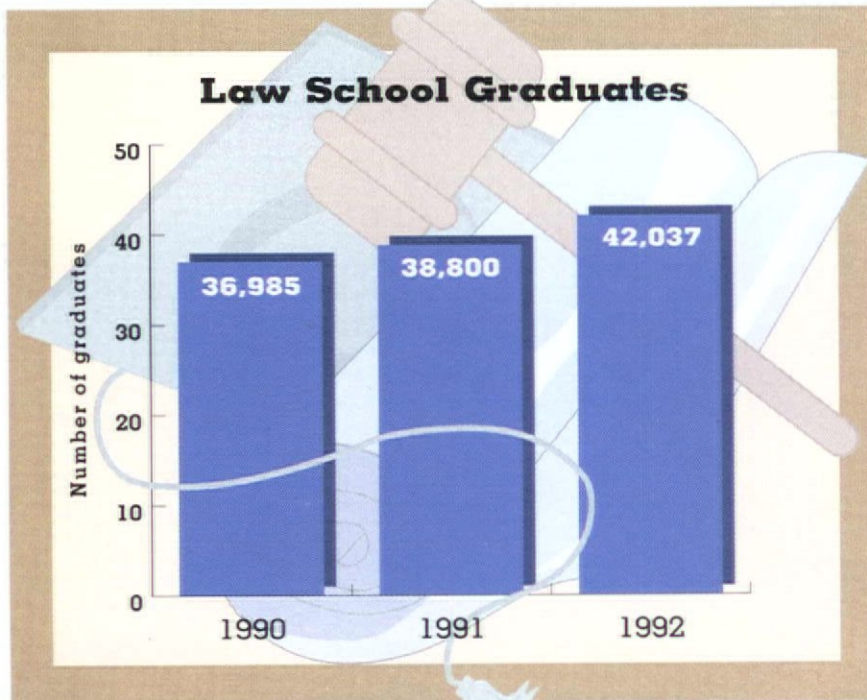
and respectable profession. More and more, it also carries a social stigma that has forced the entire industry to defend itself.

In the 1990s, however, negative public perception is only one of the issues with which the legal profession is grappling. The same harsh economic realities and technology issues that have beset corporate America are also affecting the way lawyers work, and consequently, the way they house themselves.

Perhaps the most notable lawyer-bashing incident in recent memory involved then-Vice President Dan Quayle, whose address at the 1991 American Bar Association (ABA) convention in Atlanta challenged, "Does America really need 70% of the world's lawyers?" The question incited outgoing ABA president John J. Curtin Jr. to a passionate reply, and prompted a flurry of editorial response from the ABA. In the September 1992 issue of the *ABA Journal*, Ray August, an associate professor of business law at Washington State University, used a generous definition of "lawyer" to refute Quayle's statement. "[Quayle's] contention that the United States has 70 percent of the world's lawyers is off by nearly seven-fold," wrote August. "As of 1987, this country actually had only 9.4 percent of the world's 7.3 million lawyers." By August's estimation, the United States ranked 35th in "law providers" per capita in 1987, with 28.45 per 10,000 population. Vatican City ranked number one with 3,482.38 per 10,000.

The debate over comparative lawyer populations may be more appropriately addressed by Marc Galanter, Evjue-Bascom professor of law and South Asian studies and director of the Institute for Legal Studies at University of Wisconsin-Madison. In the November 1992 issue of the *ABA Journal*, he responded to both Quayle and August. "The bold fakery of the Vice President's 70 percent figure and the illusory precision of Professor August's 9.4 percent of the world's 7.3 million lawyers dramatize the misdirection of the whole exercise," he argued. "The United States' percentage of the world's lawyers cannot be calculated meaningfully, because legal professions in various countries are not exact counterparts of one another."

What is certain, however, is that there are currently some 800,000 lawyers in the U.S., and over 40,000 new law school graduates each year. According to Charles A. Maddock, a principal with Newtown Square, Pa.-based



criminal defenses—U.S. federal district court filings rose from 89,112 in 1960 to 251,113 in 1990, and *Forbes* magazine estimated in 1989 that the annual cost to the nation of all litigation and related insurance is more than \$80 billion—then why does our entertainment media reflect such a fascination with them? Law may have once been considered an honorable



legal consulting firm Altman Weil Pensa, the number of lawyers is predicted to reach one million by the year 2000. These attorneys—at least the ones in private practice—undoubtedly represent a sizable client base for architects and interior designers who are well-versed in the needs and changing landscapes of the American law firm.

According to Linda Jacobs, a vice president in the New York office of ISI, technology is the major factor driving real estate decisions in the legal industry. "Technological obsolescence is very important," says Jacobs. "Many buildings where law firms are located were designed to support business 10 to 15 years ago. As leases have come up in a depressed real estate market, law firms have taken the opportunity to look for new buildings, or buildings whose landlords have invested in modernization." Coupled with the realization that "renovation-in-place can be a nightmare," as Jacobs notes, law firms appear more willing than ever to relocate.

Specifically, says Jacobs, today's law firms are having to address such increasingly important, technology-related requirements as data cabling for advanced communications capabilities, efficient vertical transportation, HVAC flexibility for 24-hour operation, meet-

Bianca Quantrell, a principal with Atlanta-based Quantrell Mullins, indicates that in her experience, firms attempting to establish satellite offices in suburban areas to supplement central downtown offices have met with little success. "It tends to be less efficient since efforts are often duplicated," says Quantrell. "It also creates a split that divides the firm as different cultures develop."

What is happening successfully, however, is that firms are taking opportunities to branch into other major markets across the country and the world. The convenience and accessibility offered by established downtown business districts perhaps become more important than ever in international work. "International clients must perceive that they can get there from here," says Grant.

"The typical corporate law firm has stayed in the financial area," agrees Gary Koshaba, a principal at San Francisco's Robinson Mills & Williams. But as economic pressures have caused law firm downsizings, shake-ups and bankruptcies that result in partners splitting off to form new firms, Koshaba has seen a trend among startup firms to explore new ground and settle in less established urban or even suburban areas. "They're concentrating on more personalized service, making part-

Projecting a strong image is still important to law firms, as the reception area of Carr, Goodson & Lee (below) in Washington, D.C., designed by Gensler and Associates/Architects, plainly reveals. Photograph by Marco Lorenzetti/Hedrich-Blessing.

## The transformation of the law library does not come without its costs

ing ADA requirements and efficient energy consumption. As Margo Grant, a vice president and principal at the New York office of Gensler and Associates/Architects, points out, "The issue today with law firm design is not just planning space. It involves a thorough investigation of what a building can offer, including how its electrical and mechanical systems can support the law firm's technology requirements."

Besides technology, Grant notes, financial factors significantly influence law firms' real estate options. "There are three important issues that influence a relocation decision: cultural acceptability, location acceptability and financial acceptability," she says. "The financial issue will ultimately drive the decision, followed by the right location. Culture can be adjusted to suit the other two factors."

As a general rule, however, law firms' ties to established business districts have remained intact. When New York's venerable Cravath, Swain & Moore made its much-publicized, financially motivated move in 1989 from its long-established Wall Street turf to Hell's Kitchen, a midtown Manhattan neighborhood with a seedy reputation, the law profession openly questioned the dramatic relocation. Though the move was ultimately successful—due partly to an elegant and functional interior design by Gensler and Associates, but probably due more to Cravath's solid reputation—few other law firms have apparently followed suit. "Our clients are typically remaining in the central business district for political reasons," says Jacobs. "There is a greater willingness to look on the fringe, but that's not a major trend."

ners more accessible to clients," he explains. "The attitude is that as long as they provide good service, clients will come to them."

"A lease can be a firm's biggest asset or biggest liability," says Maddock. Accordingly, savvy lawyers are spending more time examining variables before a lease is signed.







If technology has diminished the importance of the library in many American law firms, it has also fostered the development of centralized, state-of-the-art meeting areas. Dedicated conferencing centers like this one at Gibson, Dunn & Crutcher (above) in Costa Mesa, Calif., designed by ISI, typically incorporate a series of flexible meeting rooms, breakout areas, caucus rooms and support services. Photograph by Jon Miller/Hedrich-Blessing.

No longer must law firms be steeped in tradition to show that they are well-established. The library and conference area at Willoughby (opposite) in San Jose, Calif., designed by Robinson Mills & Williams, reflects a simple, functional elegance without a trace of opulence. Photograph by Paul Peck.

"We can affect project cost most effectively in the pre-lease phase," says Jacobs. "Today, law firms are uncertain about future growth projections, so they want more flexible leases, expansion and contraction options and a series of dates at which time they can spin off space."

Though the 1980s were also considered to be a boom time for law firms—the average law partner's income in 1990 reached \$168,000 according to *Time* magazine, August 26, 1991—the same economic realities that have humbled corporate America have chastened the legal profession in the 1990s. "A lot of firms have gone bankrupt, and there has been a lot of downsizing, attrition, hiring freezes and senior partners forced into retirement," notes Quantrell. "The leaner, meaner approach to business is definitely in place."

Lately, the high cost of legal fees has nurtured a storm of criticism. "There is tremendous concern among law clients about the cost of doing legal business," says Maddock. "Many clients are spending less on legal fees by looking for alternative methods of dispute resolution, such as arbitration. Others are taking a long hard look at the cost of inside legal departments versus using outside firms." In response to these criticisms and threats, law firms have strived mightily to control traditional costs and expenses. "Now," Maddock says, "the next and last level of controlling cost is controlling personnel at both the associate and partner levels."

Many associates made partner in the prosperous 1980s, resulting in top-heavy firms in the not-so-prosperous 1990s. To create a more cost-effective distribution of sta-

tus levels, law firms are lengthening the associate-to-partner track from seven to 10 years or instituting interim career tracks. These include senior associate, non-equity partner and senior attorney (a salaried lawyer with no interest in becoming partner) levels, not to mention the short-term hiring of part-time and freelance attorneys. "These options create dual opportunities," observes Maddock. "They give a firm the chance to bring its leverage back in balance, and offer an alternative for attorneys who don't want to work themselves to death to make partner."

Career paths are not the only icons that are changing at law firms, either. There are a number of things that architects, interior designers and their clients can routinely do to cut costs and accommodate technology with interior layout and design. However, cautions Jacobs, "Cost-cutting measures vary from firm to firm, so it's very hard to generalize."

One trend appearing across the board is that offices are shrinking. "Conventional office sizes are smaller," indicates Koshaba. "The days of the 300 to 350-plus sq. ft. senior partner office are over. Today, senior partner offices range from 180 to 225 sq. ft., partner offices range from 150 to 180 sq. ft. and associate offices range from 100 to 150 sq. ft." Unlike the corporate sector, however, the private office does not appear to be in danger in the legal profession. "The private office will always be essential," predicts Quantrell.

Nor are office sizes likely to be standardized within a firm. "The role of the private office is very important, since lawyers live in their offices," says Grant. "They will always be associated with status. The size differences are a combination of both function and status." Frequently, notes Koshaba, the adjacencies between partners, associates and the secretaries who serve them will express a departmental relationship, rather than a traditional hierarchy with partners together on certain floors and associates on others. Critically important to planning office floor layouts, therefore, is the need for space standardization and universal planning. "Firms need a flexible way to deal with the fact that they may need to convert associate offices to partner offices or vice versa," explains Grant. Adds Jacobs, "The ability to reorganize practice areas must not be impeded by the facility."

Though it is not yet a general rule, architects are also starting to see the sharing of offices at the associate level—something that would never occur at the partner level. Jacobs also notes that other alternative occupancy strategies are now being considered, such as hoteling or the virtual office concept, where attorneys work primarily at the client site and share a home base office back at the firm, much like accountants. "Law firms have expressed an interest in such arrangements in response to downward pressure on square footage," she says.

Technology has also had a significant impact on the way the typical law firm is designed today. Growing computer literacy among younger partners, associates and sec-



retaries has increased productivity enough that the traditional 1:1 ratio of legal secretary to attorney has commonly risen to 2:1 and even as high as 3:1. "Associates are so computer adept that they don't have the same requirements for secretaries that they once did," says Grant. "But they still need secretaries for individual services, such as handling the telephone." Furthermore, the role of the secretary is still essential to older partners, who are not always computer literate.

Today, legal secretaries tend to work in pairs or small teams of three or four, sharing responsibilities for larger groups of attorneys according to department or function, an arrangement that has maximized office coverage, availability of technical skills and support. Essentials such as printers and fax machines are often shared, though technology has also increased the amount of equipment present in each work station. Thus, as private offices have seen a downward trend in size, open plan secretarial work stations have held or even increased their square footage.

Computerization on every level of the work place has also affected central services such as word processing and reprographics departments. "More and more attorneys are drafting their own documents and moving away from central services," explains Jacobs. "Word processing is still needed, but tends to be more decentralized. Faxing can be done from a PC, copying and printing are being merged and reprographics are being outsourced. All this has had a downward impact on the size and cost of central services." In some instances, attorneys are keeping frequently used volumes close at hand, and books are being organized in smaller, specialized collections in related departments, decentralizing more library functions as well.

With computerization, the importance of paralegals has also wavered in some instances, though their role and usage tends

to vary from firm to firm. "Attorneys are more accountable for their work these days, and some don't have the luxury of passing things off to underlings," notes Koshaba. "This has occurred as technology has increased their ability to do their own work." Consequently, Quantrell sees offices at the associate level evolving into more functional spaces. "Work stations are replacing the traditional desk and credenza on this level," she reports.

On the other hand, paralegals gained more respectability in the 1980s, and their numbers continue to grow. "Paralegals can be used very cost-effectively to meet a client's fee demands," according to Maddock. "It really depends on the type of practice," says Jacobs, noting that paralegals' physical location within a firm can vary from dedicated, centralized clusters to decentralized, departmental placement.

Perhaps nowhere has technology had more of an impact than in the law library, which is not the focal point it used to be. "It is not as highly designed, perhaps using metal as opposed to wood shelving," observes Grant, "and tends to be more functional than it once was." Though architects agree that the size and importance of the law library has decreased, nobody predicts its demise. "Good law firms are online with reference services and Washington," notes Quantrell. "But the book is still needed. Today's law libraries use high density book shelving systems to reduce the library by as much as 30%."

The transformation of the law library does not come without its costs. "Though online services reduce the need for the law library, books aren't going away because it's too expensive to provide data from all the reference services," points out Jacobs. Supporting today's technologies also requires a very technologically up-to-date staff with a higher level of professionalism.

If the library has lost its place as the focal

point in today's typical law firm, the role has been assumed by the conference center. Its centralized development has been the result of both technological know-how and the pressing need to control costs. "Conference centers are being consolidated at one location in a firm," says Grant. "They usually include a series of flexibly sized meeting rooms, caucus rooms, food service and an adjacent support services department."

Technology can play a vital role in curbing costs. "With today's capabilities, attorneys can engage in telecommunications and video conferencing," says Quantrell. The possibilities could slash costly travel expenses, especially to international clients or branch offices. "The days of flying lawyers around the country have been limited by the economy," notes Jacobs. "Therefore, the conference center assumes an increasingly important role." Entire floors are being dedicated to conferencing functions, at the same time smaller meeting room or "war rooms" are being scattered about the office floors.

Luckily for the nation's architects and interior designers, lawyers still do care a lot about image, and about their facilities as an apt reflection of that image. "Image is very important," says Grant. "It still says a lot about a firm's culture."

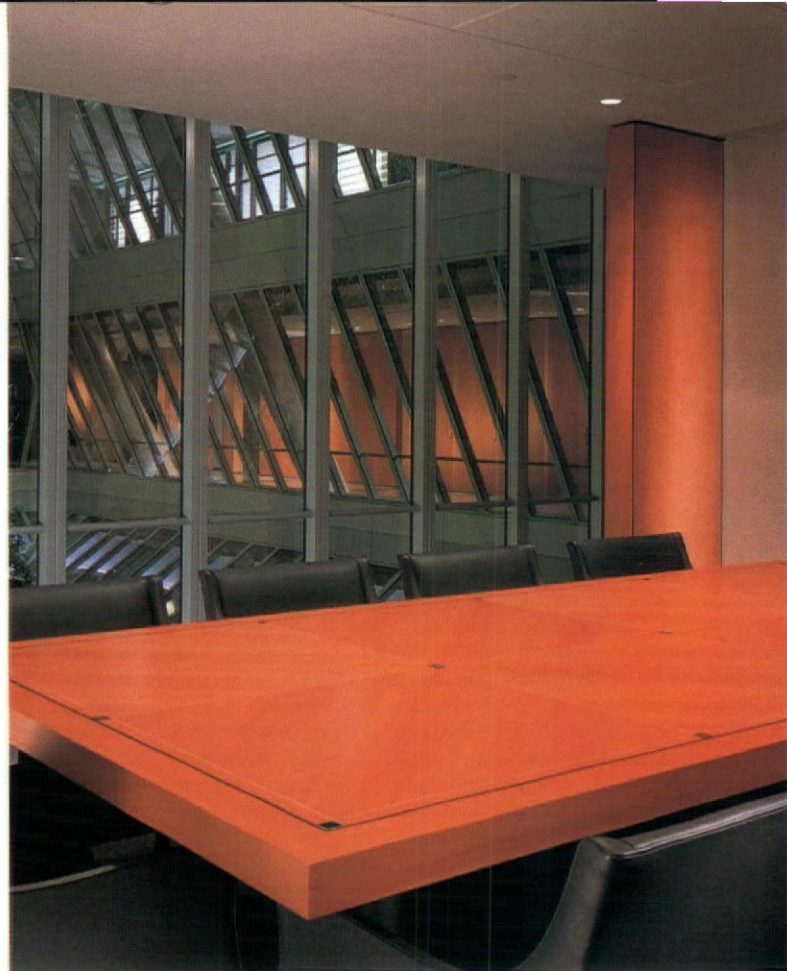
What that image should be, however, has inevitably been questioned in today's changing legal climate. "There is a distinct split in the field," explains Jacobs. "Generally, the law firm with market dominance is still building very comfortable offices with a high degree of amenities. The alternative, the expression of frugality and a low visual image, is more typical for up and coming law firms. One aspect of the designer's responsibility is the understanding that each firm's personality continues to be unique, and remains an individual expression of place in the world."

