

*The Library  
New York School of Interior Design  
180 East 74th Street, New York, NY 10021*

**InterPlan/The New Designer's Saturday:  
Designers and Clients as Teammates**

**Homes for the Performing Arts**

**When "Today" Looks Out Its New York  
Window—And Real Life Looks Back**

**An ICU at UCLA Medical Center That Truly  
Welcomes Families and Friends?**

**Why Full-Scale Interior Design Mock-Ups  
Will Survive in the Computer Age**

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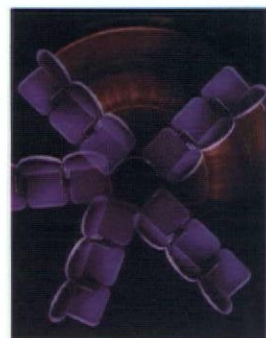
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# CIRCUIT-

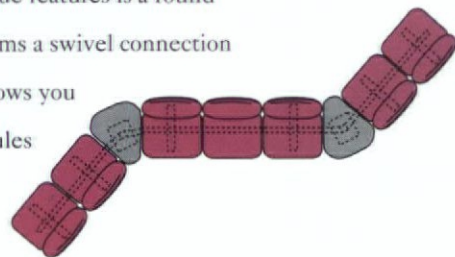


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## PRODUCT FOCUS

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- 40 **THE TAO OF PULL UPS**  
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- 58 **FROM THE HEART**  
The design of UCLA's new Cardio Thoracic Intensive Care Unit by Rochlin Baran & Balbona shows why ICUs can't thrive on technology alone.
- 64 **RISING INDEX**  
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- 68 **NORTHERN LIGHTS**  
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Some of the most exciting design challenges in housing the performing arts can be found where the main audience is nowhere in sight—in TV studios.
- 78 **HELLO, DA-VID**  
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Cover Photo: Detail from reception area of The Step Company, Atlanta. Photograph by Gary Knight & Associates.

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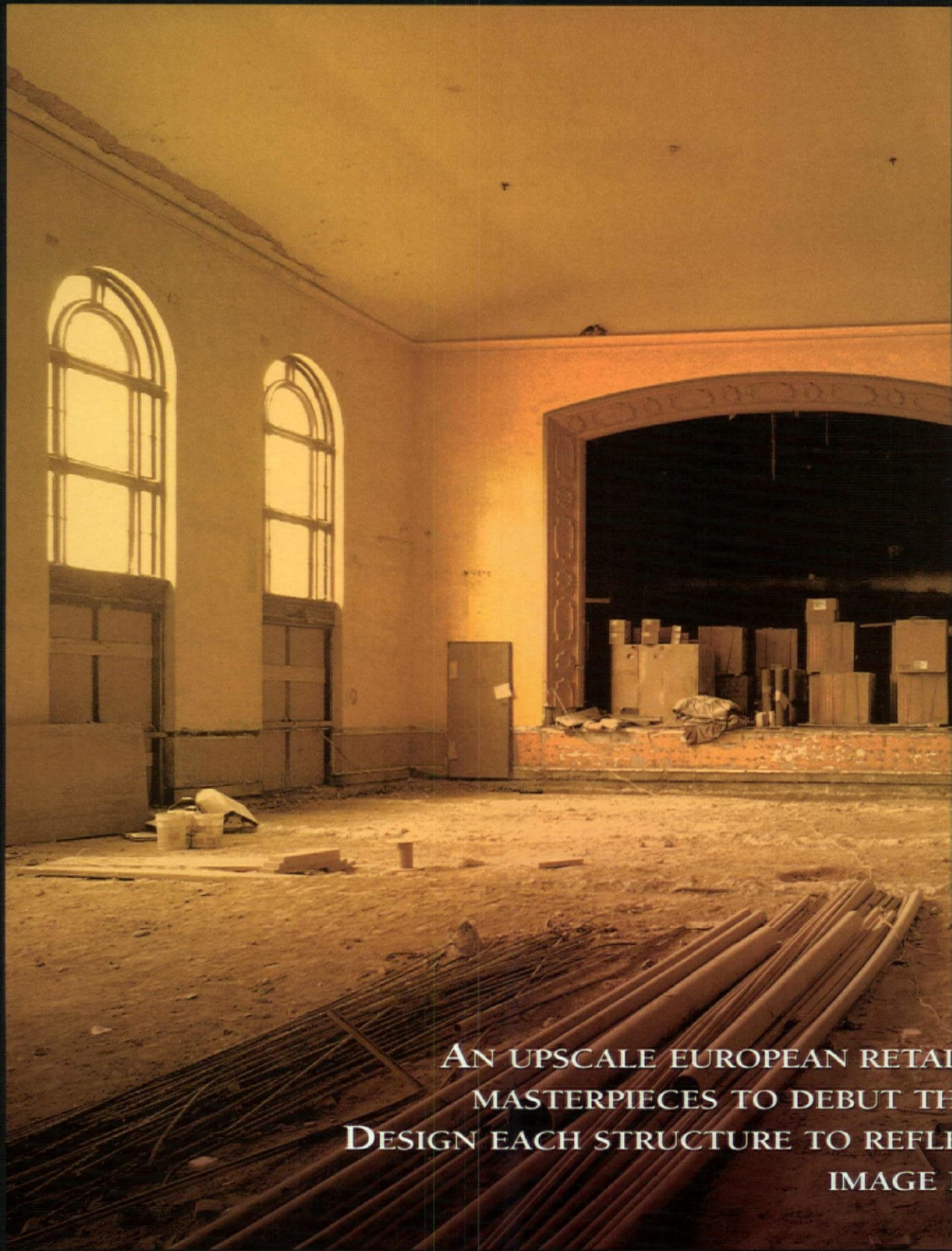
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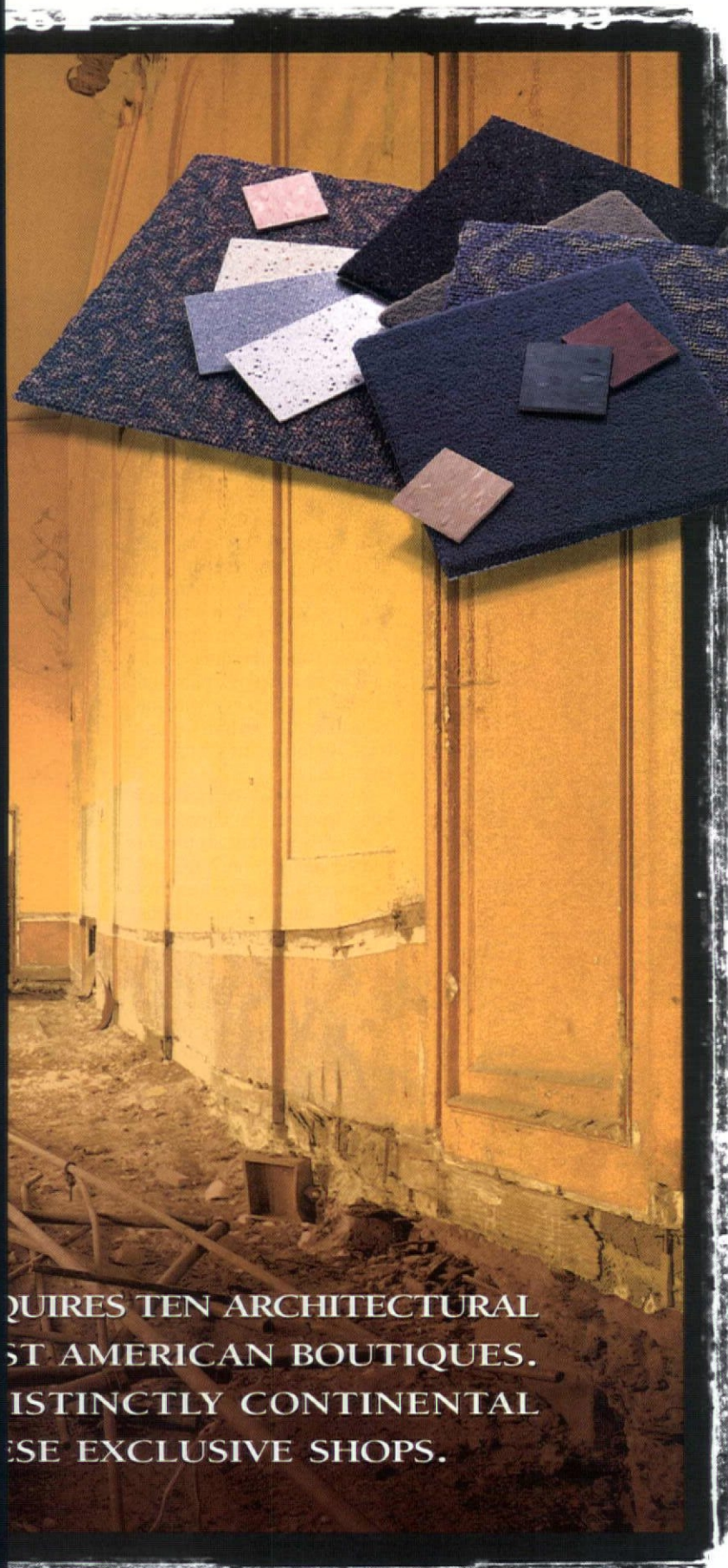
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## Dream Team or Nightmare?

Some designers come with designer teakettles, TV specials and attitude, while others sport their team-oriented, high-tech, can-do spirit—but no matter who we are, we all know what happens once we join a facility development team that consists of our client and a host of significant others, including engineers, general contractor, subcontractors, building materials manufacturers and interior furnishings suppliers. Benjamin Franklin put it succinctly at the signing of the Declaration of Independence on that fateful July 4, 1776: "We must all hang together, or assuredly we shall all hang separately."

Participating in multi-disciplinary teams is rapidly becoming the norm for the most successful manufacturing and service organizations. Designers, engineers, accountants, marketers, sales people and production workers are coming together as peers and admitting outside suppliers and trusted customers to their charmed circles to launch new products as diverse as automobiles, computers, aircraft and furniture. Investment bankers, attorneys, physicians, actuaries, marketers, sales people and a host of others too numerous to list are also cooperating to create new services in finance, insurance, health care, education, retail, entertainment and so forth. Individual identities in these collaborative efforts are less important than the expertise contributed.

Even architects and interior designers are feeling the urge to join hands with other members of the facility development team at the outset of a job. Make no mistake about why this is happening, however. Designers are not forming partnerships with engineers, builders or vendors because they want to.

Instead, clients are insisting that the fiercely independent and historically uncooperative individuals they retain try to work together to produce better projects—or not work at all. By setting up such novel arrangements as design-build, owner's representative,

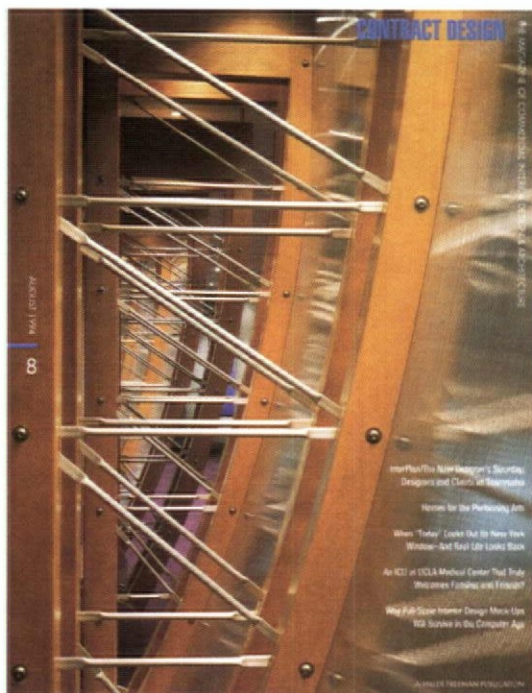
program manager and turnkey, clients are openly experimenting with new ways to mold the team in the absence of designers willing to step into the breach.

Can we achieve true teamwork? It's already routine in the United States at such design-build engineering firms as Fluor, Bechtel, Morrison-Knudsen and Austin. It's also commonplace in Japan, where architects, engineers and builders join forces in such design-build construction companies as Kajima, Takenaka, Taisei, Ohbayashi and Shimizu.

One-stop shopping works. But we're talking about a different level of cooperation here, among independent building professionals who must come together to work as if they were a single organization. Up to now, the American way of developing facilities has thrived on individuality and the rivalry that ensues from pursuing separate if overlapping goals and profits. Maybe this technique is still valid. Other industries, unfortunately, suggest that it is not.

What to do? Our clients know that the team approach is working in other sectors of the economy. Somehow, one or more building professionals will master enough skills to field a true facility development team for the client. If the architect or interior designer declines the honor, someone else will step up.

Let's not fool ourselves about the challenge. To be a master builder—really a team coach—in the 1990s is to know more about the development process and the resources that sustain it than our predecessors. We will have to broaden our professional education, open ourselves to sharing information and responsibility with parties we never trusted before, and freely admit what we know—and don't know. To reject the role is to risk becoming peripheral to the team effort, a fate many designers face today as glorified stylists. If the great 20th century master Mies van der Rohe will allow, designers who contribute less to late 20th-century facility development will find that less is simply less. ☞



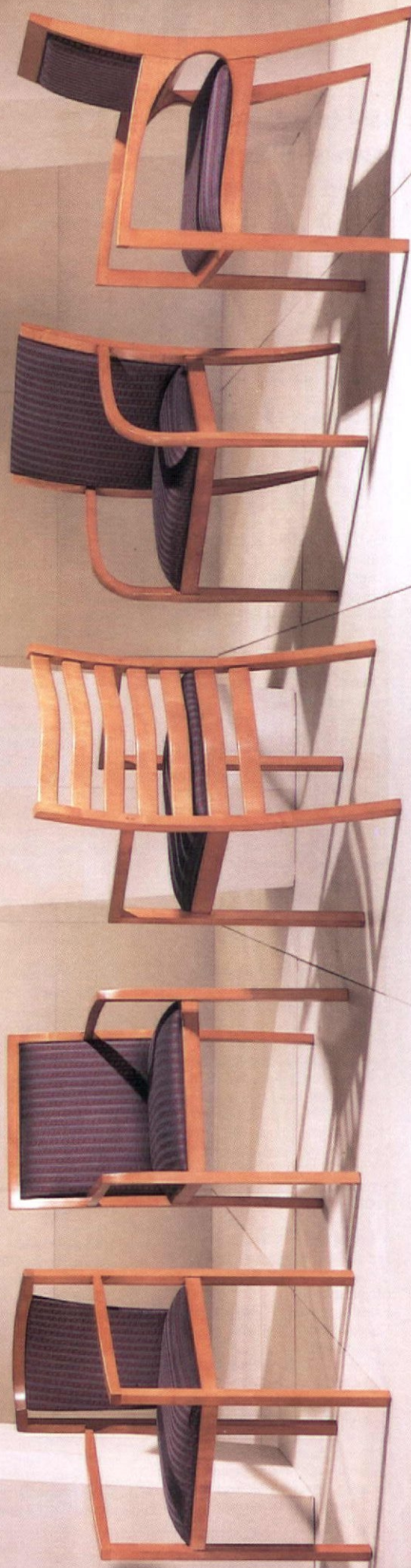
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Roger Yee  
Editor-in-Chief

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## Welcome to InterPlan: The New Designer's Saturday

**New York** - Throughout its history, Designer's Saturday, Inc. has sponsored New York's annual contract furnishings and finishes trade show event—one that sent interior designers and architects to private showrooms and design centers throughout the city. Today's customers, however, require a more time-efficient and integrated networking event, while manufacturers need a more professional environment to debut their new product lines.

InterPlan, the New Designer's Saturday, answers that need. Co-sponsored by Designer's Saturday, Inc. and Miller Freeman Inc., InterPlan will feature all the products architects and designers need to see, all the professionals they need to meet, and all the information they need to learn. Best of all, it all takes place September 27-29 at one convenient New York City location: The Jacob K. Javits Convention Center.

*Contract Design, Facilities Design & Management* and *Architectural Lighting* magazines, in cooperation with a prestigious advisory board, have produced a targeted and information-packed educational conference that also represents the industry's only truly interdisciplinary program. Designed to address the most pressing information needs of today's entire buying team—architects, interior designers and facility managers—this conference program has been organized in four tracks: Interior Planning & Design Trends; Interior Product Trends; Facilities Development Trends; and Facilities/Space Management Trends. There are a total of 24 individual conferences to choose from, each featuring expert speakers, moderators and panelists from some of the industry's most prestigious companies.