Because design is so obvious a reflection of culture and attitude, Grant indicates that clients are taking a more active interest in how best to spend their dollars, and even partners are paying more attention to the details. Typically, she observes, much of a design budget is still spent in the most visible areas, but there is also a greater emphasis on maintaining a constant image throughout an office. "No one area should be overdone," she cautions. Law firms are concerned about providing pleasant, attractive, motivating work places for all their employees, as a more egalitarian and team-oriented spirit pervades the industry.

Driving design overall is the acknowledgment that the legal profession must convey the message that clients are getting value for their money. Functional office space is essential to that message. "Today it's about learning how to work smarter," says Jacobs, "and increasing productivity, as opposed to adding more bodies." Maybe America's total will be down by a percentage or two by the end of the decade—if Dan Quayle and his allies keep trying lawyers in the court of public opinion. ☺







Welcome to the future: Gone are the dark woods, marbles and heavy-handed furnishings found in traditional law firms. Howrey & Simon has lightened up with glass-lined corridors of terrazzo (opposite). The freer look corresponds with the new way the 40-year-old firm conducts business.

After taking the escalator up directly from the building lobby, visitors enter the Howrey & Simon reception/conference floor (left). Not surprisingly, Lehman/Smith/Wiseman & Associates embellished this floor with the highest level of finish—though the results are hardly standard District law office.

## No Speed Limit

Shunning the paper trail for the information superhighway, Howrey & Simon in Washington, D.C., turned to Lehman/Smith/Wiseman Associates to build the perfect vehicle

By Amy Milshtein

**C**omedienne Kate Clinton describes herself as a "speedbump on the information superhighway," a phrase which neatly sums up how many of us feel about technology's rapid encroachment. However, as we march closer to the 21st century, one thing becomes evident: Those who motor effortlessly down that superhighway will fare far better than the Sunday drivers who constantly stop and ask for directions. Already prepared for that road trip, the Washington, D.C., law firm Howrey & Simon made a new home for itself in a souped-up, travel-ready office, and the design by Lehman/Smith/Wiseman Associates destined it to become a classic.

While technology took a front seat in the drive to relocate and design the firm, other factors also played a role. Located at 1730 Pennsylvania Avenue for the last 20 years, Howrey & Simon found itself spread out on

non-consecutive floors. Within those floors, they were locked into a "suite" format, where partners surrounded themselves with associates and secretaries behind closed doors, an unacceptable situation for this dynamic, cutting-edge law firm.

The fact that one could describe 40-year-old Howrey & Simon as dynamic and cutting edge is a story in itself. Founded by two ex-federal trade commissioners, the firm made its mark as an anti-trust specialist. During the Reagan administration, however, Howrey & Simon saw anti-trust business—which constituted 100% of its practice—slowly dry up.

While many observers both inside and outside of Howrey & Simon thought the firm was through, it managed to re-invent itself. Through lateral hiring of individuals and groups, Howrey diversified to the extent that anti-trust cases make up only 15% of total business today. The remainder is spread

between commercial litigation (25%), government contracts (10%), international trade (10%), intellectual property (10%), insurance coverage (10%) and environmental (10%). White-collar criminal defense and securities take 5% each.

The plan has worked. From 1988 to 1992, gross revenue for Howrey & Simon has grown from \$35.5 million to \$84.5 million. Profits per partner grew from \$345,000 to \$405,000 between 1990 and 1992. In a one-year interval, April 1992 to April 1993, the firm added 15 partners and grew by 13.9%. Today it employs 700 people, including 300 attorneys. A partial list of clients includes: Anheuser-Busch, Armstrong World Industries, Caterpillar, Hershey Foods and Wang Laboratories.

If diversifying saved Howrey & Simon from drowning, technology allows it to fly. "It's not unusual for large cases to generate







Nestled between huge trusses that support the 1920 Warner theater, Howrey & Simon's library (opposite) doesn't suffer for its location. The architects employed the trusses as organizing elements, dividing the room into cozy reading niches that see heavy usage. A floating slab takes care of the noise.

Freed from their old suite system, secretaries now work in open plan stations (below). "We wanted to bring the energy and vitality of the firm out in the open," explains Abe Isenberg, executive financial director for Howrey & Simon. The private office for an attorney can be seen behind the glass partition.

100,000 documents or more," says Abe Isenberg, executive financial director for Howrey & Simon. "Lawyers often bog down in all that paper."

Freeing itself from the heavy paper trail, Howrey employs a state-of-the-art computer program where complete images of files, not just the text, are scanned into the computer and cross coded by author, date, addressee and other subjects. Lawyers, paralegals and even clients can tap into the system and call up an image or text by code or word. Aside from freeing up valuable

that things started happening quickly."

Options in Washington proved limited for a law firm that needed an eventual 400,000 sq. ft. and wanted to assume a primary tenant role. An opening was found at the Warner, a new Pei Cobb Freed & Partners building at 1299 Pennsylvania Avenue, attached to the 1920s restored Warner Theater. The building provided Lehman Smith with many "opportunities."

Howrey took seven floors totalling 280,000 sq. ft. Lehman Smith altered the base building lobby to make it appear that

## Rally 'round the atrium

lawyer's time the system cuts handling costs from \$8 to \$10 a page to \$1.50.

With its huge growth spurt coupled with immense cabling needs, Howrey couldn't remain in 1730 Pennsylvania Avenue for long. The partners realized this and contacted Debra Lehman Smith in 1989, while she was still an associate partner at Skidmore, Owings & Merrill. "At that point I was constructing mock-ups and experimenting with adjacencies in a space next door," remembers Lehman Smith, who is now a partner at Lehman/Smith/Wiseman. "It wasn't until Howrey's lease came due

Howrey is the Warner's only tenant. "After you walk into the building," she explains, "you escalate directly to the firm's second floor reception and conferencing level."

As the firm's most public area, the floor, not surprisingly, receives the highest level of finish. Lehman Smith used the base building as her guide in furnishing this area with elegant restraint. The floor's functions include a moot-court room, three connected conference rooms, three breakout rooms and a computer training center.

More interesting, nevertheless, is the treatment of Howrey & Simon's concourse,











one floor below grade. This space, intended to be the Warner's parking garage, gives a permanent home to a rather wayward group within the firm. "Computer, administrative functions and other service people never had a dedicated spot at Howrey's old office,"

## A giant tuning fork as a law library?

comments Lehman Smith. "This doesn't make sense, because they are the most expensive group to move."

Even though the space is below grade it is in no way downgraded in appearance. Extra high ceilings, bright lights and an open feeling allow employees to forget they are under-



ground. Finishes are identical to those found on the lawyers' floors: White terrazzo and custom carpet let employees here know they are not Howrey & Simon's "poor relations."

The concourse level work spaces can expand or contract as needed. The same flexibility is found on the lawyers' floors. Moving secretaries out of suites and into systems has made moves much less traumatic. The situation also reflects the way law firms are changing.

Static fiefdoms of partners, associates and secretaries hidden behind the walled fortress of a suite have given way to the energy of perimeter offices surrounding open plan interiors. Attitudes have changed as well. *The American Lawyer* reports in its September 1993 issue that Howrey gives demerits for closely guarding clients. Instead the firm embraces a concept called "cross-selling," where different lawyers from specialties share the same client. Open work environments help turn the concept into a reality.

To ease the shock for staffers who have abandoned little fiefdoms only to find themselves adrift inside a large, interconnected organization, Lehman Smith has broken up the space visually. "I used the atrium to organize circulation," she says. "It gives the office a sense of order both vertically and horizontally." A semi-transparent glass and lacquer wall and terrazzo floor guides one around the atrium to the perimeter attorneys' offices.

All law firms have libraries, and Howrey & Simon is no exception. However, what sets its library apart is the location. Right above the restored Warner Theater are huge structural trusses that pierce the 1,500-sq. ft. space, act as a tuning fork for the acoustically engineered theater—and provide a distinctive housing for the library.

"We employed a floating slab to take care of the noise," explains Lehman Smith. "The trusses, which we covered in dry wall, act as an organization element." Custom folders, carrels and shelving nestle between the trusses creating a cozy ready room that sees heavy usage.

While Lehman Smith has been working on Howrey & Simon for five years, the actual design/build part of the process was on fast track scheduling. Partners became intimately involved in the project, calling meetings every two weeks. "They were very much partners in the process," remembers Lehman Smith. "They made us give them a better space." While aesthetics were not first on everyone's list, they certainly weren't ignored.

A light, contemporary feel, unusual for traditional Washington, pervades the space. Pearwood accents and Biedermeier and Empire furnishings impart a classic, yet progressive feeling. "We really established a persona for the firm," says Isenberg.

How has the staff adjusted to the move? "It has taken about a year for everyone to settle in," admits Isenberg. "However, I couldn't be happier about the location." He refers to the fact that since Howrey & Simon moved to 1299 Pennsylvania Avenue, three





Howrey took one below grade space for its support staff, a group that has often been moved. Far from being treated like housing for Howrey's poor relations, concourse level corridors (opposite, top) and offices (above) boast higher ceilings, bright light and the same finishes as the above ground lawyers' floors.

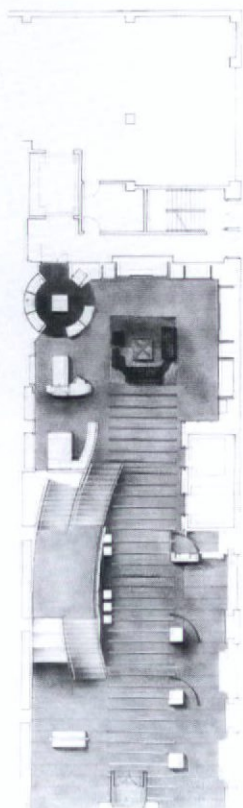
Lehman/Smith/Wiseman altered Pei Cobb Freed & Partners' base building to create the illusion that the Warner's lobby is Howrey's lobby. By embracing the lobby's finishes and feel, the escalator to the reception/conference floor (opposite, bottom) and a waiting area outside the conference rooms (below) feel seamless.

other large law firms have become neighbors by following suit—out-of-court, of course. ☺

#### Project Summary: Howrey & Simon

**Location:** Washington, D.C. **Total floor area:** 280,000 sq. ft. **Number of floors:** 7. **Average floor size:** 35,-50,000 sq. ft. **Total staff size:** 700. **Cost/sq. ft.:** \$50. **Wallcoverings:** Stretchwall, Donghia, J. Robert Scott, Jim Thompson, Rodolph, Silk Dynasty, House Fabrics, Jack Lenor Larsen, DesignTex, Unika Vaev, Stratford Hall, Lee Jofa. **Wall finishes:** Brochsteins, Columbia, Wilsonart. **Paint:** Glidden. **Laminate:** Formica, Nevamar, Wilsonart. **Dry wall:** Gold Bond. **Stone, marble and terrazzo:** Boatman & Magnani. **Carpet/carpet tile:** Prince Street Technologies, Spinning Wheel Carpets. **Ceiling:** Armstrong. **Lighting:** Lightolier, Neoray, Zumtobel, Leucos, Cedric Hartman. **Doors:** Brochsteins, Columbia Millwork. **Louvers:** Brochsteins. **Window frames:** Vista Wall Metals. **Window treatments:** Sun-Control Systems, Mechoshades Systems.

**Stairs/ornamental metal:** Superior Iron Works. **Secretarial stations:** Brochsteins. **Secretarial station seating:** Steelcase. **Lounge seating:** Keilhauer, Charles McMurray, Cocheo, Interior Crafts, Marco, David Edward. **Cafeteria, dining, training tables:** Atelier International, Custom Interior Decor, Charles McMurray, Interior Crafts Johnson Tables, Knoll, Vecta, Zographos, Images of America. **Antiques:** Robert Purdom. **Upholstery:** Maharam, Rodolph, Manuel Canovas, Sina Pearson, Donghia, Old World Weavers, Spinneybeck, Barksdale/Rudd Leathers, Silk Dynasty, Knoll, Rogers & Goffigon, Pallas, Pontus, Fortuny, DesignTex, Steelcase, Stow & Davis, Gretchen Bellinger, Lee Jofa, Peter Schneider's Sons, Contract Leather, Carnegie, Brunswick & Fils, Schumacher. **Furniture system:** Haworth Inc. **Conference tables:** Brochsteins. **Other tables:** Custom Interior Decor, Brochsteins, Zographos. **Files:** Meridian. **Bookshelves:** Brochsteins, Tab Products, Adjustable Steel. **Carrels:** Brochsteins, Columbia Woodworking. **Architectural woodworking and cabinetmaking:** Brochsteins, Columbia Woodworking. **Planters, accessories:** Cedric Hartman, Architectural Supplements, Knoll, Ectra, Details, Pyromedia, Millers Upholstery. **Signage:** King Products. **Elevators:** Schindler. **HVAC:** Trane, Kirlin. **Fire safety:** ADT, Edward. **Plumbing fixtures:** Kroin. **Client:** Howrey & Simon. **Architect and interior designer:** Lehman/Smith/Wiseman & Assoc. **Structural engineer:** Tadjer, Cohen, Edelson Associates Inc. **MEP engineer:** Girard Engineering. **General contractor:** Hyman Interiors. **Construction manager:** Oliver Carr Real Estate. **Developer:** Kaempfer Company. **Life Safety:** Ferguson Engineering. **Lighting designer:** Fisher, Marantz, Renfro & Stone. **Acoustical and a/v:** Shen, Milson & Wilke. **Furniture dealer:** Specialized Marketing, Omnifics, Maryland Office Interiors, Arbee Assoc. **Photographer:** Jon Miller, Hedrich-Blessing.









# Law Suiting

A law office custom-tailored like a fine suit for Epstein Becker & Green by Childs Bertman Tseckares shows what bright, aggressive, young attorneys want today

By Roger Yee

Most of us inhabit other people's dreams of space in the homes, workplaces and other commercial and institutional interiors we occupy. Thus, when the law firm of Epstein Becker & Green created its first, all-new facility within an office tower at 75 State Street in Boston, the absence of any serious preconditions but raw space, core and perimeter walls was exhilarating. How does the new office, designed by Childs Bertman Tseckares, compare to the existing build-out sublet at 260 Franklin Street? Susan Pravda, co-managing partner of Epstein Becker & Green, exclaims, "What a world of difference good space makes!"

Pravda speaks from first-hand experience. As the Boston office of what was then the New York-based law firm of Milgrim Thomajan & Lee, Pravda and her colleagues had quickly established themselves in practice by subleasing a typical corporate space in downtown Boston. Trouble was, the space felt like discarded clothing in more ways than one—being ill-fitting if serviceable to the members of this young, aggressive and extremely successful firm specializing in middle-market corporate finance.

As the firm outgrew its sublet, Pravda and co-managing partner Gabor Garai seized on the opportunity to find a more suitable environment. In choosing the architecture firm of Childs Bertman Tseckares (CBT) from a list of six firms with experience in law and investment banking environments, they promptly demonstrated that they would play a larger role in the design process than the average design client. "You could tell that they had already thought a lot about what they wanted," recalls Janis L. Mones, AIA, IBD, principal, director of interior design and project manager for CBT. "They were unusually sensitive to the nuances of art, architecture and design, and really cared about the major design issues."

Of course, the co-managing partners were no less concerned about the kind of organization they were housing. "We like being as non-hierarchical as possible," Pravda points out. "Ours is a colle-

gial group. Everybody uses computers at their desks. Lawyers and support staff sit down side by side in our lunchroom."

To find the right location, the project team visited various office buildings in downtown Boston, testing each property's basic footprint for the appropriate fit before selecting a new tower near historic Faneuil Hall. Its design by Graham Gund in association with Skidmore, Owings & Merrill was memorable in more ways than one. Inside, Pravda happily recalls, "The deeply faceted, hexagonal shape of the floor, full of cut corners, lent itself to many corner offices." Outside, Mones wryly comments, "The gold leaf applied on the facades raised eyebrows here—it's too gaudy for Boston."

What 75 State Street also provided was an abundance of window perimeter, highlighted by eight projecting bays, and a relatively shallow core-to-window-wall depth ranging between 20-45 ft. This unusual configuration enabled CBT to assign all 16 partners to private "corner" window offices in the floor's projecting bays and other cor-

A forced perspective (below) subtly guides visitors to the Boston office of Epstein Becker & Green by exaggerating the procession towards the reception area by manipulating the ceiling, walls and intricate paving pattern—which the attorneys helped create, stone by stone. The play on geometry continues in one of four conference rooms (opposite), an octagonal space that quietly conceals an arsenal of information technology equipment behind doors and panels. The center inlay of the conference table pops out for data connections. Visible outside is the landmark Customs House.





ners, with legal secretaries situated in open-plan work stations immediately outside lawyers' doors at a 2:1 ratio, all associates in private window offices between the projecting bays, and all remaining support staff in private interior offices. Thanks to thoughtful surveys of the legal secretaries, paralegals and other personnel by Pravda, Garai and CBT, there would be no bullpens or other unpopular or dysfunctional work stations to hobble the new facility.

How the rest of the interior has been planned provides a commentary not only on the *modus operandi* for what is now the Boston office of the New York-based law firm of Epstein Becker & Green, which comprises 220 lawyers in 11 offices nationwide, but also on the evolutionary changes coursing through law firms across the nation. For example, while the new space contains a law library that is still heavily used, it is not perceived to be the heart of the computer-literate firm. "There are still major volumes in the library," Pravda observes, "but we're buying more of them in CD-ROM. This format will probably be the standard of the future. For now, our younger lawyers prefer it over hard copy." Document storage, always a costly user of square footage within law firms, is held to a minimum through high-density files supplemented by archival storage offsite.

Equally as important as the library are the four conference facilities, which are fully

equipped for information processing and food service using computers, printers, facsimile machines, modems, TVs, VCRs, slide projectors and serveries within or adjacent to the meeting areas themselves. "We have to process large numbers of complex documents in real time," explains Pravda. "All the technology is designed to be convenient and user-friendly."

Although neither the lunchroom nor the fitness room account for significant amounts of space, they loom large in their symbolic value. As Pravda has seen, the lunchroom is a convenience for employees that encourages lawyers to mingle with their staff on an informal basis. As for the fitness room, modestly outfitted with a few pieces of

## A legal opinion at midnight—on a question of paving stones?

equipment, lockers and showers, it is open to anyone inclined to use it during a break.

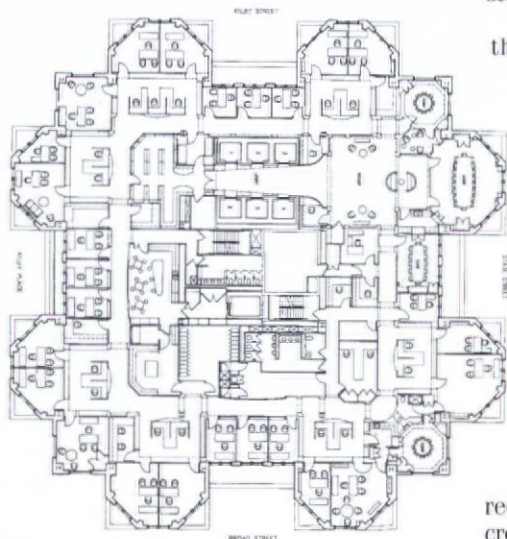
For all the conscientious concern over project programming and planning, both client and architect agree that they interacted most intensely in the development of the design. "There was genuine cooperation between our clients and ourselves," Mones feels. "Susan and Gabor gave our suggestions careful consideration, and followed through on every one of them. They spent evenings and weekends going over what we wanted to do and buying into much of it—as the design





Egyptian Biedermeier is the playful term coined by Childs Bertman Tseckares to describe the exuberant aesthetic at Epstein Becker & Green. The reception area (opposite) typifies the design's development through millwork, carpet, textiles, furniture and an art collection chosen to be "non-traditional but accessible." The space is a buoyant rejoinder to traditional corporate Boston.

Getting together is important at Epstein Becker & Green, both at client meetings in the main conference room (right) and at casual gatherings of employees in the lunchroom (below). The conference room is not as formal as it looks—since the table can be quickly configured for such events as Friday pizza. Anyone and everyone sits down for food and conversation in the lunchroom.



shows." Mones will always remember the evening when Pravda and Garai worked with the designers until midnight selecting paving stones for the entry vestibule.

Few visitors can help being impressed by the visual delight conjured in the final design, which CBT characterizes as "Egyptian Biedermeier." Beautifully detailed forms and patterns are used to weave consistently understated but complex patterns in the walls, floors and ceilings of the space. "We wanted to keep the ambiance light and vibrant," says Robert Michel, senior designer for CBT. "To do this, we incorporated a play of pattern on pattern and tone on tone, like the silkscreened pattern on the elevator doors that is repeated on the etched glass doors and side lights." Elsewhere, CBT has employed special wood finishes to add richness, installed built-in cabinetry to reduce the apparent mass of storage, and created niches for a serious art program. (A "non-traditional but accessible" art collection has been assembled with the help of an art consultant and the partners—who were persuaded to acquire it, one work apiece—and is displayed in public areas.)

According to Pravda, the firm has ambitious plans to grow to some 35 to 40 lawyers in the next five years, aided by an option for the floor above. "We see opportunities for growth in a number of fields," she admits, "including health care, employment and labor law, finance and litiga-

tion." Does she also foresee an end to the use of paper among her computer-literate colleagues? Her reply is a reminder of how hard tradition is to ignore even in the information age.

Pravda is convinced that computers will reduce her firm's reliance on hard copies. However, she confesses, "I still like to hold originally executed copies in my hand." And unlike the "virtual office" of tomorrow, the new facility at 75 State Street is no borrowed suit, but a custom-tailored garment that Epstein Becker & Green can proudly wear—any "real" time. ☺

#### Project Summary: Epstein Becker & Green

**Location:** Boston, MA. **Total floor area:** 25,000 sq. ft. **No. of floors:** 1. **Total staff size:** 50. **Wallcovering:** DesignTex, Carnegie. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Bentley. **Ceiling:** USG Interiors. **Lighting:** American Glass Light, FDO, Montage. **Doors:** Davenport Brown. **Door hardware:** Konceptual Designs, Schlage. **Work stations:** custom by Davenport Brown. **Work station seating:** Allsteel. **Lounge seating:** HBF, custom. **Cafeteria seating:** Loewenstein. **Other seating:** Bernhardt, HBF. **Upholstery:** DesignTex, Architex, Donghia. **Conference tables:** custom by Wall/Goldfinger. **Cafeteria tables:** Loewenstein. **Files:** Allsteel. **Architectural woodworking and cabinetmaking:** Davenport Brown. **Signage:** Architectural Accents. **Client:** Epstein Becker & Green. **Architect:** Childs Bertman Tseckares Architects, Janis Mones, project manager; Robert Michel, senior designer; Lois Goodell, designer; Lee M. Pearce, technical coordinator. **Structural engineer:** LeMessurier Assoc. **Mechanical and electrical engineer:** R.G. Vanderweil. **General contractor:** Beacon Construction. **Construction manager:** Gary Lovesky. **Lighting designer:** D. Schweppe. **Lighting designer:** D. Schweppe. **Furniture dealer:** Office Environments. **Photographer:** Wayne Soverns.







## Seeing Eye Design

**Bold, brash and a little too colorful...the Minneapolis law offices of Bowman and Brooke, by Wheeler Hildebrandt, reflect the attitude—and disability—of the partners**

*By Amy Milshtein*

**T**he Americans with Disabilities Act demands that designers create universally accessible environments. But the law says nothing about creating universally appealing environments. Paintings do not have to be hung at wheelchair level, and detailing does not have to appear in braille. However, suppose the client is the one who is disabled? That was the challenge Wheeler Hildebrandt & Associates had to face when designing the Minneapolis law firm of Bowman and Brooke, because partner Dick Bowman is colorblind. The resulting interior proves bold, brooding and, at least in the world of Bowman and Brooke, universally appealing.

If accommodating colorblindness wasn't enough, the architects were further challenged by the client's desire to create a least-lawyerly-as-possible space while simultaneously pleasing the firm's very different and demanding personalities. The

site's unusual floor plate, square on two corners and rounded on the other two, further complicated the task.

Why would a nationally recognized, high-profile law firm like Bowman and Brooke want to diverge from the staid, buttoned-down look of the traditional law office? "We are a high risk business," says Bowman, referring to the company's specialty, product liability defense. "We should have an office that's too colorful, too bold. We never take the safe road in our practice and our space should reflect that."

Lawyers shunning the safe road to embrace risk? If Bowman & Brooke sounds like a fly-by-the-seat-of-the-pants operation, think again. The nine-year-old firm employs 56 lawyers and 52 paralegals in five offices around the country. Its clients include such behemoths as General Motors, Ford, Honda, Toyota and Kawasaki. Most of the lawyers

Law firm or J. Crew catalog? Bowman and Brooke's custom support stations sport such bold colors as terra cotta, plum, sage and russet (opposite). If the office seems risky, thank partner Dick Bowman. The design accommodates his colorblindness and matches his personality as well—he's a champion Alpine hot air balloonist.

Classical columns and wood architectural paneling and millwork present an expected face to visitors of almost any law firm in America. In the reception lobby of Bowman and Brooke (above), Wheeler Hildebrandt has used these elements in the most unexpected ways.





Joanie Markland



Even the staircase at Bowman and Brooke (below) surprises. In the hands of Wheeler Hildebrandt, its curving form and shimmering materials act as a perfect foil to the brooding, metallic-finished columns.

are in their thirties and forties, making the people at Bowman and Brooke a vigorous, tenacious bunch.

A bunch that works long hours deserves pleasing office space—which is exactly what they didn't have before. Bowman and Brooke came from a dark, cramped, add-as-you-go space that did nothing to encourage staff.

## Counting lawyers, counting windows—and coming out even?

Clients were shuttled from reception to conference room as quickly as possible, creating a front room/back room feeling. That's when Wheeler Hildebrandt came in.

True to its unconventional attitude, Bowman and Brooke gave the architects a great deal of freedom. "We had a prelimi-

nary meeting to find out what they liked and didn't, and some detail meetings in the end, but no meeting to approve concepts," marvels Joseph Hamilton, director of architecture for Wheeler Hildebrandt. "I found this both freeing and terrifying."

Wheeler Hildebrandt wasn't entirely on its own, however. The designers knew that

the partners liked wood and some liked columns as well, and that fussy details and intricate inlays that couldn't be seen by the colorblind would have to give way to broad contrasts and bright colors. Using these facts as their guides, the designers set out creating Bowman and Brooke.

Maybe the only traditional step the firm took was in dividing the space. "If a firm has 30 lawyers, they want 30 windows," says Hamilton. "That's exactly what Bowman and Brooke did." To shed some light on the rest of the office, the designers surrounded the perimeter conference rooms with frameless, floor-to-ceiling glass.

Continuing in this minimalist mode, the designers installed light toned woods on walls like fine art. Echoing the shape of the building has caused some wood walls to curve like sails. "We've designed in this building before and this is the first time we got to play with the curve," says Hamilton. "I guess lots of people find it intimidating."

Since each of the firm's three partners favored a different wood, Wheeler Hildebrandt used wide expanses of redwood burl, figured sycamore and cherry. Helix-shaped colonnades stand in the dramatic entry lobby, complementing the wood. The metallic finish of the columns isn't what one would expect in a law firm. A black granite floor, sleek plaster walls, custom furniture and Italian rugs further state the case.

The drama of the reception area is faithfully carried through elsewhere, creating a seamless office that repudiates the all-too-familiar and abrupt public area/private area transitions of most law firms. Custom stations for support personnel sit on the corridor and feature a pigmented plaster front panel. Their curved forms refer once again to the floor plate. Colors read like a J. Crew catalog: terra cotta, plum, sage and russet.

Lawyers' offices sit on the perimeter. Wheeler Hildebrandt lowered the ceiling and set back the door at each office entrance to create an emotional threshold. "This porch provides a further level of privacy even when the door is open," explains Hamilton.

The board room and library, both law firm staples, also received radical treatment. Clad in huge panels of redwood burl and furnished with a table and credenza in the same material, the board room seems almost alive with movement. A cherry, bronze and stainless steel staircase shines in the library and unites the firm's two floors.







All in all, Bowman and Brooke has undergone a radical change both visually and emotionally. "Morale has risen," Hamilton observes. "I've noticed a lot of new outfits since move-in day." Bowman agrees, "It's rewarding to see how the staff has taken pride and ownership of the space. Even the most conservative of our lawyers loves it."

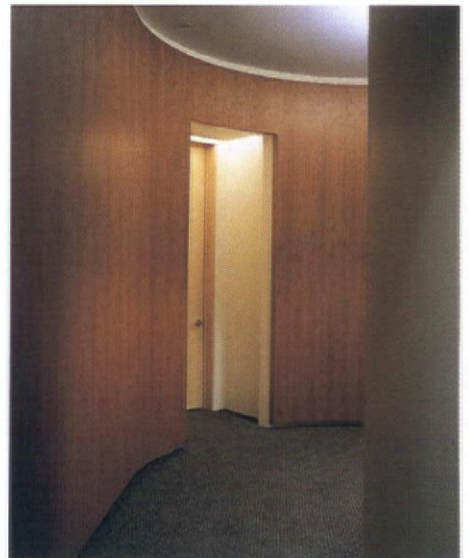
Perhaps more impressive is the fact that anyone can see and enjoy what is shown here. Thanks to the effort of Wheeler Hildebrandt, colorblind people like Dick Bowman actually have an environment worth seeing—in full color. ☺

**Project Summary: Bowman and Brooke**

**Location:** Minneapolis, MN. **Total floor area:** 31,000 usable sq. ft. **No. of floors:** 2. **Average floor size:** 18,000 sq. ft. **Total staff size:** approximately 100. **Wallcoverings:** Maharam. **Paint:** Benjamin Moore, Pratt & Lambert, Fauz, Steven Veit. **Laminate:** Nevamar, Formica. **Dry wall:** Foss Drywall. **Masonry:** Grazzini Brothers Marble/Granite. **Carpet/carpet tile:** Prince St. Technologies. **Carpet fiber manufacturer:** Monsanto. **Ceiling:** USG Interiors. **Lighting:** Lightolier, Kurt Versen. **Doors:** Heartwood. **Door hardware:** Elmens Hardware. **Glass:** Brin Glass, Harmon Glass. **Window frames:** custom by Metro Manufacturing. **Window treatments:** AM Drapery. **Railings:** custom by Metro Manufacturing. **Work stations:** custom fabrication by Heartwood. **Work station seating:** Steelcase. **Lounge seating:** Metropolitan. **Other seating:** Brueton, Embrace. **Conference tables:** custom by Heartwood. **Other tables:** Brueton. **Architectural woodworking:** Heartwood Architectural Millwork. **Signage:** ASI Sign Systems. **HVAC:** Rouse Mechanical. **Fire safety:** Shield. **Security:** Honeywell. **Building management system:** Honeywell. **Client:** Bowman and Brooke. **Architect:** Wheeler Hildebrandt & Associates. **Structural, mechanical and electrical engineer:** HGA Engineers. **General contractor:** Greiner Construction. **Custom plaster and paint:** Steven Veit. **Photographer:** Brian Droegge, Lea Babock.

Three opinionated and strong willed partners at Bowman and Brooke all liked wood—three different species, that is. Wheeler Hildebrandt satisfied them by hanging their favorites nearby. Redwood burl figures largely in the boardroom (above).

The architects also overcame curved corners on the floor plates. Bent wood panels (right) hug the curves and add interest. Recessed doorways create emotional barriers, giving lawyers a sense of privacy even if doors are open.





# Go Ahead—Touch the Merchandise

Why selling more Walkmans and Handycams isn't the main purpose of the Sony Gallery in Chicago, designed by Elkus/Manfredi Architects

By Jean Godfrey-June

Curious? The new Sony Gallery (below) on Chicago's "Miracle Mile," North Michigan Avenue, invites retail customers and retailers alike to "get the scoop" on the newest high-tech gadgets from Sony. Inside (opposite), Elkus/Manfredi has created a sleek environment that reflects Sony's tradition of breakthrough design—at the same time it highlights the products themselves.

In his bestseller *Made in Japan*, Sony chairman Akio Morita leaves the reader with an inspirational parting phrase: "Success depends only on the strength of our will." The philosophy has certainly worked for Morita and Sony. Even Ross Perot-driven demagoguery didn't stop us from buying millions of Trinitrons, Walkmans, Watchmans and Handycams last year. Indeed, sheer will just might be the key for many of us who, despite our inexhaustible appetite for cleverly-designed electronics, still can't program our VCRs.

But there's hope in sight—for those of us fortunate enough to stop in at Sony's new Sony Gallery on Chicago's Michigan Avenue. Designed by Boston's Elkus/Manfredi, the Gallery is more a showroom than a store, even though it sells what it displays. "The

goal was an opportunity to demonstrate Sony products in the manner we felt most appropriate," explains Michael Lyons, director of retail operations for Sony Electronics, Inc. "At Sony, we're not just introducing new technology, but new ways of thinking."