We hope you will join us in New York for InterPlan. The entire industry is looking toward this event to address the changing market landscape and set the stage for our industry for years to come.

## 1994 InterPlan Interdisciplinary Conference Program

c.e.u. accreditation pending

### TUESDAY, SEPTEMBER 27TH

#### 10:00 am

**KEYNOTE ADDRESS**  
Michael D. Kelly, President, Stone Marraccini Patterson

#### 11:00 am - 12:30 pm

**Interior Planning & Design Trends**  
Everything You Wanted To Know About Healthcare Interior Design  
Moderator: Wayne Ruga, AIA, ISID, President/Chief Executive Officer, The Center for Health Design

Panel: Janet Carpmann, PhD, Partner and Principal, Carpmann Grant Associates, Wayfinding Consultants; Barbara Geddis, FAIA, Managing Partner, The Geddis Partnership; Patricia Lewis, Director of Nursing, Medicine, Beth Israel Hospital; Jain Malkin, President, Jain Malkin Inc.

#### 11:00 am - 12:30 pm

**Interior Product Trends**  
Contract Furnishings Trends: Glimpsing At The Next Generation  
Moderator: Hank de Gilla, Consultant Executive Dir., Designer's Saturday, Inc.  
Panel: George Wilmot, Vice President, Adv. Plan, Knoll; Niels Diffrient, Product Designer; Bill Dowell, Research Program Manager, Herman Miller; Myron Aldrink, Senior Director Marketing, Meridian

#### 11:00 am - 12:30 pm

**Facilities Development Trends**  
Will You Make The Project Development Team?  
Discussion Leader: Martha Whitaker, Facilities Management Liaison, Team Learning Specialist, Hellmuth, Obata & Kassabaum, Inc.  
Panel: M. Boone Hellmann, AIA, Assistant Vice Chancellor, Campus Architect, Facilities Design & Construction, University of California, San Diego; David G. Cotts, Chief, Building Maintenance & Repair, The World Bank; Neville Lewis, IBD, ASID, Design & Planning Consultant; Chris Leyenberger, Senior Vice President, Bovis Management Systems

#### 11:00 am - 12:30 pm

**Facilities/Space Management Trends**  
Outsourcing: An FM Trend: A Consultant Opportunity  
Introducer: Joanna Smith Bers, Managing Editor, Facilities Design & Management  
Discussion Leader: Robert D. Vrancken, PhD, CFM, Founder & Associate Professor, Facilities Management Program, Grand Valley State University  
Panel: Fred Schmidt, Principal/Director of Facility Programming, The Environments Group; Raymond W. Lopinski, Director BNR Real Estate, BNR Ltd., Northern Telecom; Russell H.

Robinson, President, Robinson Group of Companies; Anthony G. Zulkeski, Secretary, Facilities Design Manager, Hartford Insurance Group

#### 3:00 pm - 4:30 pm

**Interior Planning & Design Trends**  
Alternative Workspaces: Is The Non-Territorial Office Here To Stay?  
Introducer: Joel M. Ergas, FASID, Forbes-Ergas Design Associates, Inc.  
Discussion Leader: Franklin Becker, PhD, Professor and Director, International Workplace Studies Program, College of Human Ecology, Cornell University  
Panel: Tina Facos-Casolo, AIA, Program Manager/Senior Architect, IBM Real Estate & Procurement Services; Jeanetta M. Whelan, Managing Director, Real Estate, NYNEX

#### 3:00 pm - 4:30 pm

**Interior Product Trends**  
Trends In Task/Ambient Lighting  
Moderator: Wanda Jankowski, Editor-in-Chief, Architectural Lighting  
Panel: Michael Castelli, Associate, JDA Lighting Design; Joseph McMahon, Associate, Gensler & Associates/Architects; facility manager and lighting manager to be announced

#### 3:00 pm - 4:30 pm

**Facilities Development Trends**  
Doing Business Overseas  
Panel: Jonathan P. Butler, AIA, Principal, Butler Rogers Baskett, Assoc.; Margo Grant, Managing Principal, Gensler and Assoc./Architects; Richard Logan, AIA, V.P. Gensler & Assoc., Int'l (HK) Ltd.; Robert C. White, Sr. Operating Officer, Solomon Brothers Inc.; a representative from Herman Miller, Inc.

#### 3:00 pm - 4:30 pm

**Facilities/Space Management Trends**  
Oxymoron Or Paragon: The Intelligent Workplace  
Speakers: Volker Hartkopf, Director, Center for Building Performance, Diagnostics, Department of Fine Arts, Carnegie Mellon University; Vivian Loftness, Carnegie Mellon University

### WEDNESDAY, SEPTEMBER 28TH

#### 9:00 am

**KEYNOTE ADDRESS**  
Michael Brill, President of BOSTI and Professor of Architecture at the State University of New York at Buffalo

#### 11:00 am - 12:30 pm

**Interior Planning & Design Trends**  
Ergonomics: Do Current Standards Really Address Today's User Problems?  
Moderator: Eileen McMorrow, Editor-in-Chief, Facilities Design & Management  
Panel: Timothy J. Springer, PhD, Professor, Chairperson of the Department of Human Environment & Design, College of Human Ecology, Michigan State University; Alan Hedge, PhD, Associate Professor, Human Factors, Department of Design & Environmental Analysis, Cornell University; Carla Springer, PhD, BCPE, Principal, C.J. Springer Associates;

Christin Grant, PhD, CG Associates, Office Ergonomics

#### 11:00 am - 12:30 pm

**Interior Product Trends**  
Fact, Myth Or Magic: An Insight Into Fabric Performance  
Moderator: Amy Mihshtein, Associate Editor, Contract Design  
Panel: Kristie Strasen, Principal, Strasen Frost Associates; Susan Lyons, DesignTex. Two leading specifiers will also join the panel.

#### 11:00 am - 12:30 pm

**Facilities Development Trends**  
Pre/Post Occupancy Evaluations: Taking The Guesswork Out Of Facilities Management  
Moderator: Abby Bussel, Associate Editor, Progressive Architecture  
Speakers: Gere Picasso, Partner, Engel Picasso Associates; Sr. Manager, JP Morgan Investment Management

#### 11:00 am - 12:30 pm

**Facilities/Space Management Trends**  
Telecommunications: Cabling In A Wireless World  
Moderator: Heidi Schwartz, Editor, Today's Facility Manager  
Panel: Peter B. Valentine, President, COMSUL Ltd.; Stephen Binder, Vice President/Director of Real Estate, Space Planning & Occupancy Management, Citibank, N.A.; Michael Steenberge, Director, Information Service-Opto-Electronics Group, Corning Inc.

#### 3:00 pm - 4:30 pm

**Interior Planning & Design Trends**  
ADA: Why Are There More Questions Than Answers?  
Moderator: Jane Victor, ASID, Jane Victor & Associates  
Speaker: Ellen Harland, AIA, Architect, U.S. Department of Justice, Civil Rights Division, Public Access Section

#### 3:00 pm - 4:30 pm

**Interior Product Trends**  
Design And The Environment  
Moderator: Susan S. Szenasy, Editor-in-Chief, Metropolis  
Panel: Andrew Fuston, IBD, Sr. Interior Designer, Rockwell Group & Vice President, Programs IBD/NY; Claude Berubé, IBD, ADIQ, President, Ove Design Interiors, Inc.; Stanley Selengut, President, Maho Bay Camps; Max Van Huut, Alberts & Van Huut; Speaker: EPA Green Lights Program

#### 3:00 pm - 4:30 pm

**Facilities Development Trends**  
It's Delicious: Developing Successful Restaurants  
Moderator: Adam D. Tihany, President, Adam D. Tihany Int'l Ltd.  
Panel: Charles Morris Mount, AIA, Principal, Silver Ziskind/Mount; Michael Whiteman, Joseph Baum & Michael Whiteman Company

#### 3:00 pm - 4:30 pm

**Facilities/Space Management Trends**  
On The Health Care Firing Line: With Outpatient Facilities  
Moderator: Karen Tetlow, Editor at

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# TRENDS

Large, Interiors Magazine  
Panel: Tama M. Duffy, ASID, Assoc.  
Principal, Perkins & Will; John Wilson,  
Principal, Payette Associates; Sally  
MacConnell, Vice President, Design &  
Constructions, Johns Hopkins Hospital;  
Mika Irlandi Scott, Interiors Coordinator,  
New York Hospital

## THURSDAY, SEPTEMBER 29TH

### 11:00 am - 12:30 pm

**Interior Planning & Design Trends**  
Retail Design Will Never Be The Same  
Moderator: Kenneth H. Walker, Partner,  
Retail Options, Inc.  
Panel: David Broach, AIA, Director, BSW  
International; Mark Pucci, President &  
CEO, WalkerGroup/CNI; Andrew Orgel,  
Executive Vice President, Interactive  
Video Enterprises; Peter Connelly,  
Director - Marketing, IKEA

### 11:00 am - 12:30 pm

**Interior Planning & Design Trends**  
Is Profit A Sin For The Design Industry?  
Moderator: Roger Yee, Editor-in-Chief,  
Contract Design  
Panel: Jeffrey H. Simon, AIA, Principal,  
SCR Design Organization; Jean Bellas,  
President, ISI; Ellen Albert, AIA, Director  
of Planning and Design, MTV Networks;  
Thatcher Rea, Architecture & Design  
Programs Coordinator, Haworth, Inc.

### 11:00 am - 12:30 pm

**Facilities Development Trends**  
Uncle Sam As Client  
Discussion Leader: Lawrence W.  
Vanderburgh, FMA, CFM, President,  
Facility Transitions  
Panel: Charles Blumberg, CFID, FIBD,  
Principal, Interior Design, National  
Institute of Health; Mary Elizabeth Boyd,  
ASID, Principal, Interior Design  
Consultant, Dept. of Veterans Affairs;  
Celeste Martins, Deputy Directory, Real  
Estate Division, Public Buildings Service,  
General Services Administration

### 11:00 am - 12:30 pm

**Facilities/Space Management Trends**  
Secrets For Linking The FM Plan To The  
Strategic Business Plan  
Discussion Leader: Kreon Cyros,  
Director, MIT Office of Facilities  
Management Systems, Executive  
Director of International Society of  
Facility Executives - ISFE,  
Massachusetts Institute of Technology  
Panel: Peter S. Kimmel, Pres., Peter S.  
Kimmel & Associates; Gerald M.  
Hubbard, CFM, IFMA Fellow, Dir. of  
Facilities, Museum of Science and  
Industry; Robert C. White, Sr Operating  
Officer, Salomon Brothers Inc.

### 2:30 pm - 4:00 pm

**Interior Planning & Design Trends**  
No vacancy: Developing Successful  
Hotels  
Moderator: Roger Yee, Editor-in-Chief,  
Contract Design  
Panel: Roger G. Hill II, President, Gettys  
Group, Inc.; Julia Monk, AIA, ASID,  
President, Brennan Beer Gorman  
Monk/Interiors; David Weisberg, AIA,  
Director, Hirsch/Bedner Associates

### 2:30 pm - 4:00 pm

**Interior Product Trends**  
Contract Furnishings Distribution:  
Changing Roles In Changing Markets  
Discussion Leader: Hank de Cillia,  
Consultant Executive Director,  
Designer's Saturday, Inc.  
Panel: Ray O'Brien, Principal,  
O'Brien/Riservato; Jim Kane, Director,  
Dealer Development, Haworth, Inc.;  
Clare Henry, Senior VP-Operations,  
Furniture Consultants, Inc.; Nancy  
Goldstein, Partner, GBG

### 2:30 pm - 4:00 pm

**Facilities Development Trends**  
User Forum: Getting Every Dollar's  
Worth From Your CAFM/CAD System  
Introducer: Eileen McMorrow, Editor-in-  
Chief, Facilities Design & Management  
Discussion Leader: Peter S. Kimmel,  
President, Peter S. Kimmel & Associates  
Panel: Bruce Kenneth Forbes, AIA, IFMA,  
IEEE, President/CEO/Founder,  
ARCHIBUS, Inc.; Joan Dubis, Director -  
Facilities Operations, NYNEX  
Information Resources; Mary Beth  
Hakeem, Chief, Facilities Design &  
Renovation Section, International  
Monetary Fund

### 2:30 pm - 4:00 pm

**Facilities/Space Management Trends**  
Shaping The Next Century's Schools  
Speakers: Robert F. Fox, Jr., AIA,  
Principal, Fox & Fowle Architects; Judith  
R. Fox, Principal, Scarsdale High School

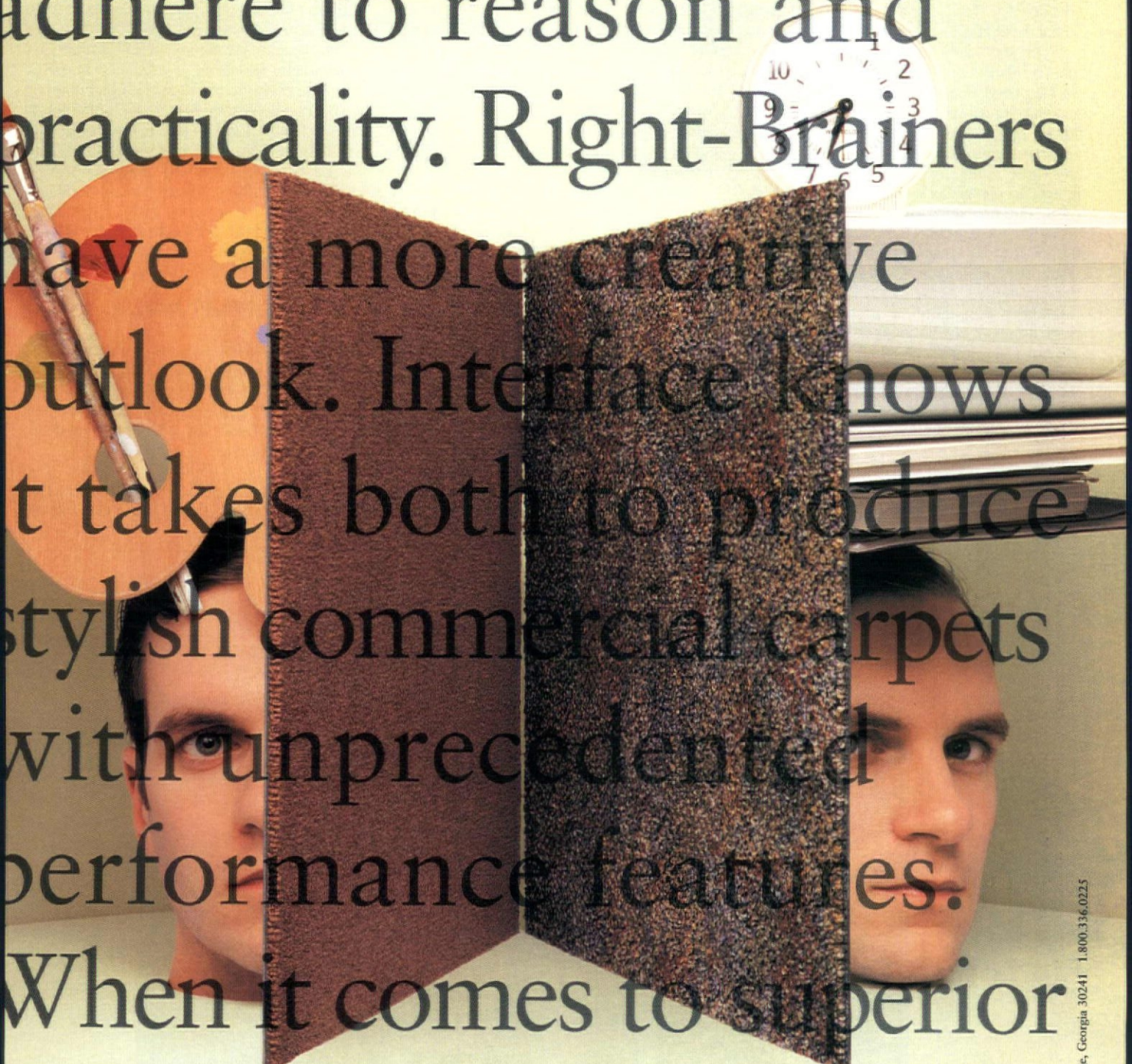
## Crossing Borders

Washington, D.C. - Leaders of U.S.,  
Canadian and Mexican profes-  
sional societies, comprising the  
Tri-National Committee on Archi-  
tecture and the North American  
Free Trade Agreement (NAFTA),  
met in May with the objective of  
allowing qualified architects in  
North America portability of creden-  
tials and licensing to practice  
anywhere in the United States,  
Mexico and Canada.