In consumer electronics retailing, most products are marketed through what is known as matrix merchandising: A store will carry 100 TVs from which each customer chooses one. But today's customer is changing, Lyons believes. "They don't want to take the time to evaluate all these products any more," he says. "Knowing everything about the electronics market is not the hobby it used to be. Brand awareness is becoming more important than before."

Sony feels strongly that customers should be able to touch the merchandise. "Our products should feel very comfortable in your hand," Lyons insists. "The closer you are to the product, the more you'll want to buy it."

The chance to see and explore the new technologies without a high-pressure sales person trying to rush you toward the cash register is one of many innovations consumers welcome, maintains David Manfredi, principal at Elkus/Manfredi in Boston. "The sales staff is absolutely intimate with every one of the products in there," he reports. "You can go and they're happy to spend all afternoon with you, explaining how the VCR works. They don't mind that you're not there necessarily to purchase something."

With the Gallery, Sony hoped to underscore its hip yet trustworthy image with consumers. "Chicago's a big convention town," Lyons observes. "We're hoping that people will see the products, learn more about us, and then go home to their local store, where they might ask their dealer to order a particular Sony product, and get the dealer interested in the new products as well."

More than customers are at stake, however. Sony wants to inspire retailers. Every June, Chicago hosts the Summer Consumer Electronics Show, where each of the major electronic companies puts on costly and elaborate convention exhibits. In fact, Elkus/Manfredi designed one for Sony to use while the showroom was being built.

So why build something permanent? "They wanted their own space for continuity, as well as a place where they could bring in the audio-visual press at different product











introductions throughout the year," Manfredi says. "But they also wanted to project the image of something that lasts. This is intended to separate them from the pack."

Sony wanted the store to show its retail

## How to hide four miles of cable

partners, who range from discounters like Top's or The Wiz to department stores like Macy's or Sears, how to best merchandise Sony products. "Our products are intended to all work together," says Lyons. "You can demonstrate that at trade shows. But we thought something permanent, reflecting the quality and permanence of our product line right on Michigan Avenue, would create a strong vehicle for marketing and advertising as well as retailing."

But the industry—particularly Sony retailers—was wary of the Gallery. "Initially, they were worried we'd be competing with them," says Lyons. "But this facility is for our retailers, first and foremost. Its displays, merchandising and ideas are directed toward generating enthusiasm about us and our products."

Imagining was thus a primary focus of the design. "The idea was to place everything in the perspective of the Sony image," says Manfredi, whose work for such clients as the Limited and Henri Bendel is respected in retail circles. "They wanted the space to relate to their appearance in the media and in

other architectural spaces. We had to design a legible, high-tech, high-quality image consistent with the look of the products."

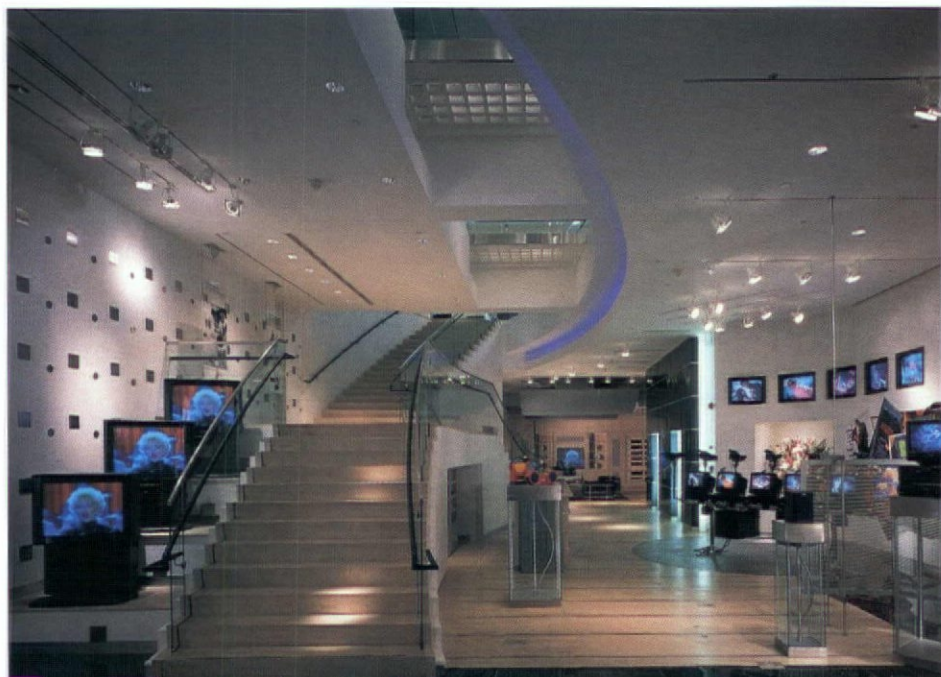
Indeed, Manfredi notes, the finished space is "almost a macro-level interpretation of one of Sony's industrial designs." The sleek, stainless steel, glossy black marble and translucent glass display fixtures create a hip yet spare envelope. What looks like a white wall actually represents many different colors of paint overlaid with white, then layered with a special wax; the walls change colors when hit with different lights.

Yet the design draws little attention to itself. Every element works to turn the visitor's attention toward the products on display. "If you look at the store without the products, it's black, gray and white, with very little color," Manfredi says. "The real color comes from the products." Lyons agrees. "It's like putting something on a very shiny platter," he feels. "You admire what's sitting on the platter, but the platter looks good, too."

Besides highlighting Handycams and Walkmans, the design opens up a long, narrow space. "We wanted you to be able to see straight through to the back," says Manfredi. Thus, products perch atop big glass boxes and thin metal "wires," while ingenious quarter-circle perforated-metal screens provide a semi-transparent backdrop. Midway through the Gallery, a "shooting gallery" invites visitors to try their hand at directing with the latest video equipment. A home theater mock-up anchors the back of the store.

There's more than meets the eye to the high-tech artistry. A display wall at the front appears to use magnetic, stainless-steel plates as subtle wall decoration, but the plates cleverly hide power, antennae, and cable hookups beneath them. Similarly, round magnetic plates are wired with receptors for shelves, so it's easy for Gallery employees to change the displays.

Flexibility was crucial not only for displays, but for the changing product mix. "We needed a space that enabled us to break







**Madonna magnet:** A custom display wall (opposite top and opposite bottom) allows the Gallery to change its displays to fit the technology on display. The metal graphic elements on the wall are actually magnets. Behind the square magnets are power and networking hookups, and behind the round ones, the team has hidden structural hardware for shelving.

**Home alone?** Switch on your Sony. Sample "rooms" (above, right) inspire customers about potential ways to incorporate new Sony products into their homes—and excite retailers about new ways to display products. Upstairs (above, left), a glass-walled home entertainment center allows visitors to test combinations of products in a sound-shielded environment. Faced with a long, narrow space (below) Elkus/Manfredi created "transparent" display elements with a strong anchor, a home theater mock-up, at the back.



exhibits down," says Lyons. Since Sony often invites the press for new introductions, it has incorporated miles of electronics patch cables for TV cameras and other technical applications in the Gallery. "The logistics of some of our set-ups are insane," admits Lyons. "There's a full four miles' worth of cable in that little space."

Manfredi admits that he and his colleagues learned a great deal from the Sony team members. "There were so many inventions where we collaborated," he says. "They were clients, but they were also consultants on the job. They knew more about lighting and acoustics than we did, for instance." Since the project, Elkus/Manfredi has translated some of that knowledge to other projects.

On the other hand, Sony was happy to have designers so eager to learn. "We all worked very closely," Lyons concurs. "We had a small team on the Sony side, with lots of decision-making power, that was able to get things done." He adds that Tokyo reviewed and approved the design at several stages.

Sony will soon have many more home-grown opportunities for merchandising. Along with a smaller, more generalized showroom in New York and a larger one on the Ginza in Tokyo, the manufacturer has been developing several outlet stores across the country, which Elkus/Manfredi is helping to design.

How do you measure an imagemaker's

success? "Sales aren't a good indication of our success, since our emphasis at the Gallery is not on selling products," says Lyons, "so we had to come up with some other way." Sony settled on the number of visitors as a better barometer. So far so good: The Gallery averages about 30,000 people per month; in peak summer and winter months, the number skyrockets as high as 50,000 to 60,000.

"People love it," Lyons says. "It's become one of 'the' things you have to see when you come to Chicago." Of course, a big question remains: Have Chicagoans finally learned how to program their VCRs? ☞

#### Project Summary: Sony Gallery

**Location:** Chicago, IL. **Total floor area:** 21,000 sq. ft. **No. of floors:** 4 (2 of them are sales). **Typical floor area:** 6,000 sq. ft. **Dry wall:** U.S. Gypsum. **Flooring:** Tapas International. **Carpet/carpet tile:** Missoni Area Rugs. **Ceiling:** Armstrong. **Lighting fixtures:** Halo. **Glass:** PPG. **Door hardware:** Schlage. **Railing:** Zeypher. **Seating:** Herman Miller. **Tables:** Sedia. **Display fixtures:** Herman Miller. **Elevators:** Miller. **HVAC:** Trane. **Fire safety system:** ADT. **Security system:** ADT. **Plumbing fixtures:** Kohler. **Client:** Sony Consumer Products. **Architecture, interior design and project management:** Elkus/Manfredi Architects Ltd. **Structural engineer:** Weidinger Associates Inc.. **Mechanical/electrical engineers:** Cosentini Associates. **Contractor:** DeWindt Corp. **Lighting consultant:** Powell Lighting. **Security consultant:** ADT Security Systems. **Metal fabrication:** Vector Custom Fabricating. **Millwork:** Imperial Woodworking. **Fixtures:** custom by General Exhibit & Design. **Signage:** General Exhibit & Design. **Furniture installation:** Thomas Interior Systems. **Mannequins:** MET Merchandising. **Awnings:** Williams Awnings Co. **Ornamental painting:** Mako-Blossom Studio, Boston; Bobbe Paint. **Photographers:** Cable Studios, Hedrich-Blessing.





# The Women's Rooms

The Manhattan office of Dr. Gae Rodke deliberately confronts the reasons why women don't like visiting their OB/GYNs with a new design by M.D. Monsky, AIA

By Deborah Craven

Welcome to your OB/GYN: Coves turn the modest floor area for Dr. Gae Rodke's New York office into a series of intimate zones that orient patients and personnel alike. A view towards the street entry (opposite) shows the business office for one receptionist and two stations for nurses as part of a larger composition defined by ceiling coves, cabinetry and lighting. What patients see on arriving is the reception desk (below), which discreetly conceals the business office and points the way to the examination, consultation and procedure rooms.

Let's face it. How many women do you know who actually look forward to the annual visit to the gynecologist? Besides the less-than-pleasant procedures necessary to maintain good health, there's often also a cold and clinical atmosphere. So what happens when an obstetrician/gynecologist with a penchant for making her patients comfortable plus a love of Art Deco teams up with a former anthropologist-turned-architect with a bent for movement, patterns and bold three-dimensional color? You might find yourself in an uncommon space, rich in color, harmonious in its design

doctor. The patient is not as guarded, and the doctor does not need to get past those defenses to provide good medical care."

Housed in the San Remo Apartments, a landmark, 1930 Art Deco high-rise residence designed by Emery Roth on Central Park West at West 75th Street, the 1,800-sq. ft. medical office was a series of five dark and gloomy existing rooms on the ground floor when Dr. Rodke hired Michael Monsky, AIA to create a new facility. It was a meeting of the minds from the start, as Dr. Rodke's sensitive style meshed with Monsky's philosophy that the design process is an exercise

in repartee. "I can't believe when designers say they hardly ever talk to their clients," Monsky says. "Getting to know a client—in the office, in meetings, over dinner—is very important for me. Once I have that information I can help raise the client's understanding of the design process to a level where he or she can make competent design decisions."

Among the most basic design goals established for Dr. Rodke's office were to maintain the building's Art Deco character while demolishing most of the existing interiors and fitting in new construction. More important in Monsky's point of view, however, was that he become sensitive to the various procedures Dr. Rodke performed in her practice. This naturally appealed to Monsky, since he had designed two operating

rooms at New York University Medical Center based on the gesture and position movement patterns that surgeons and nurses use in numerous operations.

"The NYU project really opened up my eyes to people in medicine and how they develop movement patterns to do their work," Monsky remembers. "Naturally, I



metaphor, yet very practical—the Manhattan office of Dr. Gae Rodke.

"I believe the gynecologist's office is a place where a woman should feel at ease because it's a very vulnerable situation," explains Dr. Rodke. "A setting warmed by color and attention to creature comforts makes interaction easier for both patient and







couldn't watch the procedures that Dr. Rodke did. But I knew I could produce a crystallization of her movement patterns, a programmatic dance of people in the space."

Dr. Rodke's office has been planned to enable two doctors to practice simultaneously. Dr. Rodke uses one consultation room on the south end of the office adjacent to an examination room, laboratory and procedure room. The associated doctor, a high-risk pregnancy specialist, uses a second consultation room immediately to the right upon entry, adjacent to the waiting room and an examination room set up for sonograms and fetal monitoring. The business office, interior entry from the San Remo lobby, bathroom, and a filing area occupy the center of the space.

The sequence of a patient visit proceeds from reception desk to waiting area, exam room, consultation room and business office. However, the movement pattern and subsequent design of the procedure room needed to be carefully choreographed to assure privacy for the patient and easy access for Dr. Rodke. To accomplish this, Monsky designed the procedure room with two entrances, one from the hallway where the patient enters, and one from Dr. Rodke's consultation room through the laboratory into the procedure room. While the resulting floor plan is not particularly complicated, its powerful effect on patient and physician shows how a designer can put knowledge of the social and behavioral aspects of a client's organization to good use.

"I can come in by way of my own entrance through the lab and bring whatever instruments I need for the procedure on a covered tray," Dr. Rodke comments. "That way the patient is not sitting there interacting with the instruments before it's her time. When the procedure is over, I can leave through the lab and go into my office and do paperwork while she is dressing. Then she can come out her own exit door and into my office where I can privately prescribe something for her condition. Our paths don't cross and the patient is discreetly protected from the flow of traffic as well as from seeing threatening instruments or specimens in a lab."

Even though both client and designer knew some form of Art Deco imagery would appear in the overall design—the San Remo having lost none of its old luster as the New York address for such celebrities as Bruce Willis and Demi Moore, Dustin Hoffman, Mary Tyler Moore and Steve Martin—the form of the design was established by the need to give this compact yet intricate space a distinct physical orientation, scale and proportion of its own. Monsky observes, "As we developed the architectural of the space, it became clear that certain defining scale positions were very important. That's how we came up with the idea of ceiling lighting coves to demarcate different zones, as well as tie in the Art Deco influence of the San Remo."



The idea of defining space with coves also reinforced one of Dr. Rodke's original reasons for moving to the San Remo: its high ceilings. "One of the things I really love about the Art Deco period is that it didn't ignore the ceiling," she reveals. "I'm also a big believer in what Thomas Jefferson once said, that people should have high ceilings to enable their thoughts to soar upward."

Color also played a significant role in establishing the sense of place. "All the work

## No sliding glass shower doors in your face

I do has color theory imbedded in it, so that people can see and develop an image they will remember about a space," Monsky says. "The actual colors in this office read teal and terra cotta. But there are a number of other colors involved that produce a three-dimensional effect which people respond to, either consciously or sub-consciously."

When it came to standard medical office equipment and furniture, Dr. Rodke had two





The warm and reassuring waiting area (opposite) framed by a lighted cove beside the street entry awaits visitors to the office of Dr. Gae Rodke. Note the prominent display of medical diplomas, meant to inform patients with questions about board certification and the like. The street entry is supplemented by one from the building lobby of the 1930 Art-Deco landmark San Remo.

Privacy, efficiency and comfort are the order of the day in a typical OB/GYN examination room (below, left) and one of two consultation rooms (below, right). Architect Michael Monsky, AIA took particular care in the planning and specification of these and other facilities in the compact, 2,024-sq. ft. space to show respect for the physicians and patients.

objections to what is commonly installed. One is the reception window she describes as "that sliding glass shower door arrangement" that a nurse or receptionist opens to talk to a patient. "They've always reminded me of pawn shops," Dr. Rodke insists, "a very unfriendly message." Monsky accordingly designed a transaction counter raised to a convenient height for patients to lean on or write out a check.

Dr. Rodke's distaste for prefabricated medical storage cabinetry is grounded in more practical concerns. "Standard medical cabinetry all looks the same to me," she believes, "like washed out plastic leftover keepers you'd put in the refrigerator. I wanted something that resembled those resin topped cabinets from the old high school chemistry lab. That way, if you spill some potassium chloride, it won't stain the way plastic laminate does."

When Monsky installed black lab-grade cabinets with matching solid resin tops for storage in the examination, laboratory and procedure rooms, he complemented the cabinets with a black polished rubber floor that

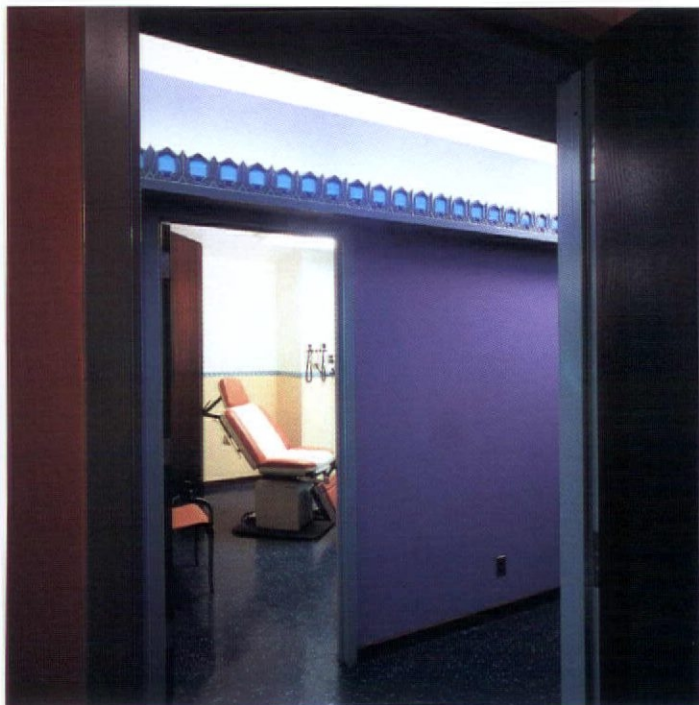
reveals whimsical, speckled highlights of teal, blues, and terra cotta. The solution came with an added dividend: Dr. Rodke and her colleagues find that the rubber floor provides an excellent cushion for tired feet and legs during long days—and even prevents glass instruments from breaking when they fall.

How effective the new design is has been repeatedly shown by her patients' reactions. "Not only has the office provided a wonderful vehicle for patients to talk and open up," Dr. Rodke maintains, "it's rare that we don't get a spontaneous exclamation of appreciation for our attention to creature comforts. Having my patients be comfortable is most important, having been on both sides of those tables!"

Could this combined medical, architectural and anthropological cure be a breakthrough for ailing health care environments? ☺

**Project Summary: Office of Dr. Gae Rodke**

**Location:** New York, NY. **Total floor area:** 2,024 sq. ft. **No. of floors:** 1. **Cost/sq. ft.:** \$85. **Wallcovering:** General Wall Coverings, J.M. Lynne. **Paint:** Benjamin Moore. **Rubber tile flooring:** Allstate Rubber. **Lighting:** Legion, Lightolier. **Door hardware:** Schlage. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Brayton, Knoll. **Examination room equipment:** Midmark. **Files:** Meridian. **Laboratory furniture:** American Seating. **Architectural woodworking and cabinetmaking:** R.D. Lawrence Construction. **Custom furniture:** MDM Design Productions. **Client:** Dr. Gae Rodke. **Architect:** M.D. Monsky, AIA, Michael David Monsky, AIA, designer; Richard Holod, assistant. **Consulting engineer:** J.R. Loring & Assoc., Charles Kryksman, associate. **General contractor:** R.D. Lawrence Construction. **Photographer:** David Pickman Photography.











## Hot Towell

No make-up, evasion or candy coating here—this is the Powell Temporary Library at UCLA, a series of tents by Hodgetts + Fung Design Associates that just wants to be itself

*By Amy Milshtein*

No pretenses here, UCLA's Powell Temporary Library, "the Towell," (opposite) shrugs off the formal garb usually endowed libraries and let's it all hang out. Students and staff enjoy the candor.

Bright and brash, the Powell Temporary Library (above) has landed on UCLA's campus for only a short time. After 10 years of housing various departments while their regular homes receive seismic upgrading, the school will throw in the Towell.

**A**s strongholds of knowledge, do libraries deserve anything but the most monumental architecture? One look at the New York Public Library, Chicago's Harold Washington Library or the Library of Congress in Washington, D.C. testifies that society expects stability and grandeur from these buildings. Maybe that's why UCLA's Temporary Powell Library, by Hodgetts + Fung Design Associates, has raised such a ruckus. This brightly colored, strapped-down series of tents is as loud as a shout in a main reading room.

True, the "Towell," an affectionate nickname given by former UCLA college librarian Thomas Fry, is a temporary structure. Even so, its sharp contrast to the older, buttoned-up, landmarked Powell, currently undergoing five years of seismic upgrading, has people talking. "We've gotten a mixed reaction," admits Fry, who now serves as associate director of public services at Denver University. "However, most of the negative

comments come from people who don't understand its temporary status."

The Towell actually solves a sticky problem for UCLA: Where should the undergraduate collections be housed while the library, designed by Allison & Allison, completes its seismic work? Several choices were reviewed and turned down by the administration. One ill-fated idea was to convert a parking garage. This vision collapsed when engineers found the structure could never hold up the weight of the books. Another was to house the collections at an off-site warehouse and bus students back and forth. The librarians nixed this plot because they doubted undergraduates would travel. They envisioned a library that would be used and abused.

This left two final options—a tilt-up or a tent. After being reassured that there would be no leaks, UCLA voted for the exuberance of a tent over the anonymity of a tilt-up. "The administration likened the arrival of the tent to the day the circus comes to town," remem-



bers Craig Hodgetts, partner at Hodgetts + Fung. "They even used the word 'fun.'"

Fun and cotton candy aside, the Towell would have to perform some serious feats. UCLA's 30,000 undergraduate students visit the library about one million times a year. At any given moment, 800 students could be browsing in the very extensive stacks housing over 200,000 volumes along with collections from various departments. The perma-

parameters about how far their employees would walk." Because the timetable was so harried, Hodgetts + Fung couldn't change the massing. The union wouldn't budge, literally or figuratively, so the rotunda ended up as a reading room and niches were carved in the hangar for reference. "Maybe the space works better without the architectural pretense," admits Hodgetts.

Only in car-crazed California—or only in

## For the final space plan, UCLA can thank...the services union?

Weathered furnishings brought from the landmarked Powell add high touch to Towell's high tech interior (below). "I don't think new furniture would have worked as well," says Craig Hodgetts, partner at Hodgetts + Fung.

To combat noise the architects sandwiched a layer of foam between the tent material and a white scrim. Aside from assisting with acoustics, the scrim (opposite) reflects light from the large, stadium-style lamps.

nent library also contains seating for 800, 80 computer stations, 40 audio labs and administrative office space.

While the Towell holds all of the books as well as the ancillary collection, there has not been a way to accommodate the seating capacity and all the tech stations. Instead it seats 400 and half of the tech space. But no one is complaining.

"The open floor plan is so easy to understand," raves Fry. "Questions at the general information desk are down 60%." In truth, the layout received major input from a rather unheard-of source—a union guidebook.

"We imagined a formal rotunda for reference and a casual hangar for newspapers and periodicals and these images formed the massing of the Towell," says Hodgetts. "But the academic services union had strict

laid back southern California—would such an informal, off-the-cuff structure like the Towell work. Strappy, bright and self-evident in construction, the building flaunts a casualness welcome on the West Coast. Of course, the interior continues the themes.

Most designers talk about bringing cues from the building inside, but at the Towell, the line between interior and exterior is thin indeed. "What you see is what you get," says Hodgetts. He's right. Red stained cinder block, aluminum frames, air conditioning ducts and cable act as very utilitarian design elements. Book stacks modulate the space, articulating an understated sense of rhythm.

Hodgetts + Fung further modulated the space with light. Fifty percent of the Towell's illumination comes from monumental, stadium-style uplights. Not only do they wash the interior with reflected light, they act as street lamps, lowering Towell's scale. To lower the scale even further and create a "virtual ceiling," Hodgetts + Fung have added fluorescent tubes that invoke abstract artist Dan Flavin as they define study areas. Jutting out at angles, these bulbs create cozy nooks in the cavernous space.

Since the tents sit atop an unadorned concrete floor, noise control became a paramount issue. The architects sandwiched a layer of foam between the ceiling fabric and a white scrim to dull sound reverberations. "We borrowed an idea from Lexus and used large, thin areas of acoustic material," says Hodgetts. He also points out that the scrim provides a white, textured background, perfect for reflecting uplights.

Adding to the casual, lived-in look, UCLA carted the Powell's old







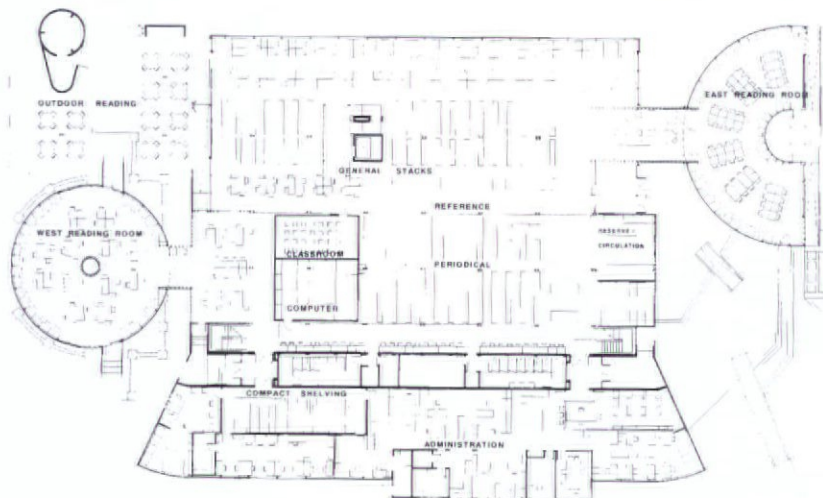
furnishings over to the Towell. These somewhat bruised chairs, desks and study carrels lend a shaggy comfort that works. Sparkling new furnishings would probably have trouble acclimating.

Not surprisingly, the Towell has furthered its lease on life. Once its stint as temporary library is over, the structure will house other departments as their buildings are upgraded. But after a 7- to 10-year reprieve, the inevitable will take place: Towell will be dismantled, HVAC units divided up among other structures and the valuable open space it sits on will be given back to the

campus. How does this sit with Hodgetts? "When the time comes I will be the first one there, wrench in hand," he answers. "It's time architects acknowledged that all buildings have a life cycle."

But when UCLA throws in the Towell, it will not be forgotten. As undergraduate libraries around the Golden State close down for lack of funding, librarians will remember the commitment UCLA made by commissioning the Towell. And UCLA's students have already paid their homage. Within a week of opening, tee-shirts bearing the Towell's likeness popped up all over campus.

A word of advice for Towell fans: Better run out and buy that tee-shirt. Craig Hodgetts is waiting—with his wrench. ☛



#### Project Summary: Temporary Powell Library

**City, State:** Los Angeles, CA. **Overall building volume:** 680,069 cubic feet. **Total cost:** \$3.5 million. **Tent:** Rubb Building Systems. **Tent fabric:** Seaman Corporation. **Foam insulation:** Gaska-Tape Inc. **Scrim inner lining:** Seaman Corporation. **Furnishings:** Client's existing. **Architect:** Hodgetts + Fung Design Associates. **General contractor:** American Constructors California Inc. **Structural engineer:** Robert Englekirk Inc. **Mechanical engineer:** The Sullivan Partnership Inc. **Electrical engineer:** Patrick Byrne & Associates. **Civil engineer:** A.C. Martin & Associates. **Photographer:** Tom Bonner.







# Can We Talk?

When Jova/Daniels/Busby was retained by the real estate arm of a telecommunications company based in Atlanta, the relationship of designer to client took on a whole new meaning

By Roger Yee



one of two design principals involved in the project, along with Henry V. Jova, FAIA, ASID. "the RFP was highly detailed."

The client asked Jova/Busby/Daniels to assist in the space planning, interior design and specifications for the executive, legal and multi-use floors, altogether about 60,000 sq. ft. Programming, adjacency studies and a stacking plan would come directly from the client. Gaither notes that writing programs for personnel in the same organization year after year has its advantages.

"After you've interviewed your department heads a number of times," Gaither feels, "you begin to know as much about their needs as they do." For this project, Gaither would be gathering the various parts of the headquarters group under the same roof for the first time. A building designed by Smallwood Reynolds Stewart & Stewart and produced by the real estate arm in joint venture with a local developer

would provide the footprint for the offices.

Making the initial stages of the project easier for Jova/Busby/Daniels was the client's highly departmentalized work force. "Our client's organization is highly structured with formal titles and grades," says League. "Employees working at a given level within the hierarchy are assigned a specific type of work station."

Lest this approach sound too reminiscent of design by formula, Gaither adds that his corporate standards chiefly concern floor area allotments. "Giving our employees standardized work station configurations is not being realistic," he asserts. "We customize each work station to some extent to correspond to the individual's needs."

Among the performance goals that the telecommunications company established for the new facility were such standard criteria as efficiency of operations, strict adher-

The 16th century is alive, well—and doing business in Atlanta. The entrepreneurial subsidiary of a telecommunications company in Atlanta was emphatic about wanting a classical interior, believing that authentic details would best suggest stability and reliability. As views of a corridor (opposite) and reception area (above) from the 10th-floor executive offices show, Jova/Daniels/Busby studied the work of Andrea Palladio (1518-1580) intensely.

**W**hat can you do for a client who has everything? Specifically, how can you assist a client who programs, plans and designs a million square feet a year on its own possibly want from an independent design firm? Jova/Daniels/Busby found out when it was contacted by Thomas Gaither, vice president of the real estate arm of a telecommunications company (name withheld by client request) in Atlanta. The assignment was to jointly create a new, 10-floor, 180,000-sq. ft. headquarters for the company's entrepreneurial subsidiary, and to execute it in a genuine historic style.

If an organization normally does everything but issue contract documents in-house, what indeed is left to be done? Filling in the blanks for this particular client proved to be a unique experience for the architects and interior designers of Jova/Daniels/Busby. "To begin with," recalls Karen L. League, ASID,





ence to a floor-by-floor budget, energy conservation and ease of maintenance. The project would be typical of the company's facilities in numerous ways.

- A typical floor plan, for example, would

## Staging a raid on the 16th-century treasures of Andrea Palladio

subdivide the space into perimeter private offices and interior open plan work stations.

- The stacking plan would assign the executive floor to the next-to-highest level, the legal floor to the level below, and the multi-use floor, containing the conference center, employee dining and mail room, to the lowest. (The highest level would be swing space.)
- Work stations below the level of vice president would be configured using the corporate standard furniture system.
- Cabling would be distributed by way of ceiling plenums to wall cavities below or poke-throughs to floor monuments above.

Yet the headquarters would differ in significant ways as well. "At the level of vice president and up," reports League, "we had flexibility to plan offices with larger floor areas for a range of office equipment and other special requirements." The designers were also challenged by the need to create custom work stations for clerical support on the executive and legal floors—none of the wood furniture systems on the market being considered flexible enough to cope with contemporary wiring problems—that would be compatible with the fine wood desks being used in the perimeter private offices.

And the telecommunications company was emphatic about wanting a truly classical interior design. "They really didn't want us to interpret the past in some casual,

eclectic way," League reports. "They felt authentic details would best suggest stability and reliability. Even the austerity that makes people uncomfortable in telephone company offices would not be present on the typical floor." The architects understandably pored over every volume on Andrea Palladio (1518-1580) in their office library for this assignment.

Of course, developing a headquarters on a fast-track schedule with historically authentic architectural wood doors, running trim, panels, columns and other millwork—quintessential long-lead items—calls for fairly nimble footwork, and Jova/Daniels/Busby was soon dancing to the woodworker's tune. "We selected our supplier early, during the schematics," League points out. "Then we immediately began discussing what we hoped to accomplish given the budgets we had, drawing freehand sketches of profiles and elevations, and working closely with the woodworker all the way."

The intense interaction required between client and designer worked satisfactorily as well. "It was truly a collaborative team effort," Gaither remarks. "I was impressed by the willingness of Jova/Daniels/Busby to listen to our needs. So many architects say, 'I'll tell you what you'll get when I'm done. Meanwhile, leave me alone.' Jova/Daniels/Busby was different. As a result, we went

along with their proposals most of the time."