"Expansion of international  
practice is an economic reality  
facing U.S. architects," said AIA  
President L. William Chapin II,  
FAIA, Rochester, N.Y. "Even if they  
don't practice overseas, they  
often compete for work with  
firms practicing internationally.  
Many firms in the three countries  
have already followed their cli-  
ents around the world."

In hammering out details of  
NAFTA, architects in the three  
countries have taken the lead  
over other professional groups.  
The U.S.-Canadian Free Trade  
Agreement's annex on architec-  
ture was used as a model for

Left. Right. Left-Brainers  
adhere to reason and  
practicality. Right-Brainers  
have a more creative  
outlook. Interface knows  
it takes both to produce  
stylish commercial carpets  
with unprecedented  
performance features.  
When it comes to superior  
commercial carpet, look  
both ways to Interface.



# TRENDS

NAFTA's mutual recognition provisions for professional services. Through these trade agreements, the Office of the U.S. Trade Representative has encouraged and supported efforts to facilitate portability of professional credentials.

Representatives of The American Institute of Architects, the National Council of Architectural Registration Boards (NCARB), and their Canadian and Mexican counterparts agreed to develop the guidelines required to practice architecture across national borders. The three major factors agreed upon are a mutual acceptance of residency and citizenship requirements, agreement on standards of accreditation of architecture schools, coordination of licensing procedures and requirements within the various states and provinces of the three countries, as well as the integration of "standards of practice" to protect the public. Since licensure and the practice of architecture are not regulated in the same manner within each country, fundamental changes at multiple levels of government will be required before the set goals can be reached.

## Bargain Basement

Grand Rapids, MI - Kennedy Research Inc. has announced its fall 1993 Office Trends survey

findings about discounts, customer satisfaction and office sales projections.

The survey found average discounts from list price continue to reach stratospheric heights in the office furniture industry, while manufacturers are apparently doing a somewhat poorer job of satisfying their customers than two years ago. On a five-point scale (with five being excellent and one being poor), dealers say the industry's composite customer satisfaction rating checks in at 3.6; designers and large-company facility managers say 3.8; and small-company facility managers say 3.9.

Also according to the survey, office furniture dealers say the average discount from list price has reached 70% for orders over \$5 million, the highest level ever reported in the semiannual survey. Designers and large facility managers report the over-\$5 million discount to be 59% and 61%, respectively. And while discounts stayed steady for smaller orders, they increased slightly for any order over \$500,000, according to survey respondents.

As for future projections, office furniture dealers, interior designers and facilities managers from both small and large companies report modestly optimistic sales expectations over the next two years, an indication that the industry may be emerging from the slump that has plagued it so far in the 90's.

Sales expectations over the next six, 12

and 24 months continue to be modestly optimistic. While near- and long-term expectations among dealers, designers and small-company facility managers have changed little in the past year, facility managers from large companies expect office furniture orders to increase across all time frames.

Kennedy Research, established in 1972, is a full-service marketing research company with extensive experience in the office furniture industry. They recruited a panel of 412 key industry experts for the study. Panelists included office furniture dealers, interior designers, facilities managers from industrial and service companies of all sizes. Most of the participating dealers are among the top 200 nationwide.

## Commissions and Awards

Children's National Medical Center in Washington, D.C., selected O'Neil & Manion Architects P.A. to design the clinical laboratory renovation at the 111 Michigan Ave., NW, location. The 9,200 sq.-ft. renovation will feature modular laboratory designs.

LIMINALITY, Washington, D.C., has recently been awarded the design of Reed Travel Group in Los Angeles.





# TRENDS

Sears de Mexico S.A. de C.V. has retained a joint venture of **SDI-HTI**, New York, and **RTKL**, Dallas, to design new prototypes for its up-market and mid-market stores.

The City of Vallejo, Calif., selected a scheme by the San Francisco office of **Gensler and Associates/Architects**, as the winner of a competition to design the Vallejo Performing Arts Center.

The design of the 400-room Hotel Majestic mixed-use complex in Kuala Lumpur, Malaysia, has been awarded to **Brennan Beer Gorman/Architects** and **Brennan Beer Gorman Monk/Interiors**, New York, by the Malaysian developer, YTL Corporation Berhad.

The International Furnishings and Design Association (IFDA) will present **Maya Romanoff**, renown textile and wallcoverings designer and manufacturer, with its most prestigious award, the IFDA Trailblazer.

**Earl R. Flansburgh and Associates, Inc.**, Boston, has been awarded the William W. Caudill Citation for the design of the Short Pump Middle School in Richmond, Virginia.

**Loebl Schlossman and Hackl**, Chicago, has won an international design competition to develop the master plan for the Shekou Harbor

Building, a mixed-use development in Shenzhen, China with nearly one million square feet of office and retail space.

The **IBD Foundation** is pleased to announce the recipients of graduate fellowships for 1994-1995. The Fellowship winners are: **Christopher Budd**, IBD Foundation/Wilsonart Graduate Fellowship; **Marguerite Rodney**, IBD, IBD Foundation/Lackawanna Leather Co. Professional Fellowship; **Dona R. Stroppel**, IBD, IBD Foundation/Steelcase Design Partnership Graduate Fellowship; **Dean Isham**, IBD Foundation/Lester Johnson Endowment Graduate Fellowship; **Charlene M. Proctor**, IBD Foundation/Brayton Textile Collection Professional Fellowship.

Four architects from **The Callison Partnership** in Seattle were commissioned for the Xu Jia Hui Grand Gateway Center in Shanghai, which will be the tallest project in the district and the largest overall development in Shanghai.

Orlando Regional Health System (ORHS) has selected **Hansen Lind Meyer**, New York, to provide architectural and engineering services for two new projects: a \$6 million, 40,000-sq. ft. vertical expansion of ORMC's Ambulatory Care Center located on the downtown campus, and a \$4 million, 22,000-sq. ft. expansion and 4,500-sq. ft. renovation at Sand Lake Hospital,

located in southwestern Orlando.

**L.E. Seitz Associates**, Coral Gables, Fla., has been commissioned to create the interior design concept and direction for a combination business hotel and beachfront resort now being built in Cartagena, Columbia, which will be operated as an Inter-Continental Hotel.

**Backen Arrigoni & Ross Inc.** of San Francisco and **Lee Nichols Hepler Architecture** of Charlotte, N.C., have been selected to spearhead the design and construction of a permanent home for the School of Filmmaking at the North Carolina School of the Arts.

The Los Angeles office of **RTKL Associates Inc.** has been awarded the design contract for Xi Xi, a new one million-sq. ft. mixed-use development in Beijing, China. The China Aeronautical Project and Design Institute is serving as the local architect.

The **Hillier Group, Architects**, Chicago, will design a new school for the International School of Prague in the Czech Republic.

**Hellmuth Obata & Kassabaum**, New York, will design a new mixed-use complex containing nearly one million square feet of space in the port city of Shanghai, China.

Often, things which seem contradictory actually come together quite nicely.

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At irreconcilable odds.

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The Value Of Good Design

# TRENDS

## People

Steelcase Inc., Grand Rapids, Mich., has announced that **Jerry K. Myers** has resigned as president and chief executive officer. **Frank H. Merlotti**, former president and CEO and current chairman of the executive committee of the board of directors, will act as interim president until a replacement is named.

JPJ Architects, Dallas, announces that **Jim Baker** has joined the firm as an owner and director of corporate services.

**Dan Thomson**, president of Cooper Lighting, will retire after more than 37 years of service. **R. Fritz Zeck** has been named to replace him as president effective August 1.

**Steve Dubin** has joined the Marina del Rey Calif.-based interior design firm of Cole Martinez Curtis and Associates as vice president.

Gensler and Associates/Architects announces that **James E. Furr**, FAIA, has joined as managing principal of the Houston office. Jim will also serve on the firm's Management Committee, participating in firm-wide activities as well as those pertaining to the Houston office.

**Charles D. Gandy**, FASID, IBD, president of Gandy/Peace Inc., Atlanta, and an influential leader in the design profession, was selected by the American Society of Interior Designers as the 1994 Designer of Distinction.

**Jeffery L. Gregg** has been named chief operating officer of Geiger/Brickel, New York. Gregg, who joined Brickel in 1991, also serves as vice president of finance and administration.

**Joseph M. Harris**, AIA, has assumed the position of president and chief executive officer of Hansen Lind Meyer, Orlando.

**Robert T. Hsu**, AIA, has joined The Kling-Lundquist Partnership Inc., Philadelphia, as principal and project director.

**Lee Martin** has been named vice president of Durkan Commercial, a new division of Durkan Patterned Carpet, Inc., which will develop and market products exclusively for the upper-end corporate marketplace, health care and retail environments.

The Institute of Business Designer's, Chicago, has inducted eight of its professional members into the IBD College of Fellows. Those inducted were: **Laura Bailey**, FIBD, The Bailey

Nichols Group; **Richard Carlson**, FIBD, Swanke Hayden Connell; **Janice Stevenor Dale**, FIBD, Janice Stevenor Dale & Associates; **Marilyn Farrow**, FIBD, Farrow Interiors; **Arthur Gensler**, FIBD, Gensler & Associates/Architects; **Neville Lewis**, FIBD; **Joyce Saunders**, FIBD, Boston College; and **Judith Wilson**, FIBD, Wilson/Graham Design Group.

At its 126th national convention in Los Angeles, The American Institute of Architects (AIA) elected **Raymond G. "Skipper" Post Jr.**, FAIA, Baton Rouge, LA, as its first vice president/president-elect for 1995.

Rucker Fuller, San Francisco, has named **Mark Smith** vice president of operations.

**Stanley Stark**, AIA, a partner at Haines Lundberg Waehler (HLW), NY, has been appointed to a newly created position, director of research facility design. He will be responsible for maintaining oversight on all of the firm's R&D projects and training staff, as well as continuing to serve as project manager for several of the firm's major R&D projects.

Studios Architecture announces the election of **Erik Sueberkrop**, San Francisco, as a Fellow of the American Institute of Architects.

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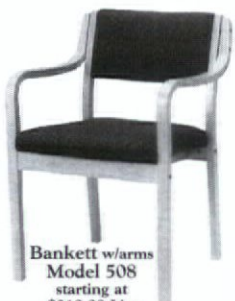
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Model 502  
starting at  
\$284.00  
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Juno  
Model  
504  
starting at  
\$298.00  
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Bankett  
Model 506  
starting at  
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Bankett w/arms  
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## Business Briefs

The latest addition to the **BASF 6ix Again Recycling Program** offers designers, specifiers and facilities managers attending the InterPlan Show in New York the opportunity to win prizes as they learn about carpet products that are part of BASF's 6ix Again recycling program. The contest, named 6ix to Win!, requires that attendees visit BASF at booth #1714 and six other of those participating carpet mill customers to validate their game cards. Contestants must identify the clearly-marked Zeftron nylon carpet products in each mill booth that are part of the 6ix Again program and have their cards validated by a mill representative. Attendees can enter the drawing by returning completed cards to the BASF booth. Game cards will be available at any participating booth. A series of prizes will be awarded each day of the show. The grand prize is an all-expense paid trip to Toronto, timed to coincide with the IDEX show in November.

Fabric maven Hazel Siegel announces the formation of **Textus Group Inc.**, which has acquired the **Ben Rose/Hendrick Lines** from G&T Industries. The company plans to expand the Ben Rose/Hendrick & Textus Group Inc. lines each year to appeal to specific targeted markets with niche collections for office, healthcare and hospitality. G&T Industries will continue to sell an extensive leather line, called Hemisphere International, to the A&D community.

**Dar/Ran Furniture Industries** plans to build a new \$13 million corporate headquarters building and manufacturing facility in Archdale, N.C. The facility will be built on a 70-acre campus on Darr Airport Road and will be constructed in three phases.

The **American Institute of Architects (AIA)** has realigned its headquarters resources. Effective immediately, the restructured AIA is grouped into 10 operating areas: the American Architectural Foundation (the public/education arm of the AIA), government affairs, professional practice, public affairs, member communications and information, education, business

operations, Institute resources (internal operations), human resources and general counsel.

The **Design Industries Foundation Fighting AIDS (DIFFA)** is marking its tenth anniversary with a bold new name and logo. The name change is a reflection of DIFFA's aggressive decade-long response to the AIDS crisis and its renewed sense of urgency in conquering challenges posed by HIV/AIDS.

The **Institute of Business Designers' (IBD)** Board of Directors had unified the Council of Federal Interior Designers (CFID), International Society of Interior Designers (ISID), and IBD and a comprehensive program and service reciprocity with the Interior Design Educators Council (IDEC). The organizations will create an international design association representing over 8,000 members.

**James Stewart Polshek and Partners** has changed its name to Polshek and Partners Architects.

## Coming Events

**September 26:** Institute of Business Designers, 26th Annual Product Design Competition, New York Hilton, New York; contact Dawn Marie Galtieri (312) 467-1950.

**September 26-Oct. 2:** International Furniture & Lighting Fair; Valencia, Spain. Contact Trade Commission of Spain at (305) 446-4387.

**September 27-29:** InterPlan, The New Designer's Saturday; Jacob K. Javits Convention Center, New York; (212) 626-2224, -2537 or (516) 725-2745.

**October 5-6:** Design New York; Decoration and Design Building, New York; (212) 759-8814.

**October 5 - 7:** HEALTHfocus held at The Merchandise Mart. (312)-622-1071 to register or 1-800-528-8700 for accommodations.

**October 20-25:** Orgatec '94; International Office Trade Fair; Cologne, Germany. Contact German Chamber of Commerce (212) 974-8835.

**November 6-9:** IFMA '94; St. Louis, MO. Contact IFMA Headquarters at (713) 623-4362.

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Associate  
O'Donnell, Wicklund,  
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# STATEMENTS

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**MOMENTUM**

TEXTILES

Booth 1726



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# MARKETPLACE

3M Construction Markets Division  
 Acme Office Group  
 AGI Industries  
 AIA/NY Chapter  
 Allseating Corporation  
 Alma  
 Ametex/Robert Allen Contract Fabrics  
 Amtico Design Flooring  
 Applied Ergonomics  
 ARCHIBUS/Visser Software Services  
 Architectural Record  
 Architectural Supplements/Intrex  
 The Arnold Group  
 Artemide Inc.  
 ASID/NY Metro Chapter  
 Atlas Carpet Mills  
 Avenue  
 BASF  
 Bentley Mills  
 Blue Ridge Carpet Mills  
 Bodybilt Seating  
 The Boling Co.  
 B.P. Associates  
 Cabot Wrenn  
 Carolina Business Furniture  
 CCN International  
 Chemetal Corporation  
 Collins & Aikman Floor Coverings  
 Commercial Design Network  
 Contract Design  
 Cooper Hewitt Museum  
 CPN Inc.  
 Cramer Inc.

Creative Dimensions  
 Cumberland Furniture  
 Custom Editions  
 Upholstery Inc.  
 Dancker Sellow & Douglas  
 Dauphin North America  
 Davies Office Refurbishing  
 Davis Furniture Industries  
 DFB Sales Inc.  
 DIFFA  
 Dupont  
 Durkan Patterned Carpet  
 Egan Visual  
 EM-GEE International  
 Ergo Systems Inc.  
 Ergonomic Ease  
 Eurotex  
 F. S. Contract, Division of F. Schumacher & Co.  
 Facilities Design & Management  
 Flex-Y-Plan Industries  
 Forbo Industries  
 Formica Corporation  
 Fuller Contract Accessories Corp.  
 Furnish-A-Future  
 General Services Administration  
 General Wallcoverings  
 General Woods & Veneers Ltd.  
 GF Office Furniture  
 Gifford Wallcoverings  
 Girsberger Office Seating  
 Gordon International  
 Grahl Industries

## INTERPLAN THE NEW DESIGNER'S SATURDAY

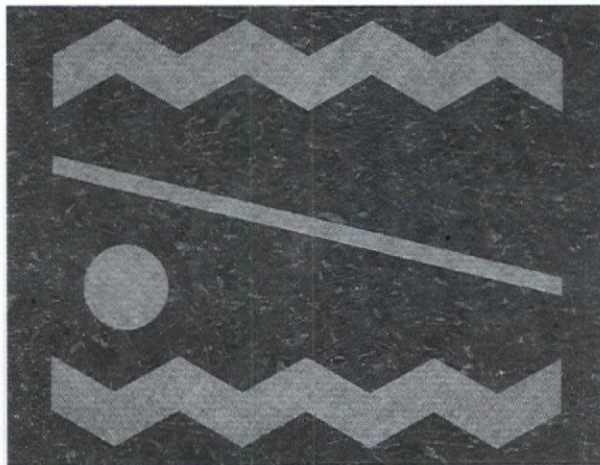
Grammer Inc.  
 HAG Inc.  
 Harden Contract  
 Harpers  
 The Harter Group  
 Haworth Inc.  
 Herman Miller Inc.  
 High Point Furniture Industries  
 Hillman Fabrics  
 Howe Furniture Corporation  
 Hudson Bay Environments  
 IBD/NY Chapter  
 I.D. Magazine  
 ICF/Nienkamper  
 IFMA/Greater NY Chapter  
 Insite  
 Interface Flooring Systems, Inc.  
 Interior Design Magazine  
 Interior Designers for Legislation in NY  
 Interiors & Sources Magazine  
 Interiors Magazine  
 Invision Carpet Systems  
 IPC-Institutional Products Corp.  
 ISP  
 J. M. Lynne Co. Jackson of Danville  
 JG Furniture Systems  
 Jofco Inc.