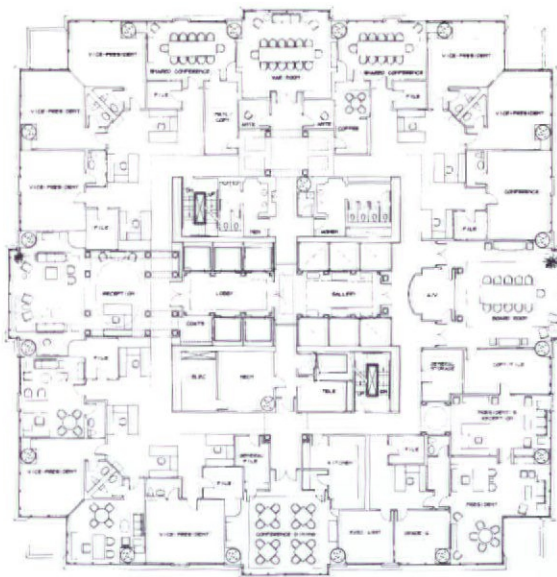
Although Jova/Daniels/Busby usually creates traditional interior designs for traditional buildings, the telecommunications company has broken that pattern decisively





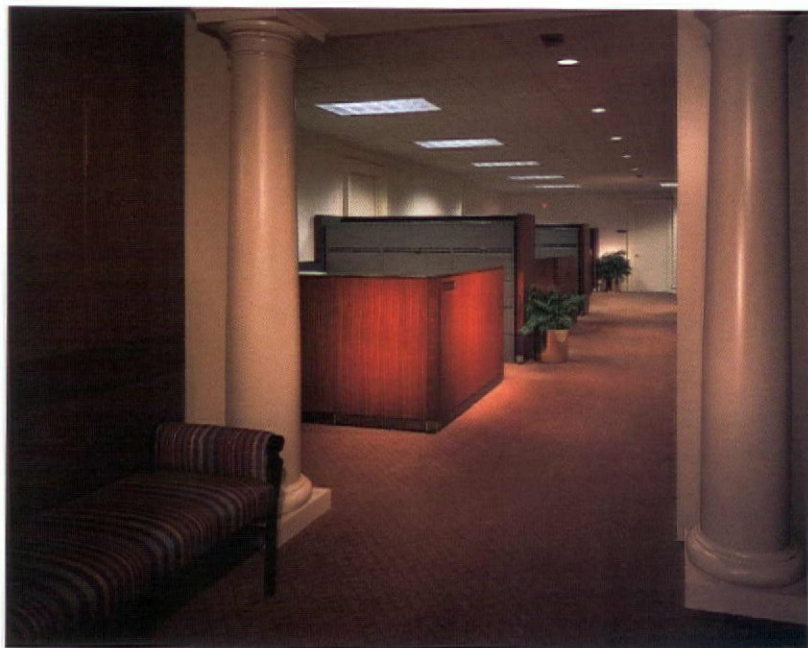
The 10th-floor board room (opposite, top) and ninth-floor legal library (opposite, bottom) show how carefully Jova/Daniels/Busby worked with its telecommunications client and millwork supplier to create the highly detailed facility. Not surprisingly, just as the executives of the entrepreneurial subsidiary wanted traditional corporate offices, its attorneys wanted traditional law offices.

Paying close attention to client needs greatly enhanced Jova/Daniels/Busby's relationship with the telecommunications company. Evidence can be seen in the ninth-floor legal administrative assistants area (below), where custom work stations match executive furnishings and handle advanced information technology. The second-floor employee dining room (bottom) evokes the outdoors.



with its Palladian interiors in a contemporary office tower. However, the coming together of the mid-16th and late-20th centuries has resulted in some fascinating compromises. In one instance, ceiling access panels double as coffered ceiling panels to keep visual and operational disruption to a minimum—an idea suggested by the telecommunications company and enthusiastically carried out by the designers.

So what can you do for a client who has everything? When it's a telecommunications company based in Atlanta, Jova/Busby/Daniels has found there's still a lot to talk about. ☺



#### Project Summary: Telecommunications Company

**Location:** Atlanta, GA. **Total floor area:** 180,000 sq. ft. **No. of floors:** 10. **Average floor size:** 18-20,000 sq. ft. **Total staff size:** 570. **Wallcovering:** Carnegie, Maharam, Boris Kroll, Genon, Vicrtex. **Paint:** Devoe, Zolatone. **Laminate:** Nevamar, Wilsonart, Formica. **Granite and limestone flooring:** Cold Springs Granite. **Ceramic tile flooring:** Dal-Tile. **Carpet/carpet tile:** Prince Street Technologies, Bentley, Milliken, Lachy Champion. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Lithonia, Lightolier, Halo, Kamro, Metropolitan, Georgian Art. **Doors:** custom by Wigand. **Door hardware:** Schalge. **Window frames:** custom by Wigand. **Window treatment:** Levolor. **Work stations:** Steelcase and custom by Wigand. **Work station seating:** Steelcase. **Lounge seating:** Baker, Bernhardt. **Cafeteria, dining, auditorium seating:** Thonet, Weatherend, Vecta. **Other seating:** Brickel. **Upholstery:** Deepa, Boris Kroll, Willow Tex, Payne, DesignTex, Donghia. **Conference tables:** custom by Mortensen Woodworks. **Cafeteria, dining, auditorium tables:** Johnson Industries, Peterson, Baker. **Other tables:** Baker. **Files:** Steelcase. **Shelving:** Adjustable. **Architectural woodworking and cabinetmaking:** Wigand. **Signage:** John Grogan Design. **Planters, accessories:** Houseparts, Baker. **Art consultants:** Novus, Eve Mannes, Fay Gold. **Elevators:** Dover. **HVAC:** Carrier. **Plumbing fixtures:** Kohler. **Client:** withheld by request. **Architect:** Smallwood Reynolds Stewart & Stewart. **Interior designer:** Jova/Daniels/Busby, Henri V. Jova, FAIA, ASID, Karen L. League, ASID, partners in charge; Michael Rice, Michi Newman, Linda Rathje, Julia Busby, team. **Structural engineer:** Stanley D. Lindsey & Assoc. **Mechanical/electrical engineer and lighting designer:** Rosser FABRAP International. **General contractor:** Hardin Co. **Furniture dealer:** Ivan Allen. **Photographer:** Gary Knight.





## A Cure for Writer's Cramp

The Writers Guild of America East Inc., New York, begins a new chapter with help from Sterling Associates Inc. and Ronald Bricke & Associates

By Jennifer Thiele Busch

The Writers Guild of America East welcomes its general membership with a renovated reception area (above) that provides an informal and welcoming place to do business. Members arriving to register scripts, one of the Guild's most important functions, are reminded of their potential by the art program—movie posters mounted on the walls.

**N**ames like Daniel Day-Lewis, Tom Hanks, Sharon Stone, Meg Ryan, Julia Roberts and Anthony Hopkins may draw the general public to the box office in throngs, but Hollywood's reigning crop of hot properties would never obtain such levels of stardom without compelling storylines behind them. Any savvy thespian knows, in fact, that choosing the right script can be one of the most important career decisions he or she will ever make. The Golden Globes, Oscars and the Emmys may acknowledge the behind-the-scenes talents who turn out the *Schindler's List's* and *Seinfeld's* of motion pictures and television once a year, but supporting them daily—regardless of their

stature—is the Writers Guild of America. The Guild's Eastern division, located in mid-town Manhattan, recently reinforced that commitment to its membership with an office renovation by Sterling Associates Inc. and Ronald Bricke & Associates.

The Writer's Guild of America traces its history as far back as 1912, when the Authors League of America was formed to protect the rights of book and magazine authors and some dramatists. Later, the rise of radio, television and motion pictures brought new members, making it difficult for the League to effectively serve its very diverse membership. In 1954, a reorganization resulted that gave birth to the Writers Guild of America as we



Formal and often grueling negotiations take place at the Writers Guild, prompting the emphasis on the conference room (below) in the renovations. The state-of-the-art room literally breaks down for less formal gatherings, thanks to the custom-designed conference table—a series of smaller console pieces joined by a metal grid that hides equipment and wiring.

know it today. The Manhattan-based Writers Guild East and its Los Angeles-based counterpart, Writers Guild West, currently serve some 10,000 motion picture, television and radio industry members.

Contract negotiations, collective bargaining and arbitration are vital functions that the Writers Guild of America provides to its membership. At the Guild's existing 57th Street offices, they were poorly accommodated in a small, outdated conference room that lacked the necessary space, privacy, amenities and equipment to support what can often be a rather lengthy and grueling legal process. Thus, when the Writers Guild, spearheaded by executive director Mona Mangan, decided it was time to update and expand its facilities from 5,500 sq. ft. to 7,700 sq. ft., the project was awarded to the designer who presented the Guild with the best solution for its conferencing function. "Initially, we asked each of the interviewees what he or she would do with the conference room," Mangan recalls. "That was our key, and we worked backwards from there."

New York interior designer Ronald Bricke had the right idea for his prospective client when he proposed a conference room design that addressed The Guild's need for efficiency, flexibility, comfort and good looks. "His design had a strong sense of style, which appealed to our real estate committee," says

Mangan. "It was not overly dramatic or gimmicky, just a clean look."

Among the more challenging requirements for the space was the need for the 35-person conference table to "break down and disappear," as the designer puts it, freeing the conference area for receptions or auditorium-style meetings. Bricke solved the problem with considerable dexterity, custom designing a conference table in modules, joined at the center by a metal grid that also serves as a wire management function. The table can easily be separated into freestanding consoles, which are dispersed around the perimeter of the room.

Since the conference table was not the only thing at the Writers Guild that required reorganization, Bricke called upon his colleague, William Sterling, AIA, president of Boston-based Sterling Associates, to assist with space programming, floor layout and design, and any resulting structural changes to the space. One of Sterling's primary contributions to the project was the expansion and shifting of the reception area to a more central point on the floor.

"Reception was originally down a long hall and around the corner from the elevators, giving it a back room feel," notes Sterling. "We felt it should be immediately visible and accessible to visitors, so we moved it to the center of the hallway and





made the entrance a transparent plane." Though the plan raised construction costs, it was not a wasteful effort, since visitors are a common sight at the Writers Guild.

In addition to those arriving for negotiations or meetings, Guild members frequently come in to register their scripts, a process Mangan likens to a less complicated version of copyrighting. "Registered scripts are kept in the Guild's archives," explains Mangan. "Members are protected from plagiarism, because they have proof that their work existed in a certain form at a certain date. Many studios insist on reviewing only registered scripts."

Bricke designed both standing counters, much like those found in a bank, and seating areas that lack rigidity. "Originally, chairs were always being moved, giving the reception area a tendency to become slightly helter skelter," he recalls. "So I designed the new reception area to truly be helter skelter. There is no organization, and no intended organization." A series of Donghia stack chairs are the primary furnishings. Bricke adds, "This was the only chair I felt could be anywhere in the room."

Bricke's interest in colors and color combinations is also visible here. A purple, aniline-dyed stripe of wood that caps the wooden reception desk with a slightly dramatic flair is picked up again as a bright red stripe in the open plan work stations beyond reception, and bright red edges on the doors of private offices. Since budget restrictions limited much of the office space to simple cosmetic renovations, Bricke's use of color took on an added significance.

"We didn't have much money," Mangan admits. "So much of what we did had to be achieved with color and finishes." In this case, the brightness achieved by these strokes of color were also designed to counteract a noticeable problem with the original facility. "There was a certain muddiness to the palette," Bricke points out.

The Guild's general office area for its 22-person staff maintained its traditional arrangement of private offices on the perimeter with open plan work stations at the core, across a main circulation corridor. Though little



Script registration, which takes place in the reception area, naturally requires the filling out of various forms. Thus reception also became an important functional focal point of the design, needing to accommodate an unpredictable flow of members who may or may not need a place to write. In observ-

## Throwing organization out the window

ing traffic and behavior in the Guild's existing reception area, Bricke discovered that some people stand to fill out the forms, others sit, and in most cases, people like to be somewhat isolated from their neighbor—a preference that was difficult to achieve with the reception area's original configuration of side-by-side rows of chairs.

To address all these needs simultaneously,

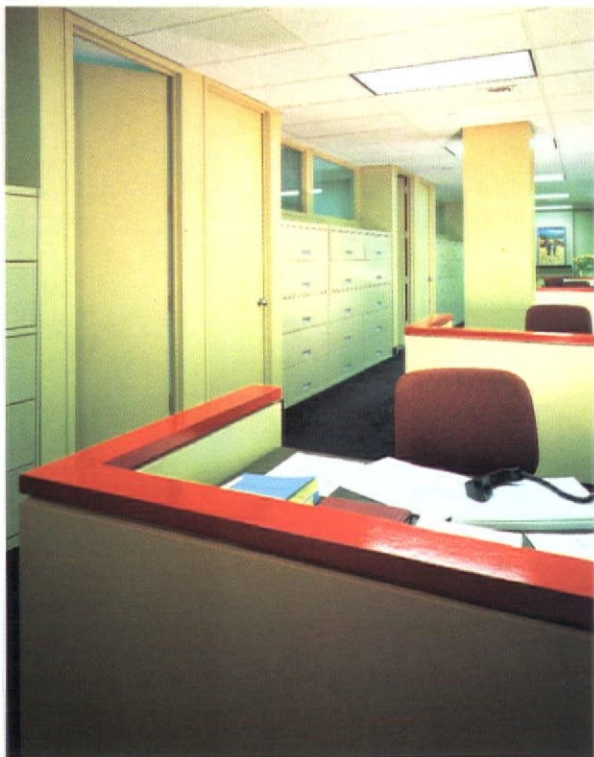
actual shifting of existing work space was undertaken, the expansion of the conference area and relocation of the reception area freed up valuable back office space, enabling the designers to add two new attorneys' offices, consolidate and expand bookkeeping, filing and mail functions, and create a separate caucus room for research and private meetings during negotiations. Clerestory windows in private offices help brighten the interiors, though the renovations actually resulted in the loss of some natural light to the core. "We increased the work space for each employee, so nobody is complaining about having to sacrifice some natural light," observes Sterling.

The state-of-the-art conference room required particular attention to acoustic and lighting issues. The confidential nature of the



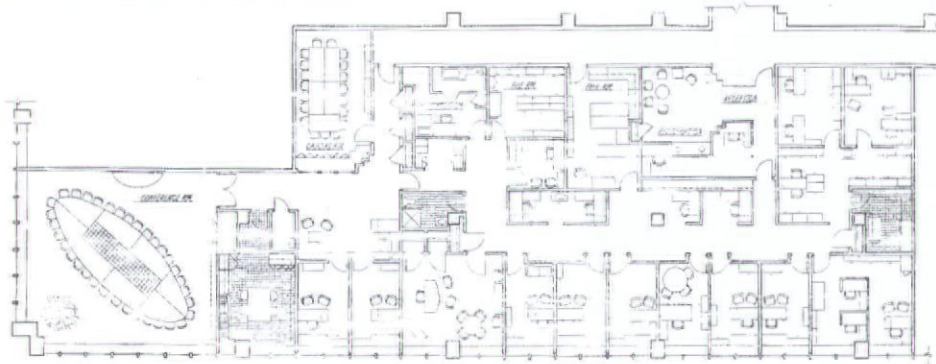
meetings and negotiations dictated that the space be acoustically isolated with heavy insulation, and an array of lighting options was installed to offer participants a wide range of choices. Advanced communications capabilities have been installed that will soon allow the Guild to hold meetings with the West Coast studios via audio/visual teleconferencing. Ventilation and air conditioning systems were improved to accommodate 24-hour operation. And in the event that negotiations churn on, an adjacent kitchen facility allows the Guild to cater any meeting or function.

On the walls throughout the offices, movie posters ranging from the contemporary in reception area to the more nostalgic in the conference room hang as reminders of what the Writers Guild is all about. "In addition to being functional and attractive, we felt the design should reflect the work we do in a quiet way," notes Mangan from her elegant but simple office, thousands of miles—yet a telephone call away—from the glitz and glamour of Hollywood.



Executive director Mona Mangan's preference for a not-too-corporate, welcoming space is reflected in her private office (opposite). Open plan work stations hold traditional positions across a main circulation corridor from the private offices (left). The camel-colored walls, red striped panel tops and door edges and deep purple carpet reflect interior designer Ron Bricke's love of color, and a reaction against the Guild's dingy previous interiors.

Expansion at the Writers Guild made space for a separate caucus room (below), where negotiation participants can break away from the larger group for private consultations. Bricke opened up the space with slanted interior windows that look out over the corridor.



**Project Summary: Writers Guild of America East Inc.**

**Location:** New York, NY. **Total floor area:** 7,700 sq. ft. **No. of floors:** 1. **Total staff size:** 22. **Cost/sq. ft.:** \$45.45. **Wallcoverings:** Zolatone. **Paint:** Polymix, Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** Gold Bond, U.S. Gypsum. **Flooring:** Flexco. **Carpet/carpet tile:** Bentley. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong, Hunter Douglas (metal ceilings). **Lighting:** Lightolier, Lightalarms. **Door hardware:** PDQ. **Work stations:** Office Furnishings & Systems, Kimball, Alma. **Work station seating:** Harter. **Lounge seating:** OF&S, Donghia. **Cafeteria seating:** KL. **Other seating:** Davis, Rialto. **Upholstery:** Harter, Maharam, Donghia. **Conference tables:** OF&S. **Other tables:** OF&S, Kimball. **Files:** ASI. **Shelving:** Adjustable Steel, Kwikfile, Swann. **Cabinetmaking:** OF&S. **Supplemental A/C:** Command Aire. **Fire safety:** FireCom. **Plumbing fixtures:** Elkay. **Client:** Writers Guild of America East Inc. **Architect:** Sterling Associates Inc. with Tom Carey, architect of record; Joseph Martinez, project manager; Bruce Grady, project supervisor. **Interior designer:** Ronald Bricke & Associates. **Mechanical engineer:** Jack Green Associates. **General contractor:** Nucor Construction Corp. **Construction manager:** Bart Hamlin. **Lighting designer:** William Sterling. **Acoustician:** Robert A. Hanson Assoc. **Furniture dealer:** Office Furnishings & Systems, Alan Carlin. **Photographer:** Michael Hill.





# Is Interior CM Next?

Determining how much responsibility today's construction manager should exercise may soon become a critical decision for many design firms and their interior design clients

By Paul Manning

**I**s the master builder—the individual who once grasped and retained all the information necessary to see most construction projects through to successful completion—finally and truly dead? Today, the increased complexity of building design and construction, and the reams of technical and financial information they entail, make it nearly impossible to go it alone. The science of construction management (CM) has evolved to reflect this new reality.

When first introduced some 20 years ago, CM was perceived mainly as a project delivery method intended to ease an owner's oversight burden. It has now come to play a much broader role as a project management mechanism that can ensure that appropriate attention, technical expertise and accounting and financial controls are brought to bear on all aspects of a job. While CM is common on core and shell projects, it has not been used extensively for interior work in the past.

However, this is gradually changing. A rise in the number of relatively conservative owners undertaking construction today (compared with the entrepreneurial developers of the 1980s) has increased the demand for more stringent controls over cost and quality. The "open book" process of CM, with its built-in checks and balances, reports and approval levels, gives these owners the control tools they need.

A tighter grip on the entire design and construction process is not the only benefit of CM. By handing over such tasks as design and construction scheduling, sequencing of work, cost control, value engineering and systems analysis, owners, architects, designers and contractors can concentrate on issues dearer to their hearts. They can also avoid the mistakes and legal liability that may arise from acting outside their areas of expertise.

Time constraints have been a key factor in the growing popularity of CM. Owners always want to complete projects quickly, whether to save money or to meet internal operating requirements. The traditional sequence of designing, competitively bidding and then building a project does not work well when time is critical.

Invariably the design, bid and build functions begin to overlap. For example, complex electronic and mechanical systems, so integral to contemporary projects, typically have to be pre-ordered and built

out of sequence if they are to arrive at the job site in time. Tracking dozens, or possibly hundreds, of such details is a full-time job that does not fit neatly within traditional designer/contractor roles.

The construction manager's role as an agent or representative of the owner can create direct cost savings as well. On a typical renovation or restoration project, for example, it is nearly impossible to predict

construction manager has no financial incentive to add on costs.

## Varying approaches:

How much responsibility can a client take?

Although the CM arrangement is highly flexible and can be modified to suit an owner's needs, there are three main types of CM. The first is "pure CM," whereby the construction manager signs an agency agreement with the owner and becomes the owner's legal agent. A pure construction manager is responsible for strategic planning, managing the design, procurement and construction phases of the project, acting as a member of the owner's staff. Thus a pure construction manager competitively bids all phases, recommends the award of all specialty contractors, and signs the contracts in his capacity as agent.

Note that this contractual agreement runs between the specialty contractor and the owner, not the construction manager, so the construction manager guarantees nothing except his own professional performance. "For fee CM," also known as construction consulting or program management, entails the provision of a wide range of services by a construction manager who acts as an extension of the owner's staff. With corporate downsizing still underway, more real estate functions are being outsourced. Program managers can assist a reduced internal staff to strengthen line procedures and improve service to users, utilizing state-of-the-art industry practices and automation.

Clients with national portfolios are seeking partners with the expertise to foster team relationships that will enhance the success of their facilities services, including planning, development, operations and maintenance programs. Under most consulting arrangements, a for fee construction manager manages the work, but the owner signs all contracts directly. This approach is more suitable than pure CM in situations where an owner is in the early planning stages, is still defining the project scope or only wants to delegate specific management tasks.

The third arrangement is "at risk CM," or "CM with a guaranteed maximum price," which became popular in the late 1970s. Here the construction manager contracts to be the owner's prime contractor instead of

A rise in conservative owners today is increasing the demand for more stringent controls over cost and quality—and CM's "open book" process.

final costs when the standard procurement method is used. This is because existing conditions are often hidden during the design stage and discovered only after work is underway, resulting in the contractor adding non-competitive extras to his original bid. The use of a construction manager removes the profit incentive from the change order process. As an owner's agent, the con-



his agent. He submits bids to the owner from approved subcontractors, recommends awards and then signs the contracts with subcontractors directly. The owner has no relationship with the subcontractors. The construction manager essentially guarantees their performance and price.

Whatever arrangement is selected, one of CM's primary goals is to improve project quality. The construction manager can achieve this in two ways: first, by seeing to it that quality is clearly conveyed in the drawings and specifications, and second, by making sure that suppliers and contractors perform as promised. If quality is to be achieved, it must be present and properly defined in the schematic and conceptual design stages. Of course budget and time considerations will affect quality, and helping to match quality levels to an owner's needs and desires is one of the construction manager's most important tasks. The design and contract documents, taken together, provide the construction manager with yardsticks by which to measure the performance of all the players on the job.

**On roles and teamwork: What's chemistry go to do with it?**

For the CM system to work, the roles of owner, architect, engineers, suppliers, contractors and construction manager must be clearly articulated on every project. The division of roles and responsibilities, once taken

for granted, must now be set out in accordance with the risks and abilities involved and with the support of all participants. There is no such thing as a standard arrangement anymore. For those used to working under the conventional building process, having a construction manager on board can take some getting used to.

While a clear articulation of roles will greatly help prevent ruffled feathers, the importance of retaining a construction manager who can get along well with the owner and other team members should not be underestimated. An owner interviewing CM companies should look for good personal chemistry in addition to technical competence, appropriate educational background and relevant experience. It seems likely that in the future, CM will become a standard part of most large construction projects, and in many aspects of interior fit-up work.

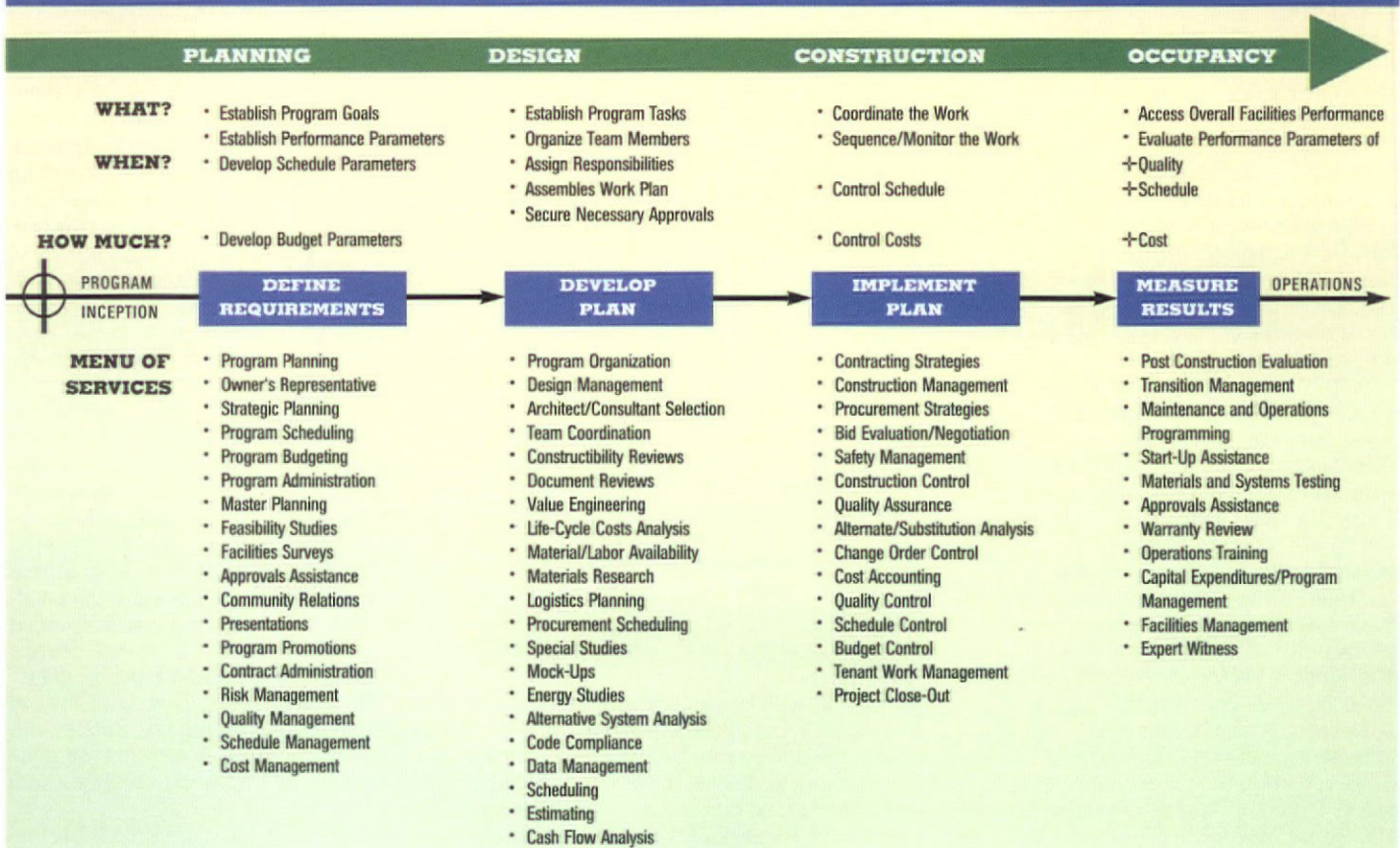
One area where it will undoubtedly have an impact is in the design of communications systems. Since the location of work stations is usually not known until a project nears completion, the design of power and telephone outlets, voltage requirements and other system components is usually not completed until the very last minute. This can cause tremendous delays in construction. In such cases, the CM process can be a great benefit, as in other trouble spots, by managing the out-of-sequence design of these elements.

CM's efficiency should also continue to improve, thanks to evolving computer technology. It has already become extremely easy to transfer information between owner, design group and construction crews, to track time and compute budgets, to generate reports and perform a host of other construction "accounting" tasks. As the technology improves, construction managers will undoubtedly take advantage of it, and pass the benefits along to all those involved on the project.

The CM approach has dramatically proven itself effective in managing core and shell construction for all types of projects. With today's tight budgets and make-or-break schedules, construction management is sure to become the delivery method of choice for interiors work as well, providing a host of advantages to all those involved with the design and construction process. CM may not singlehandedly revive the role of master builder, but it should help the rest of the project team to do his job well. ☛

*Paul Manning is senior vice president of Lehrer McGovern Bovis Inc., New York, one of the largest construction management companies in the world, with over \$850 million in construction under management in 1993. It is part of the Bovis Group, a subsidiary of Peninsular & Oriental Steam Navigation Company, headquartered in London, U.K.*

## CONSTRUCTION MANAGEMENT





# The Finishing Touch

Environmental concerns are bringing fascinating and unexpected changes to the art and science of wood furniture finishes

By Jennifer Thiele Busch

Designers making a statement for their clients know that wood remains the quintessential material of choice. In its various uses for floors, walls, ceilings or furniture, wood can convey meanings as vastly different as venerable, traditional and well-established, or progressive, energetic and high-tech. In all instances, it exudes a sense of warmth and familiarity that many commercial design clients are eager to capture. When customers buy wood furniture, therefore, they do so for a reason, since it is seldom the lowest-cost option.

"Wood is a high ticket item, which carries certain aesthetic expectations," says Tom Cressman, manager of materials engineering and finishing at The Knoll Group's East Greenville, Pa., wood manufacturing plant. "The first thing the customer sees is its color and how it looks. Beyond that, how it performs and how it reacts in its environment are very important factors."

Since appearance and durability are directly affected by the finish, wood furniture manufacturers put considerable time and effort into their finishing operations, which can range in complexity from the traditional artisan's craft of oiling and waxing to the most advanced ultra-violet lacquering process. Clearly, there is no one correct way to finish wood furniture. Historically the challenge to manufacturers has been to provide finishes with superior performance characteristics. Today, the environmental issues associated with wood furniture finishing have added a whole new dimension to the process.

Wood furniture finishes serve two very basic functions: aesthetic enhancement and protection. "Wood is an eye buy," explains Tim Stern, director of design for Steelcase wood furniture in Grand Rapids, Mich. "The appearance is what makes it sell, and 80% of appearance can be attributed to the finish." As Gerry Couture, production manager at Thos. Moser Cabinetmakers in Auburn, Maine, explains further, the main aesthetic

goals sought through the application of finishes are to give depth, color and sheen to the finished product, and to bring out the natural characteristics and beauty of the wood.

Nor can a finish's role in protecting the underlying wood be underestimated. "Finishes must be engineered to withstand the market," says Compton, Calif.-based Executive Office Concepts president Richard Sinclair. "It is one of the things that the wood

also notes, "A highly functional finish will be wear, scratch, fade, chemical and even, to a certain extent, burn resistant."

Selecting a finish: Still no one "right" way

Achieving the optimum finish appearance requires a balance of the variables involved. "The actual finish is a composite of the wood veneer and how it's cut, the sanding process, the staining process to emphasize or de-emphasize the natural grain, and the top coat, or sheen," explains Stern. "All these things combine differently according to the wood species. Each wood has different finishing characteristics."

Oak, for example, is an open-pored wood that requires numerous top coats, while maple is a close-grain wood that requires less sanding and less filling. For this reason, Sinclair emphasizes that designers and specifiers would do well to learn more about what types of woods they are recommending, and what happens to wood when it's stained. "A lot of colors don't work on certain woods," he cautions.

Manufacturers also note that wood products, like textiles, carpeting or wall-coverings, are subject to industry preferences, fashion trends and regional differences that routinely influence the color palette. However, as Cressman points out, "Wood has a very predictable aesthetic."

Currently, the trend is towards lighter woods like cherry, maple and oak, as opposed to darker woods like mahogany and walnut.

Aesthetic preferences clearly do count. The Southwest wants different finishes from those of the Northeast, availability and political correctness can influence trends in wood products, and darker woods are always important to the legal and banking industries. "There is a certain amount of fashion involved and colors do tend to change with the market," says Cressman. "But we don't put horrible stains on wood just because a color is in style."

Insuring wood furniture's high perfor-



The Verticase freestanding wood furniture system from Executive Office Concepts (above) exhibits a high-gloss luster that characterizes the preferred aesthetic for wood furniture. Manufacturers are now being challenged to achieve this look with water-based finishes instead of lacquers and varnishes, which have proven environmentally unsound because of volatile organic compounds or VOCs.

manufacturing business has to contend with most often." According to Couture, wood furniture without the protection of applied finishes is subject to staining from dirt and daily hand rubbing, and drying out, which can compromise the integrity of the joints. Cressman



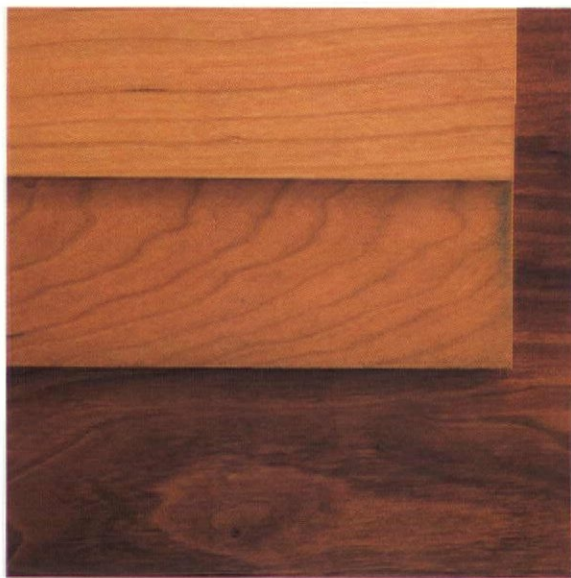
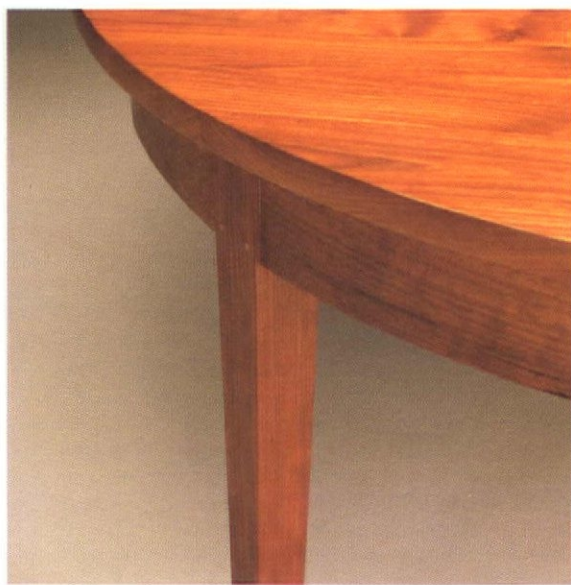
mance in the commercial marketplace is a demanding and complex task for the finishing line. Obviously, a product's end use to some extent dictates the type of finish it requires. Sinclair explains that different levels of finish hardness and durability can be achieved with varying degrees of porosity. "There are laboratory quality finishes and residential quality finishes, for example," he says. "Most manufacturers of desks will adjust to a stronger commercial finish."