Johnson Industries  
 Johnsonite  
 K.O.H. Design Inc.  
 Koroseal Wallcoverings  
 Krug Furniture  
 Kwik-File Inc.  
 Loewenstein Furniture

Luxo Corporation  
 Maharam Fabric Corporation  
 Manes Street-Sitag  
 Masland Carpets, Inc.  
 Meridian Inc.  
 Metropolis Magazine  
 Miller Desk Inc.  
 Moderco Inc.  
 Mohawk Commercial Carpet  
 Momentum Textiles  
 National Office Furniture  
 NEO Design Inc.  
 Neutral Posture Ergonomics  
 The October Co.  
 Office Specialty-Storwal & Curtis  
 OFS  
 Packard Industries  
 Paralax, Div. of Engineered Data Products  
 Patcraft Commercial Carpet  
 Paul Brayton Designs  
 Pionite Decorative Laminates  
 Plus Office Systems Corp.  
 Prince St. Technologies  
 Proformix Inc.  
 Sainberg & Co. Inc.  
 Scott Sign Systems Inc.

Seabrook Wallcoverings  
 Shaw Industries  
 Sligh Furniture Co.  
 Smith & Watson  
 Smith Metal Arts/McDonald Products  
 Source International Corp.  
 Spinneybeck/Design America  
 Springer-Penguin Inc.  
 Standard Business Furniture  
 Stellar Concepts  
 Surface Protection Industries  
 System 2/90  
 Tate Access Floors  
 Tayco Panelink Limited  
 Thayer Coggin Institutional  
 Thos. Moser Cabinetmakers  
 Tiffany Office Furniture  
 Today's Facility Manager  
 Toli International  
 United Chair  
 United Marketing Inc.  
 Versteel  
 Waldner's Office Environments  
 Weatherend Estate Furniture  
 Westweave Carpet Mills  
 Wilkhahn Inc.  
 Wilsonart (Ralph Wilson Plastics Company)  
 Wolf-Gordon Inc.  
 Wood Design  
 Wunda Weave Carpets Inc.  
 Wylie Systems  
 Yates Furniture Systems Corp.  
 Zelco Industries Inc.

To meet the demanding aesthetic and performance requirements of health care and corporate installations, Arc-Com chose BASF's solution dyed Zeftron 200 nylon for "Building Blocks," a collection of moderately priced contract upholstery fabrics inspired by elegant but rugged architectural elements.  
 Booth No. 1714  
 Circle No. 224



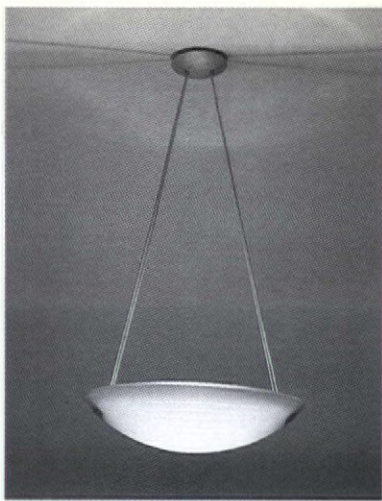
The manufacturer of Wilsonart decorative laminates now offers two custom laminate services. Screen-printing and seamless inlay provide attractive, cost-effective alternatives to special surfacing needs. Both custom services are well suited for signage, retail and hospitality displays, restaurant tables, elevator cabs and other areas where company logos or custom artwork is needed.  
 Booth No. 1414  
 Circle No. 225



Colleague, a new seating system by The Harter Group, offers extensive seat, back, and arm adjustability long associated with healthy computer task seating. This new system allows managers and executives to adapt their chair to the task, without sacrificing the style and stature they require.  
 Booth No. 1232  
 Circle No. 226

VERY INTER-ESTING

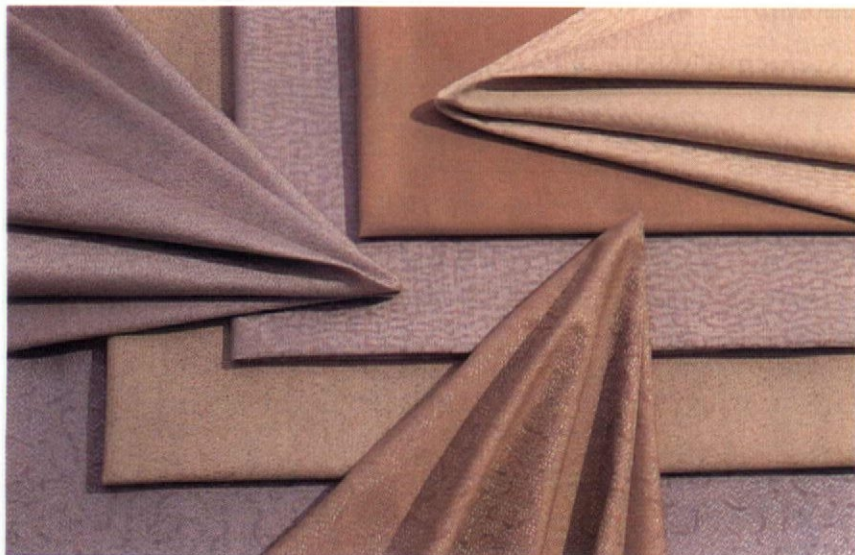




← Designed by Orni Halloween, Artemide introduces the Zsu Zsu Suspension—a unique suspension fixture providing direct and indirect diffused halogen light. With adjustable height and width, this fixture suits dining rooms as well as conference rooms.

Booth No. 1214  
Circle No. 227

PLAN ON IT



↑ J.M. Lynne introduces Olefin LX, a collection of four patterns in 46 colorways. The sophisticated fabric wallcoverings are specifically designed for high-traffic areas in commercial installations.

Booth No. 1820  
Circle No. 230



Maharam introduces the Citation Collection, a fresh, new compendium of printed drapery fabrics. Originally developed to address the needs of the health care specifier, the Citation Collection offers a broad range of decorative and colorful options in 15 patterns, totaling 82 colorways.

Booth No. 1226, 1228  
↓ Circle No. 228

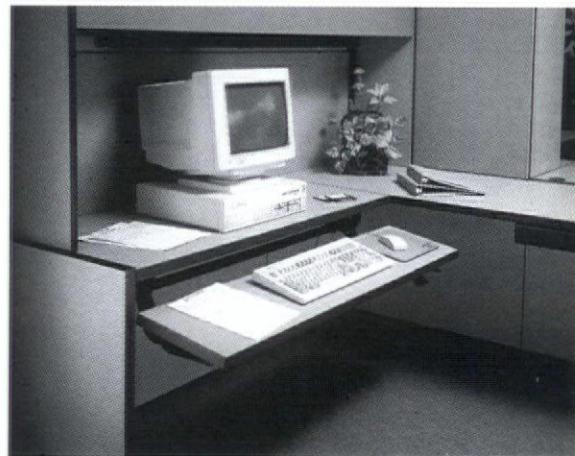


Inspired by the farmlands of the Midwest, Amber Waves by Interface Flooring Systems is a textural carpet pattern that suggests monolithic direction. The 16 color-lines, from Dakota to Prairie, can be laid in a variety of patterns.

Booth No. 1944  
Circle No. 231

The Adjusta Surface by Flex-Y-Plan enables the computer user to work comfortably sitting or standing. Because the adjustment is mechanical, there are no difficult crank mechanisms, costly electrical controls or sensitive pneumatic cylinders.

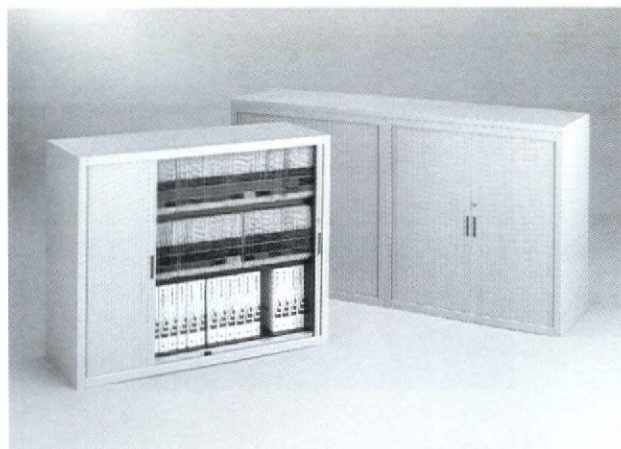
Booth No. 1832  
↓ Circle No. 229



# MARKETPLACE



← The Amtico Company Ltd. introduces eight new motifs and 60 new colors to its resilient flooring collection. Offered as the standard motif collection, the designs easily integrate, allowing the customer to change the material, size or colors to complement the overall floor design. Booth No. 1245  
Circle No. 232

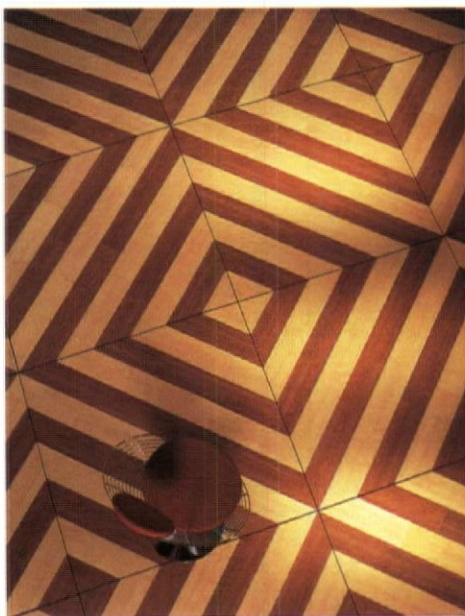


↑ Kwik-File® expands its product line with Marcadet Cabinets®, a new series of desk- and counter-height cabinets. All cabinets are 36-in. or 48-in. wide by 18-in. deep, with horizontally recessing doors that keep aisles unobstructed while saving valuable space. Booth No. 1351  
Circle No. 233

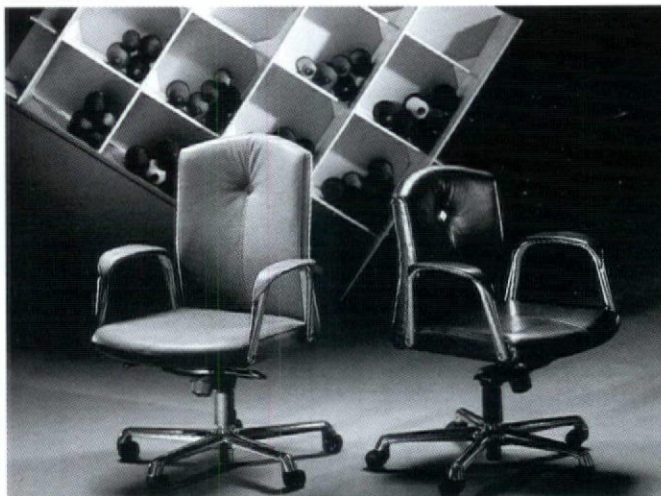
## NEW YORK'S NEWEST SHOW

Scio, a new line of task seating from HAG, provides adjustability, form and comfort at an affordable price. The unique rocking mechanism facilitates variation of movement essential for improving circulation and reducing stress and strain.

Booth No. 1924  
Circle No. 235



← Toli International announces the addition of 12 wood-grain designs to its Mature product line, the industry's only heat weldable, wood-grain sheet vinyl flooring. Using high definition print technology, Mature reproduces natural wood and stone looks and is available in 16 colorways. Booth No. 1461  
Circle No. 234



Davis Furniture Industries is proud to introduce the ECCO Seating Series designed by Burkard Vogther and Manfred Elzenbeck. This contemporary, executive swivel chair is ideal for all types of executive work applications and is offered in a wide variety of styles, including high back, medium back, low back, armless and cantilever.

Booth No. 1132  
Circle No. 236

**EXHIBITORS AS OF JULY 1994**  
(ALPHABETICALLY LISTED)

Construction Markets  
 Office Group  
 Industries, Inc.  
 NY Chapter  
 ating Corporation  
 ex/R. Allen Fabrics  
 co Design Flooring  
 ed Ergonomics, Inc.  
 IBUS/Visser Software  
 tectural Lighting  
 tectural Record  
 tectural Supplements  
 ide Inc.  
 /NY Chapter  
 Carpet Mills, Inc.  
 ue  
 Corporation  
 y Mills  
 Ridge Carpet Mills  
 bit Seating  
 t Wrenn  
 ina Business Furniture  
 International  
 etal Corporation  
 s & Aikman Floors  
 ract Design  
 Inc.  
 er, Inc.  
 ive Dimensions  
 erland Furniture  
 m Editions Upholstery  
 ker Sellow & Douglas  
 hin North America  
 es Office Refurbishing  
 s Furniture Ind.  
 n America  
 Sales Inc.  
 ant  
 an Pattern Carpet  
 Visual  
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 Interiors  
 Interiors & Sources  
 Invision Carpet Systems  
 IPC - Institutional Products  
 ISP  
 J.M. Lynne Co. Inc.  
 Jackson of Danville  
 JG Furniture Systems  
 Jofco Inc.  
 Johnson Industries  
 Johnstone  
 K. O. H. Design, Inc.  
 Koroseal Wallcoverings  
 Krug Furniture Inc.  
 Kwik-File, Inc.  
 Loewenstein Furniture  
 Luxo Corporation  
 Maharam Fabric Corp.  
 Manes Street - Sitag  
 Masland Carpets, Inc.  
 Meridian, Inc.  
 Metropolis  
 Miller Desk, Inc.  
 Moderco Inc.  
 Mohawk Comm. Carpet  
 Momentum Textiles  
 National Office Furniture  
 NEO Design, Inc.  
 Neutral Posture  
 Off. Spec.-Storwal & Curtis  
 OFS  
 Packard Industries, Inc  
 Paralax  
 Patcraft Commercial Carpet  
 Pionite Laminates  
 Plus Office Systems Corp.  
 Proformix, Inc.  
 Sainberg & Co. Inc.  
 Scott Sign Systems, Inc.  
 Seabrook Wallcoverings  
 Shaw Industries, Inc.  
 Sligh Furniture Co.  
 Smith & Watson  
 Smith Metal Arts  
 Source International Corp.  
 Spinneybeck  
 Springer-Penguin, Inc.  
 Standard Business Furn.  
 Stellar Concepts  
 Surface Protection Coatings  
 System 2/90, Inc.  
 Tate Access Floors  
 Tayco Panelink Limited  
 Thayer Coggin Institutional  
 The Boling Company  
 The Harter Group  
 The October Co., Inc.  
 Thos Moser Cabinetmakers  
 Tiffany Office Furniture  
 Today's Facility Manager  
 Toli International  
 United Chair  
 United Marketing, Inc.  
 Versteel  
 Waldner's Environments  
 Weatherend Furniture  
 Westweave Carpet Mills  
 Wilkhahn, Inc.  
 Wilsonart  
 Wolf-Gordon Inc.  
 Wood Design  
 Wunda Weve Carpets, Inc.  
 Wylie Systems  
 Yates Furniture Systems  
 Zelco Industries, Inc.

# INTERPLAN

## THE NEW DESIGNER'S SATURDAY

SEPTEMBER 27 - 29, 1994, NEW YORK, NEW YORK  
 JACOB JAVITS CONVENTION CENTER



### IT'S THE PLACE TO BE

INTERPLAN — FOR PROFESSIONALS IN CONTRACT DESIGN & FACILITY MANAGEMENT

The entire contract buying and specifying team is attending the industry's premier interdisciplinary market event on the east coast, including: Architects, Contract Interior Designers, Facility Planners & Managers, Corporate Real Estate Executives, Building Owners & Operating Managers, Contract Furnishings Dealers and other industry sales professionals.



### IT'S THE PLACE TO SEE

INTERPLAN — IT'S WHERE THE NEW PRODUCT LINES ARE BEING INTRODUCED

InterPlan is where the new product lines are being introduced. Everything you need to furnish and finish an office on one exhibition floor: Contract Furnishings & Textiles, Carpets/Fibers, Wallcoverings/Solid-Surfacing Materials, Ceiling/Flooring/Wall Systems, High-Density Filing & Storage Systems, Interior Architectural/Task Lighting Systems, Facility Planning/Design/Management Software, Interior Signage, Desk/Workstation/Ergonomic Accessories, and Architectural Elements...together with service providers like architectural & interior design firms, facility management services firms and contract furnishings dealerships.



### IT'S THE PLACE TO MEET

INTERPLAN — WELCOMING ATTENDEES TO THE DESIGN CAPITAL OF THE WORLD

New York City also opens its doors to the world's commercial design community during InterPlan Week with major networking events at the Javits Center and The Metropolitan Museum of Art. The famed Designer's Saturday Inc.-sponsored Gala will again be held at The Metropolitan Museum of Art on Wednesday evening, September 28...in conjunction with their major planned exhibit, entitled *The Origins of Impressionism*. And...following the Javits Exhibition on Tuesday, Wednesday and Thursday (September 27-29)...exhibitor showrooms in Manhattan and Long Island City will be opened on Friday, September 30 to celebrate the event.



### IT'S THE PLACE TO LEARN

INTERPLAN — THE INDUSTRY'S PREMIER INTERDISCIPLINARY EDUCATION CONFERENCE

Today's professionals need a wide range of interdisciplinary information. That's why InterPlan's C.E.U. conference programs (pending accreditation) will be developed in four tracks to address trends in Interior Planning & Design, Interior Products, Facilities Development and Facilities/Space Management. Twenty-four sessions will be organized, covering the following topic areas: Alternative Offices, HealthCare Interiors, ADA Impact on Interiors, Retail Store Interior Trends, Hotel & Conference Center Development Trends, Ergonomics & ANSI/HFES Standards, Office/HealthCare Furnishings Trends, Contract Lighting Trends, Designing for the Environment, Furnishings Distribution Trends, International Facilities Development, POE, CAD/CAFM Software Trends, Strategic FM Planning, FM Outsourcing Trends, Telecommunications Trends...and much more.

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Versteel introduces seamless beauty with four new resin-edge shapes. Choose between gloss, satin or satin-soft finishes in 12 colors to coordinate with Versteel's extensive materials program.  
Booth No. 1323, 1325, 1327  
Circle No. 237



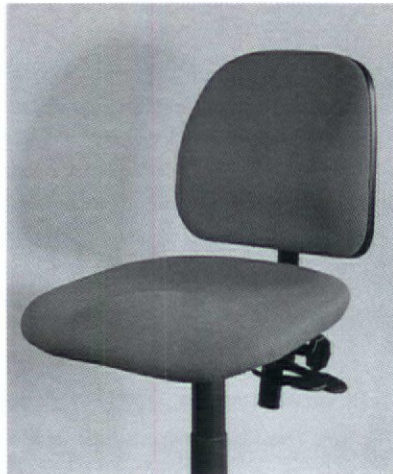
# MARKETPLACE

System 2/90 offers a modular system of interior and exterior architectural signage, providing flexibility in size, color, materials and styles. The System 2/90 product line is expandable and changeable to meet a company's growing needs.  
Booth No. 1814  
Circle No. 238



## START SPREADING THE NEWS

The tradition continues as Girsberger combines comfort, versatility and style in the Girsberger 3500, one of the most comfortable stacking chairs available. Innovative optional design features include a tablet arm and a flexing "posture back."  
Booth No. 1527, 1529  
Circle No. 240



The XELLENCE Family from Grahl has a new member...the XELLENCE ECONOMY. This task chair incorporates the latest ergonomic features including height, width, back angle and lumbar support adjustments with the added benefit of moderate pricing.  
Booth No. 1362, 1363, 1464, 1465  
Circle No. 239



Wilkhahn pioneered the concept of active sitting when it introduced the FS-Line. The swivel chairs adjust automatically to the posture of the user by means of a flexible zone in the seat shell, where the seat joins the backrest. The FS-Line is available in a variety of options and has won numerous design awards.  
Booth No. 1732, 1833  
Circle No. 241



Patcraft Commercial Carpets presents the XP Series Extended Performance Flooring System, the latest in a progression of flooring innovations engineered to improve performance in multiple areas with varying levels of usage, even areas subject to abuse. Combining the look and feel of premium broadloom with the major benefits of hard surface flooring, the XP Series features options such as EnviroTac, a glue-free approach to installation.  
Booth No. 1722  
Circle No. 252



Momentum Textiles introduces Vienna, a smart new line of full-grain, 100% aniline through-dyed leather, whose superior production standards match your demand for quality. Offered in 74 hues to complement subtle color relationships, the all-Austrian and South German hides are processed from start to finish under one roof, enabling Momentum to offer top quality leathers.  
Booth No. 1726  
Circle No. 256

GF Office Furniture will introduce a high back model of its ErgoTek™ Seating offering during InterPlan. ErgoTek is passive ergonomic seating featuring highly elastic polytech seat shells that flex with user movement. Controls include pneumatic height, knee tilt tension, free-float or stationary position, forward tilt and forward tilt lock-out. The line includes executive, professional, managerial, task, side swivel, sled base and stacking chairs.  
Booth No. 1324  
Circle No. 254



Howe Furniture Corporation features the Tutor Table and Track System. The Tutor Table System can be configured in a conference table setting as shown or virtually any other arrangement through light-weight components, universal connectors and various angled topbridges. The Track System's focus comprises flexible wall plans for presentation and display including projection screens, whiteboards, flipcharts, tackboards, literature racks and projection and video shelves.  
Booth No. 1344  
Circle No. 253

GET WITH THE INTERPLAN



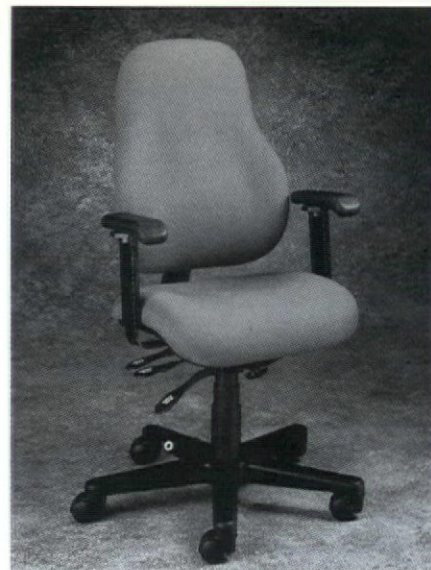
CCN International presents The Barrington series, featuring traditional elements such as crown molding, plinth base and bail type hardware. Repetition of the fluted pilaster corner detail allows a graceful transition when connecting two or more pieces of furniture.  
Booth No. 1550, 1651  
Circle No. 255



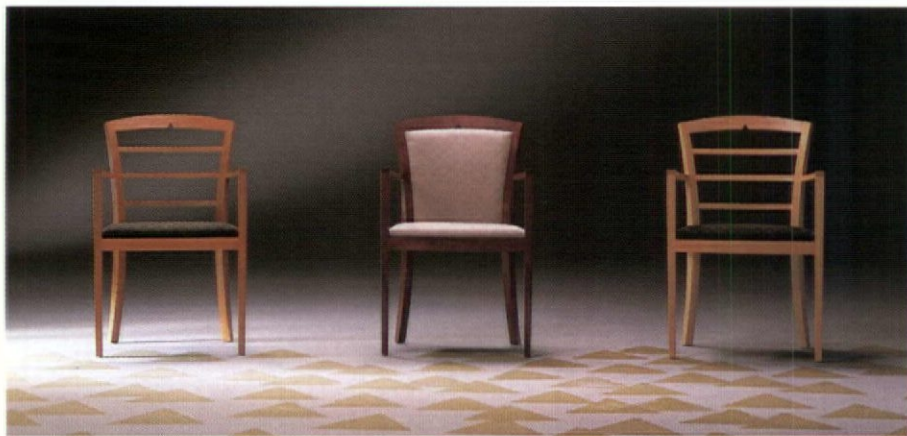
# MARKETPLACE

AGI's Flex is a multiple seating system that joins technology and design. Flex, with its strength, comfort and flexibility, combines the graceful design of a timeless classic with all of the functional requirements that today's marketplace demands.

Booth No. 1122, 1124  
Circle No. 247

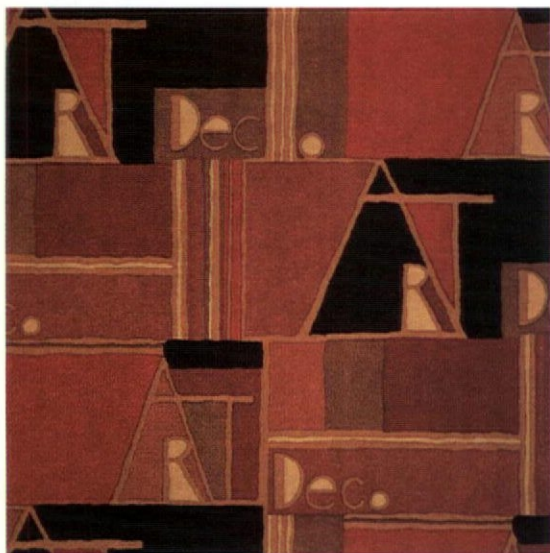


Neutral Posture Ergonomics® chairs offer style and selection, with three backs and four seats that are interchangeable. The system allows you to piece together the wave of the future in ergonomic seating.  
Booth No. 2050  
Circle No. 249

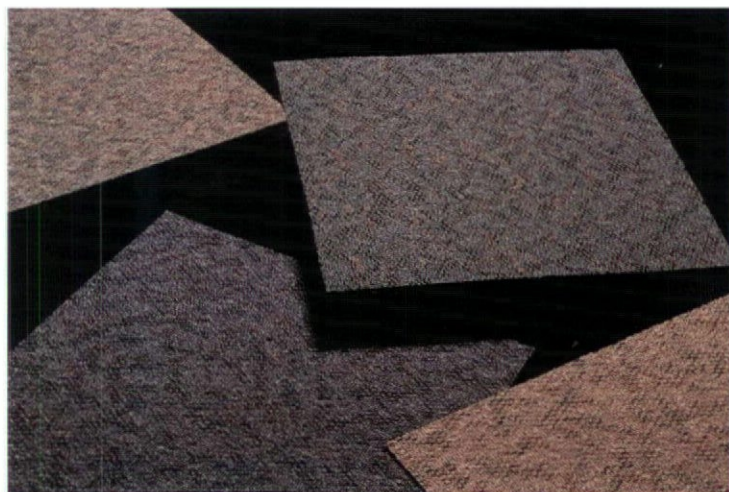


Cabot Wrenn recently introduced Dante, one of five new additions to the Terrance Hunt Collection. Dante, characterized by horizontal slats and an inverted "V" notch detail or an upholstered back, is available in a variety of finishes on cherry and maple.  
Booth No. 1126, 1128  
Circle No. 248

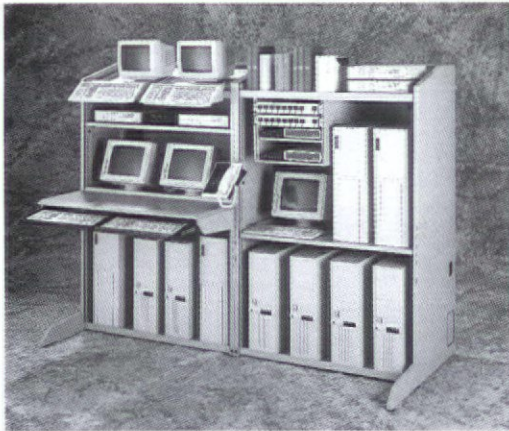
DESIGNS ON NEW YORK



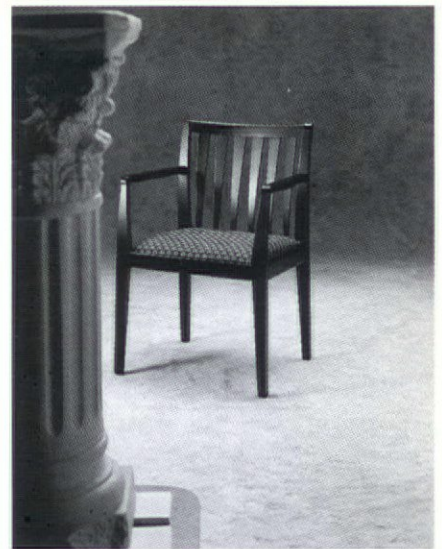
"Deco," one of the new coordinated hospitality collections from Durkan Patterned Carpet captures the glamour of the 1930s. The new Durkan commercial division will also preview tufted products for corporate interiors.  
Booth No. 1440, 1442  
Circle No. 251



Offered in 12 colorways, Martinique from Collins & Aikman promises to make a splash. The 24-oz., multicolor patterned loop carpet is crafted from an Antron Lumena/Legacy blend for durability.  
Booth No. 1450  
Circle No. 250



Paralax recently introduced NetCom3, an economical computer work station that provides durable yet functional storage for computers and accessories, as well as LAN equipment and file servers. The work stations are completely modular units constructed of furniture grade steel. Three levels of adjustable shelving are standard with every unit, as is a work surface that is adjustable to either a sit-down or stand-up height range, with an ergonomically designed waterfall edge. Booth No. 1263, 1265  
Circle No. 257



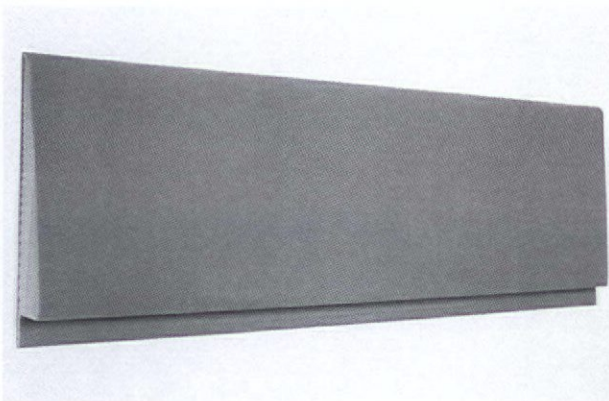
Loewenstein is proud to introduce Romeo, a heart-stopping seating option, to its expanding Executive Collection. Romeo may be used in reception, pull up and conference areas, and is available in ultraviolet cured wood finish. Booth No. 1350  
Circle No. 245

The Luxo Halogen Task Lighting System-1 gives specifiers an opportunity to create a precise task lighting configuration for every office application, from a single quality resource. The basis for the system is a 1990's version of the Luxo articulated arm, in 25-in. and 40-in. sizes. Booth No. 1551  
Circle No. 244



## RAVE REVIEWS

A draftsman's compass provided the inspiration for Compass, a new line of file and storage cabinets by Meridian Inc. Compass is stackable and interchangeable, with lateral and vertical files, pedestals, bookcases and overhead units that allow the line to meet the full range of office filing and storage requirements. Booth No. 1024  
Circle No. 243



Johnsonite launches Tightlock Wall Base, a flooring accessory with a unique wedge profile and built-in recessed notch that "locks-in" carpet to hide trimmed edges and prevent uneven surfaces. Its slim look and toeless base adds elegance to even uneven, bumpy walls. Booth No. 1222, 1224  
Circle No. 246



“We wanted an inviting residential look, but we needed performance and durability for our high-traffic hotel corridors. Durkan satisfied both requirements beautifully and cost effectively.”