Stern of Steelcase concurs. "We take the worst-case scenario and develop a standard towards that possibility. Our finishes must pass tests for color consistency and resistance to fading, abrasion, scratching, marring and cigarette burns." However, Sinclair reports that if a finish is too hard, the end-user can experience checking, cracking and chipping. At the other extreme, if the finish is too soft and pliable it can easily dent or scratch, or be subject to indentation from writing instruments.

Developing the right chemical compound to create a happy medium between a finish that is either too hard or too soft is a proprietary mission of wood furniture manufacturers and their coatings suppliers. But there are only a few basic, fundamental finishes used by the industry, according to Cressman: nitrocellulose lacquer, catalyzed lacquer, catalyzed synthetic varnish, catalyzed polyurethane and ultra-violet-cured polyester/polyurethane combinations, all of which—especially nitrocellulose lacquers—have performed well in terms of appearance and function.

Artisans like Thos. Moser Cabinetmakers, on the other hand, also espouse a more natural type of wood finishing—the old-fashioned method of oiling and waxing. The process requires a well-prepared, virtually flawless and highly polished surface, and involves no pigmenting or staining. Hand-applied, boiled linseed oil penetrates the wood to enhance the wood's natural grain and color, and accelerate the development of the wood's natural patina resulting from exposure to sunlight and air. The finish itself affords no protection against staining, so a paste wax is applied over the oil as a sealant. It also permits moisture penetration, so expansion and contraction of joints due to humidity must be taken into account in the actual design of the furniture.

"Oiling and waxing produces an heirloom-quality finish," notes Couture. "The real advantage is that a damaged finish can easily be sanded and refinished." However, oiling and waxing is not always appropriate for heavy commercial use. "In these instances, we can provide a varnish or lacquer that builds a hard protective membrane over the wood," Couture adds.



Traditional oil and wax finishes give wood furniture an heirloom-quality finish like that found on this piece manufactured by Thos. Moser Cabinetmakers (top). As part of the beauty of the process, cherry-wood finished with oil and wax develops a natural patina over time (above). Oil and wax finishes, however, often do not provide the necessary level of protection for heavy commercial use.

Agrees Cressman, "In the end, oil and wax finishes do not provide the same wear characteristics or level of protection as lacquers and varnishes." In addition to the differences in protective capabilities, the oiling and waxing process cannot be applied as efficiently to a mass production line as lacquers and varnishes can. Some higher-volume commercial manufacturers still provide oiling and waxing at the customer's request, nonetheless.

**Environmental regulations:  
Seeking better escape routes from VOCs**

Though varnishes and lacquers have proven to be the most efficient, cost-effective and high-quality finishes available to

commercial wood furniture manufacturers, their future is uncertain. The advent of strong environmental legislation at local, state and federal levels is limiting the emission of volatile organic compounds (VOCs) into the air. Thus, manufacturers have been forced to look for new, less environmentally-threatening alternatives.

UV-applied finishes such as those used by Loewenstein in Pompano Beach, Fla., have been very successful in dramatically reducing VOC emissions, and other manufacturers have worked towards that technology. Knoll, for example, has recently opened a multi-million dollar, state-of-the-art finishing line that utilizes a UV lacquer process at its Toronto factory. As the description of Knoll's facility implies, however, the conversion is prohibitively capital intensive for many smaller manufacturers.

Much research and development is being poured into the development of environmentally innocuous, water-based finishes, which, along with UV technology, represent the emerging trends in wood furniture finishing. Again, Knoll developed a water-based finish in conjunction with its Gehry Chair series. But the aesthetic properties associated with lacquers and varnishes have so far eluded the developers of water-based finishes. "The Gehry coating is excellent for what it is doing," says Cressman. "Is it as good as a catalyzed varnish? No, it can't be."

What's the problem? "The emergence of water-based finishes is good news because they have actually outperformed lacquers and varnishes under some conditions," explains Sinclair. "But in terms of the luster, they still aren't quite there." He is referring to the high-gloss aesthetic that is preferred of wood furniture, especially in the high-end case-goods market. Water-based finishes perform admirably on curved surfaces such as chair frames, but do not give the desired luster effect on flat surfaces, where the finish is most noticeable. "That's where technology is having the hardest time catching up," says Sinclair.

Help is on the way. Stern observes, "Though it is currently hard to meet all the necessary standards with water-based materials, outstanding progress has been made in that area over the last couple of years." And it's likely to continue. The industry is still going through what Sinclair calls, "a window of transition," a slow process affecting the topcoats, the stains, the sealers. "You can't make a dramatic change," he declares, "or you'll have no product."

Yet in the marathon to adjust manufacturing processes to environmental needs, the industry is collectively working itself up towards a high-gloss luster. ☺



# BOOKSHELF

## Who Pushed the Craftsman Offstage?

*Industrial Design: Reflection of a Century*, edited by Jocelyn de Noblet, foreword by Sir Terence Conran, 1993, Paris: Flammarion, distributed by Abbeville Press, 432 pp., \$65.00 cloth

Most shoppers espying "designer" used as a prefix for "better" on store labels and hang tags are unaware of the bittersweet irony of this compliment. But designers know better. Everything mass-produced has a designer behind it, and celebrating the work of a Lauren, Klein or Blass often consigns the rest of the design community to oblivion. How unfair this is can be demonstrated to any reader of *Industrial Design: Reflection of a Century*, the superb catalogue for the 1993 exhibition, Design, Miroir du Siècle, at the Grand Palais, Paris.

Design's roots run deep. As shown by the book's editor, Jocelyn de Noblet, historian and director of the Centre de Recherche sur la Culture Technique in Paris, the relationship of a man-made object to its creator eroded with the rise of the machine. "After the Industrial Revolution, when machine

tools had replaced hand tools," he writes, "a new figure appeared on the scene—the engineer—who gradually pushed the craftsman off the stage of production."

Why did society welcome the designer and the concept of design? Resolving the complex relationships between human artifacts and the cultural systems that shaped them called for skills engineers simply could not master with technology alone. The immensely varied work of designers named and anonymous from 1851-1993, including many objects that are icons of their time, is the core of this fascinating chronology that should encourage even those architects and interior designers who still prefer to remain behind the scenes.

*Victorian America: Classical Romanticism to Gilded Opulence*, by Wendell Garrett, with photographs principally by Paul Rocheleau, 1993, New York: Rizzoli International Publications, 300 pp., \$65.00 cloth

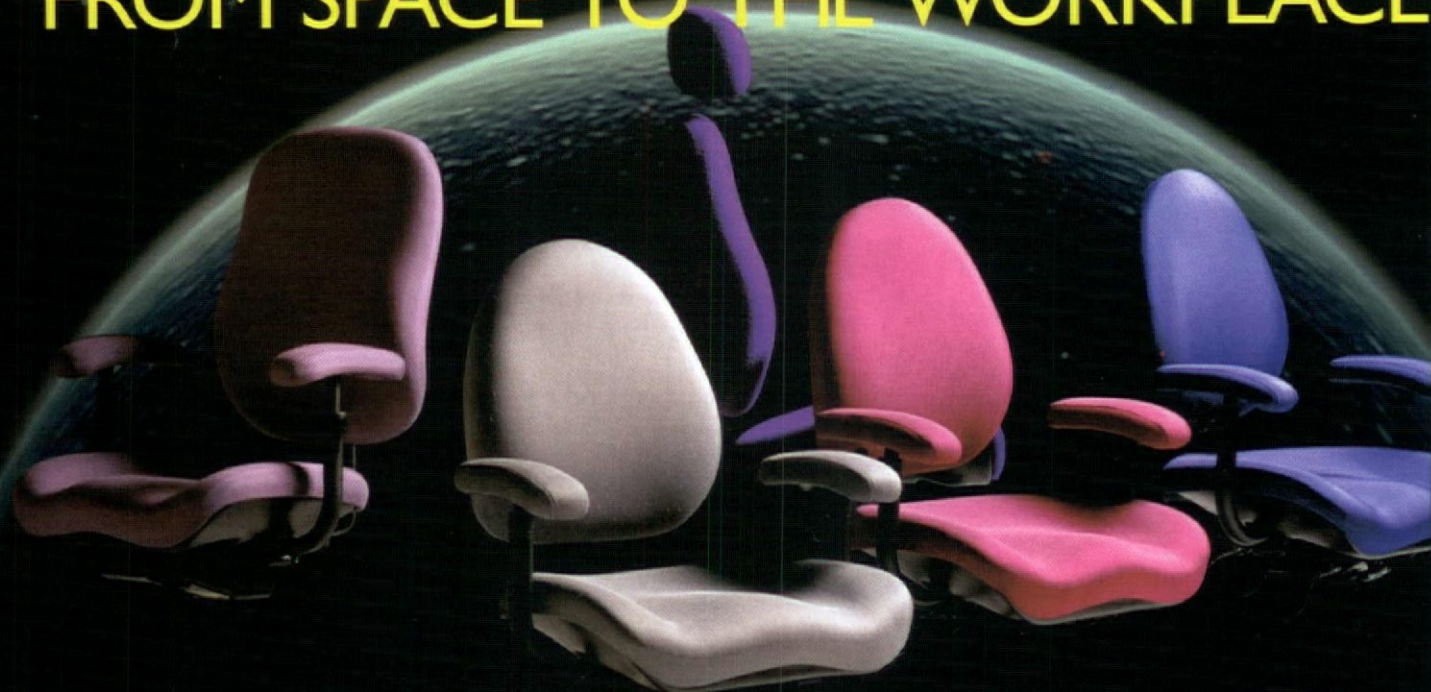
Proper Victorians of America's agrarian South, industrial North and frontier West would probably blanch at the images they conjure among their late 20th century heirs—dreamy ladies in silk lingerie, drifting through the aisles of Victoria's Secret, and passionate men in Rhett Butler finery, forc-

ing their way into porticoed mansions in Harlequin novels. The period from the 1850s to the turn of the century was a rough and tumble era. In *Victorian America*, Wendell Garrett, senior vice president of Sotheby's New York and former editor of *Antiques*, sets the record straight with a remarkable tour of over 50 historic homes that document Victorian America.

Garrett notes, "A new industrial society was being created out of the orderly society of Jefferson's agrarian democracy, and its creation involved the uprooting and transplanting of millions of people, drawing men off the land and raising new groups to power over the once powerful." It was the prime of *laissez-faire* capitalism. Fortunes were amassed—and great homes erected.

Readers may be surprised at what awaits them. Such varied dwellings as Neoclassical Gaineswood in Demopolis, Ala. (1843-1861), austere Chesterwood in Stockbridge, Mass. (1898-1901), by McKim, Mead & White for sculptor Daniel Chester French, and dignified, Italianate Bush House in Salem, Ore. (1877-1878), by Wilbur Boothby, show us an era peopled by rugged individualists with eclectic tastes. Sorry, Stephanie Seymour: Victoria's still hiding her Secret. ☺

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# PERSONALITIES



Kane

## The mark of Kane

### Brian Kane

Celebrities line the entry hall of Brian Kane's San Francisco firm, which designs everything from low-slung leather chairs to straight-arrow casegoods to textiles. Why the celebs? Kane got his start in design during high school drawing portraits of famous people, then sending them off with requests for autographs. "My best one was Harry Truman," laughs Kane, who turned to industrial design on the advice of a guidance counselor. It's been uphill since then for the much-lauded Kane, who has won innumerable awards for companies like Metro, where he was a partner for nine years, Bernhardt, Steelcase, Weiland and Bonaventure.

Kane's five-year-old firm's success hinges on his search for "alternative design solutions," using materials in new ways to reach unexpected outcomes. He's been deeply influenced by Italian design since he worked for architect Silvio Coppola in Milan in the '70s. He still returns to the city once a year for the Salone di Mobile. "The show is like a shot of adrenaline," says Kane.

At home in San Francisco, where he's raised two teenage daughters, he goes through the concept phase with a client and then takes the design almost directly to prototype. "I'm very 3-dimensional," he declares. "Things have to be sculptural for me." Currently at work on projects for Tuohy, Weiland, LFI and TK. Kane doesn't see his job as work at all. "I don't know exactly

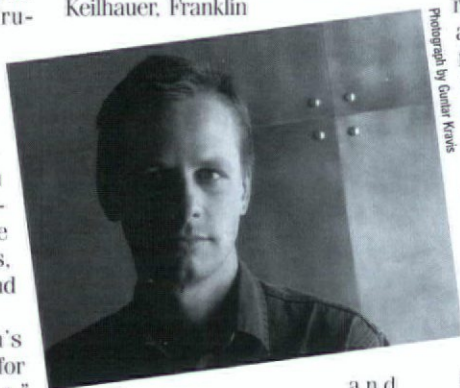
what you'd call it, but it's really my love," he says. Score one for the guidance counselor.

## In the driver's seat

### Tom Deacon

Where's a restless architect to turn when he is also a self-proclaimed control freak? Furniture design, of course. Which is precisely the road award-winning designer Tom Deacon took. After graduating with honors from the University of Toronto, Deacon worked briefly at Zeidler/Roberts Partnership. "I saw people who'd been there a couple of years doing things I didn't want to be doing," he says. "So in true Virgo fashion, I started my own furniture design company."

That company, AREA Design Inc. celebrates its 10th anniversary this year—but without Deacon. He left in 1990 to establish an independent studio, where he designs for such leading contract firms as Keilhauer, Bernhardt, Nienkamper and Prisma-tique. Last year two chairs for Keilhauer, Franklin



Photograph by Gaudin Kravitz

### Deacon

and Danforth, won the IBD Bronze and Best of NeoCon, respectively.

"Chairs are the most interesting pieces to design," says Deacon. "We interact with them on so many levels, ergonomically, tactilely, culturally. Each has its own personality." He imbues each design with personality through patiently wrought details, which large-run production work allows.

Deacon spends his spare time renovating his 1892 downtown Toronto home. "I wouldn't call it relaxation," he jokes. "But happily, the place is almost finished." When it's finally done, perhaps Deacon can take a deep breath... and reach for one of his new chair designs to share a detail or two.

## Not "average"

### Buzz Yudell

If art and science are separated by an ever-widening gulf, Buzz Yudell, AIA was acutely aware of the distance in his Boston childhood. "My father was a doctor," he says, "and my mother was a dancer with Martha Graham. I grew up with split influences."

He has happily existed between the two worlds as a principal of Santa Monica's Moore Ruble Yudell, focusing on urban design and community participation, and a UCLA professor, but life keeps surprising him. A Yale graduate in art, he spent six weeks in medicine at McGill—and returned to Yale for a master of architecture. In 1976, he and his wife, graphic artist Tina Beebe, followed distinguished former Yale dean of architecture, Charles W. Moore, FAIA, to temporary projects in LA, where they still live 18 years later.

"We thought the LA gig would run a couple of years," Yudell admits. Yet with the firm's founding in 1977, private homes led to urban complexes, and a staff of three grew to 40 serving a global clientele. His latest surprise has come with the Playa Vista Master Plan for Los Angeles. "LA is called an extreme car culture," Yudell reports. "But it turns out to be an average 'average' urban network, your all-American city."

He's still fascinated with making places that grow out of their contexts, and believes it can be done, earthquakes or not. "Anyone who lives here must be an optimist," he feels. Is that applause in the background. Buzz... or an aftershock?

## Hard to describe

### Michael D. Tatum

That Dallas-based Michael Tatum drives a '37 Chevy says a lot about how he became an interior designer. This native-born Texan initially attended the Arts Center in Pasadena, Calif., to study automotive design. "I switched to product



Yudell

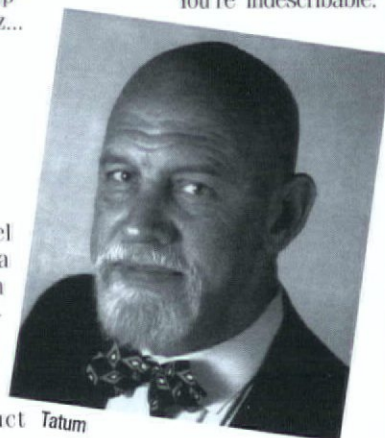
design, but that wasn't entirely what I wanted to do either," he reveals. He finally settled on a dual major in industrial and interior design, and has been commuting between the two ever since.

Tatum spent 22 years working with HOK in St. Louis, where he started the firm's interiors division under Gyo Obata. Now, as an independent design consultant, he's creating products with passion. His most recent designs, traditional casegoods for Kimball, include Brandenburg and Longwood in 1993, and Innsbruck and Osterley Park in 1994. "I was terrified when Kimball hired me," he admits. "I'd done traditional interiors, but wasn't very knowledgeable about traditional furniture."

Tatum recruited the late Robert Purdom, friend, colleague and furniture expert, to change that. "We went to Europe for a month, and I got an immersion course on the finest furniture ever made," he recalls. "It was the most exciting month I've ever spent." He is equally keen about his role as educator, being in his sixth year directing the interior design program at U of Texas at Arlington.

If he seems too busy, that too, is by design. "If my life is easy to describe," he chuckles, "I'm doing something wrong." Relax, Mike.

You're indescribable.



Tatum