J.W. Marriott, Washington, DC

Glenn AbuZeid and Paula DeMarco, Marriott Architecture & Construction, Bethesda, MD

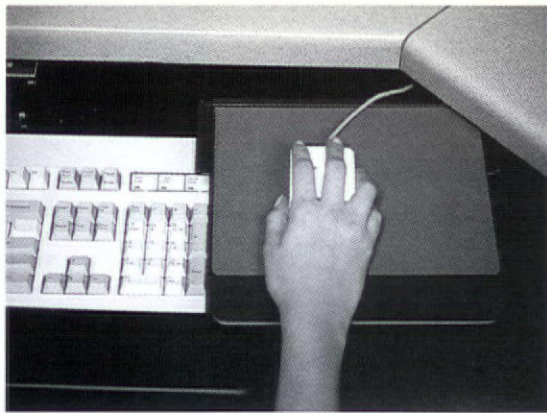


**DURKAN**  
PATTERNED CARPET, INC.

P.O. Box 1006, Dalton, GA 30722  
800-241-4580, FAX 706-226-0360

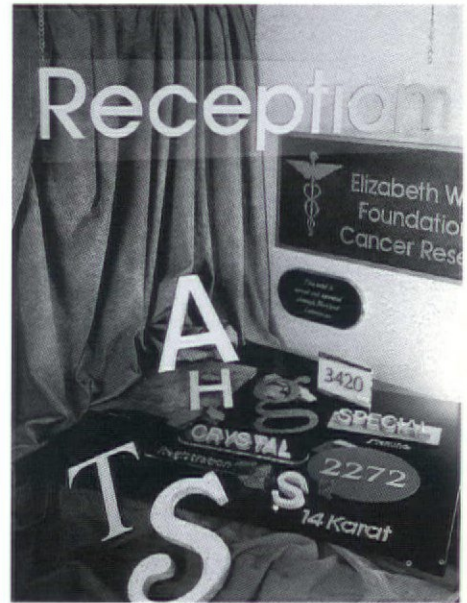
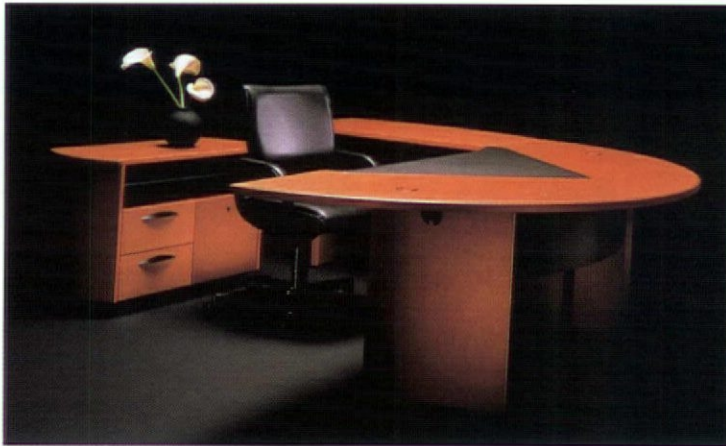
Circle 18 on reader service card





With occupational illness and musculoskeletal problems growing in lockstep with the increased usage of desktop computers, the Proformix Keyboarding System, designed by Michael G. Martin, is an indispensable part of the office environment. A slanted keyboard design, moveable mouse platform and adjustable document holder provide users with a healthier way to work.  
Booth No. 1724  
Circle No. 242

Haworth Inc. is proud to introduce its European Collection to the American marketplace. The Collection consists of 12 high-design, executive office furniture lines including one of its most popular, Ordo (shown). The collection possesses a futuristic look with curvilinear work surfaces juxtaposed by sharp, straight edges.  
Booth No. 1800, 1900  
Circle No. 259



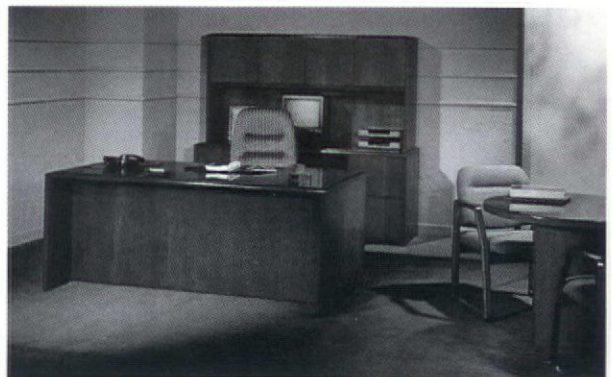
Scott Sign Systems Inc. manufactures quality letters, logos, signs and architectural sign systems from a variety of materials. Options include plastic, foam, vinyl, laminates and engraved and custom materials to comply with the ADA, as well as other specifications.  
Booth No. 1458  
Circle No. 258

## DESIGN DISTRICT

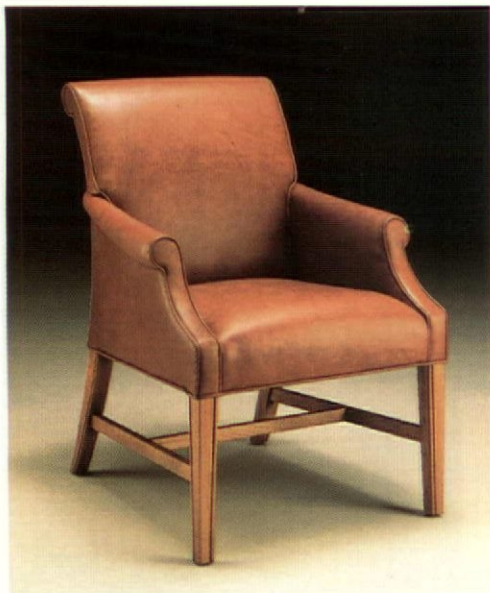


Seville, from Masland Carpets, offers tailored, tone-on-tone design in 38 colors, providing the corporate market with a fresh, sophisticated look in cut and loop textured carpets.  
Booth No. 1238  
Circle No. 261

National Office Furniture Co. announces the enhancement of its Arrowood Series. Arrowood is now available in full- and three-quarter-height pedestals, with veneer and finish choices expanded to include medium cherry.  
Booth No. 1839  
Circle No. 260



# MARKETPLACE



↑ Harden Contract's new 1400 Lounge Series features the same design profile in three basic styles: chair, two-seat sofa and three-seat sofa. The scale of the group is consistent with today's down-sized contract spaces; the classic design makes it suitable for traditional and contemporary interiors. Booth No. 1225, 1227, 1229 Circle No. 262

The Boling Co. now offers arm chair 9000, an addition to The Anson Selection. Chair 9000 has an upholstered seat and back, trimmed in light maple. The intricate wood arm panels feature black accent trim. Booth No. 1850, 1951 Circle No. 264

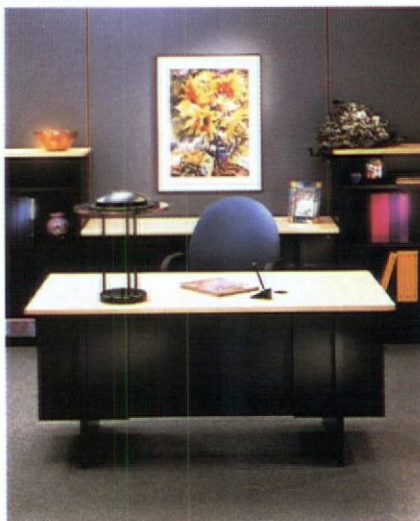


→ Elara, the newest line of executive seating by United Chair, incorporates a knee-tilt control, prominent lumbar support and waterfall seat front to provide maximum comfort for the user. Elara's striking profile makes it a stylish addition to any office.

Booth No. 1014  
Circle No. 263



## DESIGN CENTRAL



Phoenix Designs, a subsidiary of Herman Miller, recently introduced Quadril, an affordable line of case-goods designed by Tom Newhouse. Products available in the new line include double pedestal desks, credenzas and freestanding bookcases. Booth No. 1100, 1200 Circle No. 266



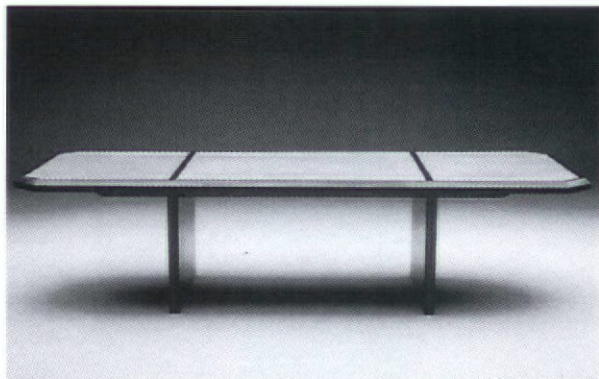
↑ Creative Dimensions offers a breadth of options in conference room tables and accessories. A variety of shapes and edge details are offered in solid core colors, 1-1/4-in. or 2-in. cherry or oak edge-banding. Tops come in a seemingly endless array of laminate finishes.

Booth No. 1927  
Circle No. 265

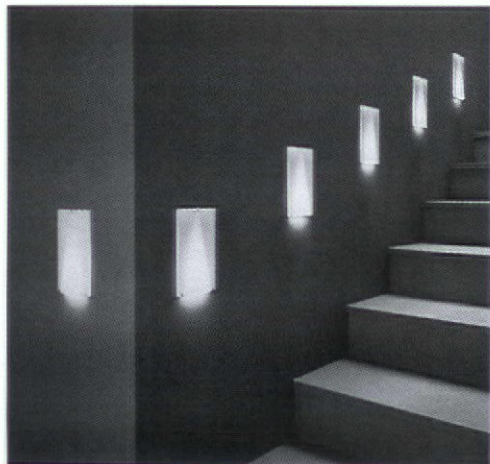


The Notabile executive/conference chair series from Cumberland is a comfortable yet elegant seating line. Offered in high and low back, both chairs swivel, tilt and have automatic height adjustment. The Notabile series features a wrap-around upholstered back and is available in a wide selection of Cumberland leathers, fabrics or C.O.M. Booth No. 1545  
Circle No. 267

JG Furniture Systems introduces Coalesce, an expansive offering of modular office furniture components. Coalesce merges three discrete product areas into one seamless offering. The subsystems are a modular component desk system (shown), mid-height storage modules and an open plan panel system. Each can be used as a solo product or in conjunction with the others. Booth No. 1524  
Circle No. 268



Johnson has the ability to produce extraordinary conference tables to meet a customer's numerous specifications. Due to its extensive range of materials and finishes, design possibilities are limited only by the imagination. Options include laminate, veneer, vinyl, resin and solid surface materials. Booth No. 1650  
Circle No. 269



Small, clean-lined and elegant, the Mano recessed lighting unit from Zelco utilizes either a halogen bulb or fluorescent tube. An opaline (Murano) glass panel further diffuses light. Booth No. 1233  
Circle No. 271

## ESCAPE TO NEW YORK

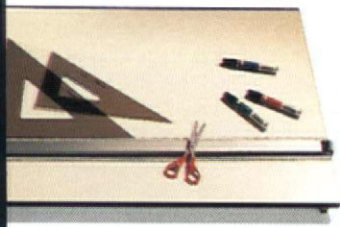


Dauphin's ContourLine seating takes the fundamentals of ergonomics one step further. The SynchroBalance™ mechanism increases the range of seat and backrest motion, allowing the user maximum comfort for a variety of tasks. Continuous lumbar support, seat and back rest height adjustment, tension control and synchronized movement are also featured. Booth No. 1329  
Circle No. 270

“I know beauty doesn’t  
last forever. But with carpet,  
it better make it till the  
end of the lease.”



*Michael Beckson  
Principal, Interior Designer  
Beckson Design Associates, Inc., L.A.*



It's not easy to design beautiful carpets that stand

the test of time. It's as if someone pulled you aside when you were twenty and said: "Hey, you look great. But you better stay this way until you're, uh, about sixty-five." Which, unless you're Dick Clark, is a hard thing to do.

We don't claim to have discovered the fountain of youth for carpets. But, as they tend to say in those cosmetics ads, we can certainly help retard the aging process.

Our Seville carpet (which provides a lovely name for this ad) is perfect for corporate applications. It's made of 100% Monsanto Ultron V.I.P. nylon. And its cut and loop construction means serious durability, as well as a plush, more luxurious look. (Dare

we say wool-like?) Just to prove to you we're not fooling around, we've even backed our Seville carpet with a ten-year wear warranty.

Want choices? Seville comes in 39 colorways. Want flexibility? There's our quick and reliable strike-off service for your custom projects. Want to take a look? Our Samples on the Spot



program delivers samples of running line goods in 48 hours.

At Masland we've been making carpets for 127 years. Now, that's quite a long time to be known for beauty in

anyone's book. So who says beauty doesn't last?

Just call 1-800-633-0468 or your sales representative. And talk to us about some of those

tough, demanding corporate clients of yours. Even the ones with really long leases.



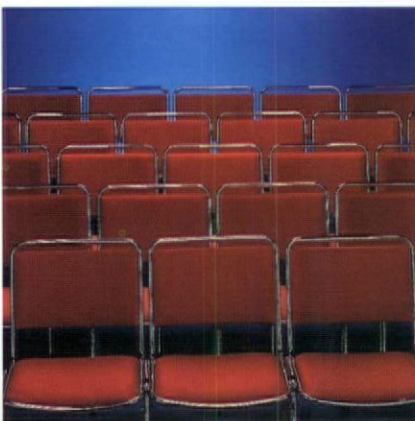
# Ganged Seating

Although there is not a generally recognized category of seating that designers call ganged seating, clients asking for seating that can be ganged will find furniture manufacturers and designers prepared to satisfy them. Seating designed to be ganged or mechanically attached to form multiple units can be found in places of public assembly, including auditoriums, transportation terminals and waiting rooms. Their specific appeal is their ability to shape space in semi-permanent formations that can be altered for changing needs. Otherwise, they must perform as any other mass seating would, being durable, easy to maintain and inexpensive—seating for our times.

## FIXTURES FURNITURE

Encore stack/gang chairs have a patented leg-over-leg gang that saves space and gives 5% more seating capacity. This feature sets the Encore upholstered stack chair apart and makes it a favorite in convention centers all over America.

Circle No. 202



## METRO FURNITURE

The Aliso Lounge Seating System addresses the needs of hospitality and health care environments. The extensive family of products responds to the designer's interest in materials and texture.

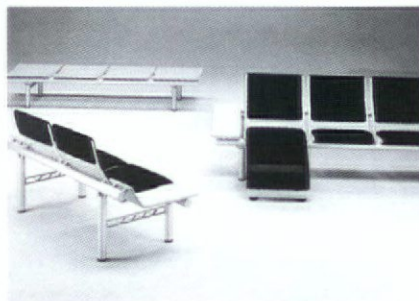
Circle No. 203



## WILKHAHN INC.

The Tubis system provides all the elements necessary for transit waiting areas: comfort, practicality and flexibility. Its perforated steel seats, sleek aluminum frame and open lattice convey an image that is modern yet timeless. The Tubis System can be specified as free-standing units with two to five seats, back-to-back or single in-line units with up to eight seats and upholstered free-standing benches. Units can be combined and extended to any length.

Circle No. 201



## GUNLOCKE COMPANY

The Contura Stacker is a guest chair, a stacking chair and a ganging chair all in one. With contemporary styling and budget sensitivity, the Contura Stacker serves a multitude of functions—from smart guest seating to elegant mass seating. The rigid frame construction provides reliable, long-term performance.

Circle No. 204



## PAOLI INC.

The Palladio series is a versatile guest and multiple seating group that features single, double or triple units with companion inter and corner tables that allow a multitude of configurations. Palladio's contemporary look is embellished by a sweeping arm.

Circle No. 206



## GIRSBERGER OFFICE SEATING

Comfort, versatility and style come together in the Girsberger 3500—one of the most comfortable upholstered stacking chairs available today. Its generous dimensions and a contoured padded seat contribute to user comfort while the design allows for ganging and stacking to meet space requirements.

Circle No. 205



## THAYER COGGIN INSTITUTIONAL

Largo is a multiple seating series offering several options and design configurations. Table tops are vacu-formed and options include a free standing curved table or insert table. All upholstered pieces feature solid maple frames.

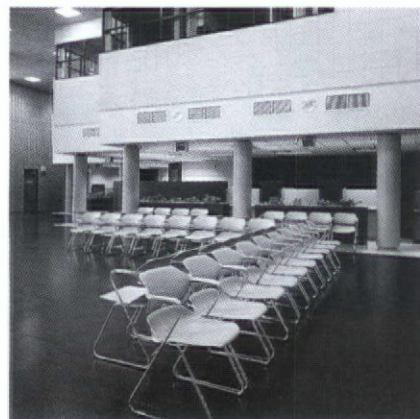
Circle No. 207



## AMERICAN SEATING

The Acton Stacker is one of the most comfortable stack chairs on the market today. Orderly and efficient, the Acton includes a simple connector attachment when specified for use in public seating environments.

Circle No. 208



## NEMSCHOFF

The 6610 Corloc group allows designers to create beautiful seating installations that are never out of service. This versatile furniture system utilizes bent plywood frames to create comfortable free-standing or modular seating arrangements.

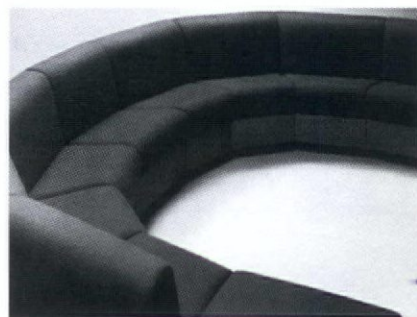
Circle No. 211



## VECTA

The Raf System combines appearance, economy and ease of maintenance. The system is composed of straight and curved seating units, tables and a choice of end panels that provide armless or full arm seating.

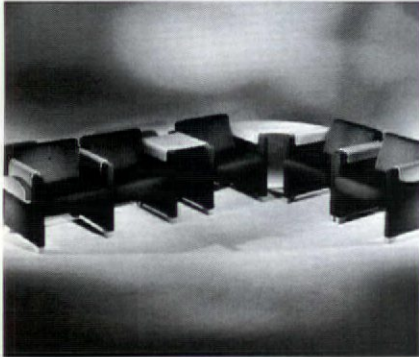
Circle No. 210



## R.M. WIELAND CO.

The Overlay design series combines refreshing form and innovative function. A system of integrated armcaps provides both a variety of visual accents and a unique vehicle to link tables and other seating in a variety of configurations.

Circle No. 212



## ARCADIA

The light scale and contemporary design of Westwood is enhanced by its radiused, oval arms that flow into the base. The smooth lines and soft waterfall seat complement the gentle curve of the back.

Circle No. 216



## HAWORTH INC.

Haworth Inc. introduces the Improv series, a versatile new line of guest, stacking and multipurpose chairs and tables. Designer Tom Edwards created this hard-working collection for a variety of high-traffic public areas.

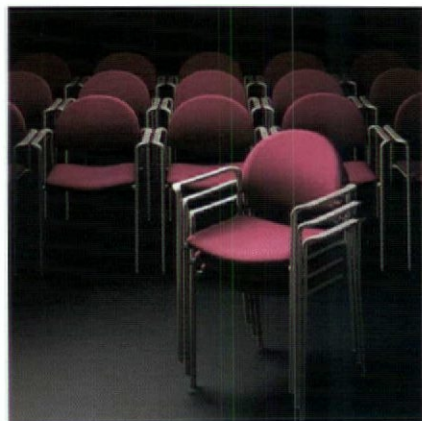
Circle No. 215



## KI

Versa lends style, versatility and comfort to a gangable chair. Armchairs gang with interlocking couplers on arms, while armless models have couplers at the sides of seats. Standard, full-back or conference chair models are offered in upholstered, polypropylene and wood versions.

Circle No. 217



## AGI INDUSTRIES INC.

FLEX is an exciting new multiple seating system that represents a union of technology and design. FLEX combines the elegance of a timeless classic with all of the functional requirements that today's exacting marketplace demands.

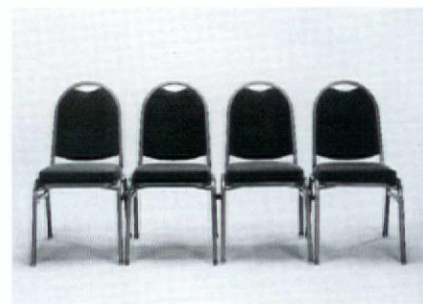
Circle No. 214



## SHELBY WILLIAMS

Shelby Williams introduces an integrated stack bar linking device for its 5100, 5200 and 5300 Series stacking chairs. The stacking chairs were introduced this year with bumpered heavy duty side stacking bars and double leg braces backed with a 10-year, limited warranty on the frame. The 5130-42LD stack chair is shown.

Circle No. 213

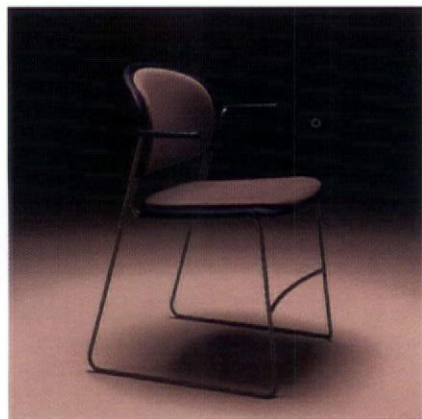




## FALCON PRODUCTS INC.

T2 is a new equation for comfort in stack chairs. Falcon introduces a ganged seating, high-density stack chair, convenient for all multiple seating uses. The T2 chair is available in a variety of colors, which coordinate with all Falcon folding and fixed base tables. The T2 chairs can be ganged together with a polished chrome, arm-to-arm device, or a single-piece, floor ganging glide constructed of thermoplastic.

Circle No. 220



## ADDEN FURNITURE

New Angle Tables have been added to Adden's Beamed Group Series. The Beamed Group is a versatile system of seats and tables available in a variety of configurations. The group features durable, interlocking solid oak—ideal for waiting rooms and reception areas. The seating system is available with a maximum of five elements on one beam.

Circle No. 219



## GREGSON FURNITURE CO.

Originally introduced in the early 1980's, the 7000 Series has been re-engineered and updated to meet the needs of today's institutional market. Suitable for health care and college/university installations, this series offers a variety of finish options including both oak and maple.

Circle No. 221



## DAVIS FURNITURE INDUSTRIES

The Circuit Modular Seating Series, designed by Robert Bernard Associates, was developed with a flexible room layout in mind. Seating modules are available in freestanding units, add-on modules and bridge modules to accommodate a countless number of seating options.

Circle No. 218



## KIMBALL

Event Seating is a series of multi-purpose, stackable side chairs. Designed by Sumner Adams of Kimball's Seating Team, Event is appropriate for training rooms, cafeterias, conference rooms and more. Event seating offers a multitude of options—featuring seven back styles, a full fabric offering, book racks, tablet arms and ganging capabilities.

Circle No. 223



## EOC

When Peter Glass addressed the multiple seating question, he set some basic principles: comfort, quality appearance, modularity, replaceable componentry and the warmth of wood. With these criteria in mind, he collaborated with EOC to develop the ARES Seating Collection. End tables and spanner tables in this innovative series can be gang-attached to chairs for easy layout rearrangement.

Circle No. 222



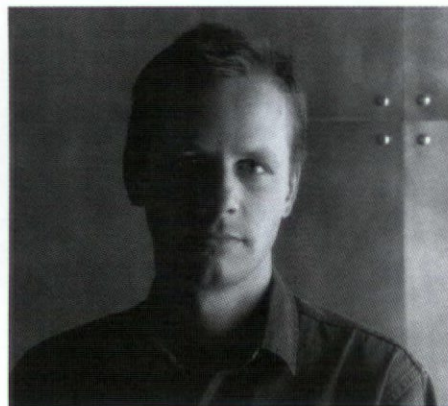
The Deacon (right, foreground), Calais (right, middle) Franklin (right, dark finish) and Simcoe (not pictured), are all designed by Tom Deacon (below) for Keilhauer to celebrate a distinctive blend of balance, line and comfort.

# The Tao of Pull Ups



What happens to four Keilhauer pull up chairs designed by Tom Deacon when the philosophy of design meets the reality of manufacturing

By Amy Milshtein



**W**hy do people develop intense personal relationships with their chairs? Is it the way they look and feel, the way they support and soothe, or the blind trust we put in them to keep us from landing on the floor? "Yes," says Tom Deacon, designer of the Deacon, Calais, Simcoe and Franklin chairs for Keilhauer.

Deacon explains, "We read chairs ergonomically and tactilely but we also relate to them culturally, meaning people process a chair in relation to every other chair they have experienced. A successful piece resonates through that collective notion of what a chair is, yet manages to sing on its own." Keilhauer's chorus of Deacon designs appear to do that and more.

For instance, the chairs celebrate proportion, scale and movement in a way that is in synch with nature. "There is an anthropomorphic quality to a chair," says Deacon. "It's no accident we talk of its legs, arms, feet and back." The designer explored his theories when he created his first chair for the Ontario-based manufacturer, the Deacon, in 1990.

Furnished with a non-specific design brief, Deacon drew

on his love of simple Shaker tools and Japanese tea ceremony utensils. The result is a graceful, successful, IBD gold award winner. "The Deacon can be seen in interiors from Vancouver to New York," says Jackie Maze, Keilhauer's vice president of sales and marketing. "It's also on the standards program for a Canadian bank."

On the heels of that success came Calais. Light, fluid and comfortable, Calais transcends particular periods or styles. Deacon approached Keilhauer with this design, and its success speaks of the good fit between designer and manufacturer. "Keilhauer doesn't produce non-sequiturs," says Deacon, "and I'm not interested in creating period pieces or wild, out-there designs."

His philosophy was put to the test with his next assignment, the Simcoe. When customer feedback demanded a armchair that spoke of stability and tradition, Deacon unveiled a Martha Washington chair that's been updated for contemporary environments. While its inspiration is easier to trace than the others, the Simcoe is not stuck in a time warp.

The Franklin is also inspired by feedback to represent a quality chair at a lower price point. With all of the grace of its predecessors, this IBD bronze winner requires less production steps, therefore costing less. "I spent five years working in production," claims Deacon, "so I

know the processes and how to play with them." The experience also helped forge an enviable relationship between the designer and Keilhauer's R&D department. "I've never seen a standoff between the two," reports Maze. "There's no egos, just lots of talent."

Combining that talent with the flexibility to stain-to-match at no upcharge helps make Keilhauer one of Canada's more successful small companies. Recognized as one of Arthur Andersen & Company's top 50 best managed small firms in Canada in 1990 and 1992, Keilhauer will realize close to \$14 million in sales this year. Does the weak Canadian dollar help the company's case? "True, there's a trade advantage right now," admits Maze. "But we are and will always be competitive."

Along with selling in the United States and Canada, the company will soon distribute in both the Near and Far East. Meanwhile, the Deacon-designed inventory keeps moving briskly, reinforced with the Fin chair and Best-of-Neocon-winning Chatham series. Rumor has the end nowhere in sight. "There is an ambitious long-term project in the works," whispers Deacon. "That's all I'm saying for now."

Just pull up your favorite Keilhauer chair and wait... ☺

Circle No. 281

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# BASF

# Let's Talk

Meetings can occur anytime and anywhere—when they're held at Talk tables from Davis

By Roger Yee

Can we Talk? The modular table system from Davis (above) accomplishes two key goals: incorporating a connecting device that does not require special tools or extra parts, and reducing weight without sacrificing structural integrity—with help from designer M. Ballendat (below) of Entwicklungsteam Ballendat for Wiesner Hager of Austria.



The tables are still standing in the nation's board rooms, conference rooms, training rooms and dining rooms, but a quiet revolution is underway as massive, monolithic conference tables yield to smaller, modular units. Just as corporate giants such as IBM, Sears and IIT have discovered that their wealth and power can be circumvented by smaller rivals wielding more inno-



vative ideas and flexible techniques to exploit them quickly, architects and interior designers have found their clients' needs to congregate now call for more unpredictable and increasingly temporary solutions. Theoretically, the basic unit to accommodate almost any kind of meeting would be a folding table. However, a desire for temporary solutions with a look of permanence has created a growing market for modular table systems such as the new Talk table series, designed by Entwicklungsteam Ballendat for Wiesner Hager of Austria and licensed for production in the United States by Davis Furniture Industries.

Talk is by no means the first table design to combine easy reconfiguration with the look of traditional furniture. However, it has directly confronted two critical obstacles to mobility that have persisted in previous product generations, namely the

complexity of the hardware and the weight of the overall table. As Randall K. Davis, executive vice president of Davis, observes, "Wiesner Hager set two goals in developing Talk that would make the product truly unique. First, Talk would incorporate a connecting device that would not require special tools or many loose parts. Second, it would find a way to reduce its

weight without sacrificing structural integrity."

Why Wiesner Hager, a leading Austrian furniture manufacturer founded in 1849, identified these particular goals is immediately apparent in the context of its targeted market. "Since the requirements of how to conduct seminars and hold meetings have changed," explains spokesperson Gerlinde Mair, "the user of tables no longer wants to be bothered with difficult and time-consuming mechanisms to set up, dismantle or store the tables. Talk is designed to be set up quickly and without great effort in every kind of configuration required. Flexibility and easy handling are among its main characteristics."

Entwicklungsteam Ballendat, a product design development team wholly owned as a separate profit center of Wiesner Hager and headed by M. Ballendat, was given overall responsibility to develop the marketing concept

for Talk into a finished product. The industrial designers, design and production engineers and prototype makers of the team, working with the parent company's department of design development, determined that the main obstacle to linking basic modular table systems units has been the need for intermediate components to join basic table top sections or panels. Consequently, the development team devised a new assembly method based on just three parts: a plastic and metal corner bracket mounted beneath each table top, into which a leg of beech, ash or metal is slotted, and a plastic and metal connector with a cam lock that slips into the corner bracket and pulls any two table tops together, so that the table tops share one or two legs without intermediate components. Since the corner bracket, leg and connector contain everything needed to join them together mechanically, no additional tools are needed.

To reduce the weight of the table, the designers and engineers turned to a honeycomb panel made of recycled corrugated paperboard instead of fiberboard, particleboard or other high-density materials to constitute the structural core of the table top. After being encircled by a solid pine frame and sheathed in plywood, the top is ready for a veneer of beech, walnut or black, chrome or silver powder coat, followed by solid wood edging. An assemblage that would ordinarily weigh 80 to 90 lbs. for two people to handle thus becomes a much more manageable 35 to 40 lbs. for a single person. In fact, up to six tops, 20 legs and 12 connectors can be transported by one person using an optional storage cart.

As a prime source for modular table systems, Davis is acutely aware that the versatile Talk, which can be ordered in square, rectangle, trapezoid, irregular trapezoid, square clipped corner and triangle-shaped tops, could affect sales of its other systems. But Randall Davis takes the long view when he observes, "If a product is rapidly evolving, it's better to knock off your existing line with a more advanced design than to have others do it for you." As worthy successors go, Talk does far more than its name implies. ☺

Circle No. 282

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**BASF**

# This Could Be A Contender

Maharam scores a technical knockout with its Powerhouse Collection of upholstery fabrics

By Jennifer Thiele Busch



Maharam has come out swinging—under the direction of vice president of design Mary Murphy (above)—with its Powerhouse collection of upholstery fabrics (top). Cascade (top), Triton (second from top), Fortis (right) and Galena (second from right) are at home in health care, corporate and hospitality environments.

By now, the advantages of solution-dyed nylon in the contract marketplace are firmly established. So, however, are the limitations. While carpets and fabrics constructed with solution-dyed fibers routinely boast superior strength and wear characteristics, high resistance to pilling, colorfastness, high resistance to soiling and stains and exceptional maintenance qualities, these fibers have not typically produced the most stunning or colorful patterns. Nowadays, when both superior function and aesthetic requirements are more and more in demand, it has become incumbent upon fabric designers and manufacturers to combine these characteristics within the same product. Maharam, a leading supplier of contract textiles to the health care industry, has accepted that challenge and delivered a knockout punch with the Powerhouse upholstery collection of BASF Zeftron 200 solution-dyed nylon fabrics.

"Any health care designer knows what the difficulties with solution-dyed fabrics have been in the past," says Maharam vice president of design Mary Murphy. As such, Maharam has deliberately set out with Powerhouse to create a textile collection that succeeds in appearance as well as performance. Accordingly, Powerhouse offers a versatile, sophisticated and attractive range of color and pattern options that Murphy describes as neither traditional nor contemporary. "The collection has a look that rivals fabrics constructed with natural fibers," notes BASF senior marketing representative Debra Adams. "Most importantly, the performance is tops, which shows that designers don't have to sacrifice one for the other."

The four fabrics that constitute the collection—Triton, a transitional floral motif, Cascade, a subtle tone on tone scroll pattern, Galena, a slightly textured, multi-colored crepe, and Fortis, a heavy, textured bouclé—are available in 48 colorways that were virtually hand-picked by designers in the field. As part of the design process, Murphy took the suggested color palette on the road and had designers rate the choices. As a result, some colors deemed inappropriate were eliminated while others were added in the more popular ranges.



The entire development process took one year—longer than Murphy had anticipated—and involved considerable shuttling back and forth between Maharam's in-house design staff and the mill so the fabrics would not "muddy out" as solution-dyed products tend to do. "We spent a lot of time developing the color range," admits Murphy, "but our efforts really show in the results. The palette is quite clear."

In addition, the stringent testing required for BASF performance certification added time to the process. "The performance characteristics are superior," notes Murphy. "They stopped testing the Powerhouse fabrics at 500,000 double rubs."

As solution-dyed fabrics, the Powerhouse collection offers substantial benefits to health care users, as they are resistant to staining from such typical but difficult substances as blood, urine, betadine and coffee, and can often be easily cleaned with water, detergent or even harsher substances such as bleach without altering or ruining the fabric. To further bolster Powerhouse's place in the health care market, Maharam has also coordinated the collection's patterns with its Duratex line of cubicle fabrics.

Though health care is often considered the primary market for solution-dyed textiles, Maharam wanted to be certain that the Powerhouse collection would offer something for everyone with heavy traffic applications. Grays and neutrals in the color palette appeal to corporate design sensibilities, golds and greens are hospitality-oriented, and the blues, teals and plums tend more towards health care trends. "Our selection makes the patterns more universally appealing," notes Murphy. "Today it is practical to have a universal collection."

If the superior performance characteristics offered by solution-dyed nylon fabrics are not essential in all applications, Murphy still stresses the importance of having a collection like Powerhouse in a well-rounded textile line. "This type of upholstery gives interior designers more of a selection for applications where they previously may have only considered vinyls," she points out. Indeed, industry response since the products were first introduced last March has been very encouraging. In the bout to balance aesthetics and performance, Maharam has won round one—with Powerhouse. ☛

Circle No. 280

**Monsanto Salutes 1993 DOC Award**

**Winners** Clay Pendergrast and Dana Glover

*ERGONOMIC*

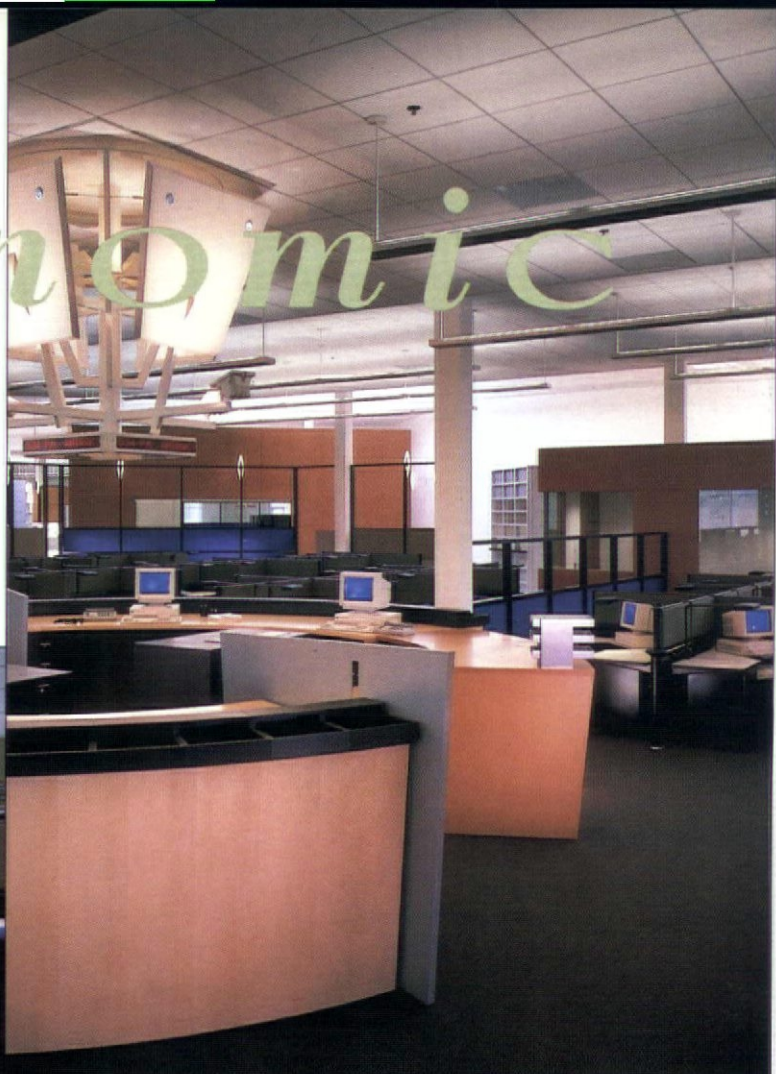
of Interior Space International in Los Angeles  
for their groundbreaking, functional design for

Amtrak's Western Reservations Sales Office in

Riverside, CA. The prize-winning designers

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*Trisha Wilson, ASID, IBD, founder of Wilson & Associates, Dallas, Texas. Recently inducted into the 1993 Interior Design Hall of Fame for her stunning work in hospitality design, she is a specifier of DuPont Antron® carpet fiber.*



# TRISHA WILSON

## ON COLOR & INNOVATION

Where do colors come from?

I don't think anyone knows. It has to do with feeling.

Like walking along the African coast and finding a rock

with colors you've never seen before.

Colors are thought waves.

If we're sensitive enough to pick them up,

we can train our eyes to catch them—

even if they're just ever so briefly in our sights.

Once I saw the most magnificent color

on a lion running through the bush

with the morning light bouncing off his mane.

I used that color for the interior of a building that perhaps

could not exist anywhere—except in our imaginations.

Is that innovative? Perhaps.

Turning lamps upside down to create a crystal and bronze balustrade.

Building a Palace in the heart of a Lost City.

Not letting reality stop you—that is innovative.



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# One Step Beyond

The new Atlanta headquarters of The Step Company, designed by Nix Mann Viehman Architects, is a perfect fit—in more ways than one

By Holly L. Richmond

If there were such a thing as office design etiquette, The Step Company in Atlanta, Ga., would be among the last organizations to know. In this entrepreneurially driven personal fitness company, where "funky fun" is the corporate motto and the official rule is "break the rules," The Step Company has enthusiastically stepped beyond corporate America's norms. Nix Mann Viehman Architects, also based in Atlanta, is responsible for bringing this company's progressive image to life in its new corporate headquarters.

Step by step, the story of this innovative company proceeds like a 100-meter dash. Four entrepreneurs started a racquetball club in 1977, which grew to a chain of wellness centers called Sportslife in the Atlanta area. One of the partners, Richard P. Boggs, described by his peers as opinionated, forthright and "a bit off the wall," was busy running his health clubs and teaching aerobics in 1989 when he heard about a new type of aerobic training called "bench blast."

When Boggs enrolled in a "bench" class, which incorporates the movement of stepping up and down on a platform with aerobic dance, he fell in love with the concept. Shortly thereafter, he took his own idea for a bench, which he coined a "step," to an industrial designer who created the original design. The first step was shipped to a health club in January 1990, and step aerobics have become one of the fastest growing recreational activities nationwide in the last four years, with users numbering over 10 million.

How did Boggs know step aerobics would become a national fitness phenomenon? "I felt the step offered an ideal situation in aer-

obic training," Boggs says. "Health enthusiasts were getting tired of the 1980s, Jane Fonda 'no pain, no gain,' high-impact philosophy associated with aerobics. The step gives them a low impact, but highly effective training alternative."

Some 3 million people in over 18,000 health clubs nationally and internationally are believed to be using the original step weekly, and sales have accordingly reached the multi-million dollar level. However,

Bowed clear and ribbed polygel plastic trusses in the main reception area (opposite) of The Step Company create a sculptured effect leading into the executive boardroom (below). Cove and spot lighting are amplified by a spectacular view of the Atlanta skyline to create a formal yet inviting place.



Boggs notes that the retail market, rather than the health clubs, is where The Step Company is concentrating on sales, reaching approximately 6,000 retail outlets, including stores like Sportsmart, The Sports Authority, Caldor and MVP.

In the wake of its phenomenal success, The Step Co. quickly outgrew its old office space located in one of the Atlanta Sportslife health clubs. "When The Step Company real-



Panels of clear and etched glass, together with rounded corridors (below) reinforce the open design plan for The Step Company's new headquarters. To contrast the stark trusses and enhance the corporate image, the carpeting adopts the red, purple, and aquamarine color scheme of the company logo.

ized that it had launched a legitimate, money-making product, it also realized that it needed a substantial office space," notes William C. Viehman, principal-in-charge of the project for Nix Mann Viehman. "The company wanted a flexible space that could accommodate its growing staff and also say, 'We can play with the big boys.'"

### Now that's an understatement!

The functional requirements for the one-and-one-half-floor, 26,000-sq. ft. headquarters in a downtown high-rise office building were extensive. Along with housing 75 to 100 staff members, the facility would include a central reception area with back-up receptionist capabilities, a product dis-

play area, a conference room for 25, eight executive offices, open office landscaping for telemarketing, customer service and accounting functions, and ancillary areas for a staff lounge, meeting rooms and storage. However, the budget for fitting out the space consisted of a tenant allowance of \$17.00 per usable sq. ft.—a formidable challenge.

"We needed to devise a way to give The Step Company a dynamic and rich, 'funky fun' office environment, yet stay within budget guidelines," admits Angelo Lebron, project manager for Nix Mann Viehman.

To get a clear understanding of the facility's functional requirements, the architects and key company representatives met weekly during the first phase of the project. All agreed that in order for the company to sustain its success, every aspect of its business would have to be geared toward the future. "Our old offices ran up and down a long corridor which was not at all conducive to employee interaction," remarks Boggs. "We needed a flexible space to accommodate group meetings for brainstorming and task force gatherings for our new product development."

An open plan environment was identified early in the deliberations as an optimal situation for idea exchanges among The Step Company's staff. Because the volume of sales changes seasonally—holiday gift-giving time being the busiest—the organization also needed the flexibility of open plan work stations to add and subtract temporary telemarketing personnel. The furniture system chosen to furnish this setting would have to have wire management capacity as well, since most of The Step Company's business is conducted by computer and modem in paper-free transactions from order taking to delivery.

Not everyone would work in an open plan setting, to be sure. Open plan work areas for accounting, marketing and sales would be located along the back and sides of the space, while private offices for Boggs, six vice presidents and an administrative assistant would form an informal boundary layer just beyond the main reception area, product display area and conference room. "The reception area was the focus of the project," observes Lebron. "We wanted to create a large public space with seating and easy access to the product display area and the conference room, that made a bold statement about the personality of



The Step Company as soon as a visitor steps off the elevator."

Nix Mann Viehman's design has made The Step Company the talk of the building. When building management wants to show available space to a prospective tenant, they include a stop at The Step Company. Jokes Viehman, "The receptionist at The Step Company tells me that other people in the building ask about job openings because they love this office environment so much. You know you're in a dynamic, progressive company when you step in here—it's definitely not a law office or insurance company."

What gives this space its funky aura? Perhaps the most unique elements of design are the clear, ribbed polygel trusses that bow out, creating a sculptural effect as well as a translucent line of demarcation between the reception area and conference room. "The conference room has a fantastic view of the Atlanta skyline, and we wanted this to be part of the scene when a visitor enters the reception area," explains Viehman. "You can see through the reception area, through the conference room and out the windows. It's really breathtaking."

Of course, the rest of the office has not been overlooked. Ninety percent of the floors are covered with a neutral field carpet enhanced with accents of red, purple and aqua marine in the vivid color scheme of the company logo. American oak, a substantially warm wood, and soft cove and spot lighting, contrast the stark nature of the structural, bold design plan.

Despite the sophisticated design, one would be hard-pressed to describe this office as anything but fun and friendly—when Boggs can frequently be seen rollerblading down the halls. If you catch up to



Only eight private offices (above) exist in a company with a staff of over 75. The primary goal was to create a space which "stepped up" employee morale and company cohesiveness, making group meetings for brainstorming as comfortable and accessible as possible. Open plan office landscaping (below) is used throughout the space, including telemarketing, customer service, sales and accounting, as well as ancillary areas for a staff lounge and meeting rooms.

the energetic president without getting run over, he will gladly point out the fundamental elements behind his company's ascent. "Because of our entrepreneurial nature, we can't guess at success," Boggs declares. "We're using the original step as a platform to spring off other ideas."

Apparently always in high spirits, Boggs has big plans for the future of his company, including the development of an informational program to help clarify the confusion surrounding weight loss, proper nutrition and diet supplementation, along with other innovative ideas that he cannot disclose yet. "The Step Company is kind of like the tide," he finds. "We ebb and flow."

And when Boggs and his colleagues look up from their desks—or their steps—it doesn't hurt that they can see for miles. ☺



#### Project Summary: The Step Company

**Location:** Atlanta, GA. **Total floor area:** 26,000 sq. ft. **No. of floors:** 1-1/2. **Average floor size:** 20,000 sq. ft. **Total staff size:** 100. **Cost/sq. ft.:** \$17.00. **Wallcovering:** Innovations. **Paint:** Pratt & Lambert. **Laminate:** Nevamar. **Vinyl flooring:** Tarkett, Armstrong. **Carpet/carpet tile:** Prince St. Technologies, Design Weave. **Work stations:** Steelcase. **Work station seating:** Criterion. **Lounge seating:** Atelier International. **Cafeteria, dining, auditorium seating:** Kusch. **Other seating:** Vecta. **Conference tables:** Westnofa. **Files, dining, auditorium tables:** Kusch. **Other tables:** ICF. **Files:** Steelcase. **Shelving:** Steelcase. **Architectural wood-working and cabinetmaking:** Healey, Roddy & Crisler. **Client:** The Step Company. **Architect:** Nix Mann Viehman Architects; William Viehman, principal-in-charge; Angelo Lebron, project manager; Vance Cheatham, interior designer. **General contractor:** Welch Tarkington. **Lighting designer:** PHA Lighting Design. **Furniture dealer:** Dekalb Office Environments. **Photographer:** Gary Knight & Assoc.

# By Bread Alone?

Il Fornaio and its bread are winning the taste buds of Californians, and using memorable interiors designed by Backen Arrigoni & Ross Inc. to take them "back to Italy"

By Amy Milshtein

**I**t may be the staff of life, but in 10 restaurants throughout California, it's the backbone of a successful business. Il Fornaio, or "The Baker," delivers authentic regional Italian cuisine, from incredible breads to sumptuous main courses, in towns like Sacramento, Pasadena, Beverly Hills and Costa Mesa. While the master chefs turn out masterpieces behind the counter, the masterful design is served forth by Backen Arrigoni & Ross Inc.

A chain that's not a chain best describes Il Fornaio, even from its roots. In 1972, Carlo Veggetti, a manufacturer of retail espresso machines and bakery cases, feared that the tradition of the local bakery would die out, taking his business with it. To save his livelihood, he started a baking school near Milan. Graduates of the Il Fornaio Baking School would then purchase an Il Fornaio *panetteria* (bakery) outfitted with Veggetti's fixtures and recipes. Today, 3,000 of these Old World, local bakeries operate throughout Europe and Australia.

The successful concept caught the eye of Howard Lester, chairman and CEO of Williams-Sonoma, who secured the rights and opened eight Il Fornaio bakeries in North America. While the breads were impeccable, the bakeries struggled until

Lawrence Mindel, former head of Spectrum Foods and developer of Prego and Harry's Bar & Grill, came on board. "I decided to add a full-service restaurant to the bakery," he says, "and provide a forum for the breads to shine."

But every star needs a stage, so Mindel sought a qualified architect to design the restaurants. His criterion? "Someone with an open mind," he recalls. He immediately thought of Howard Backen, a principal of Backen Arrigoni & Ross, the architect who had just renovated his historic home. "When I contacted them, the firm was busy renovating an entire village in Milan," reports Mindel. "The fact that they could write blue prints in Italian coupled with their total lack of restaurant design experience sold me."

**Icing on the cake:** While each Il Fornaio, designed by Backen Arrigoni & Ross, looks completely different, so do separate dining areas within each restaurant. For instance, the loggia in the Sacramento site (opposite) presents a cool, clean face. The architects also created a comfortable yet formal space inside the dining room (above). "I wanted an interior befitting the location—which happens to be the State capital," explains Lawrence Mindel, chairman and CEO of Il Fornaio America Corporation.





While each of the Il Fornaio bakery/restaurants reads differently, a standard of casual elegance links them. All locations feature a bright, open floor plan, lively ambiance and, of course, bread. "The breads and baked

## A strong food chain held together by varied, edible links

goods really became a design element," explains Howard Backen, "in both the retail bakery and the dining room." Backen even wanted to incorporate a display bakery into the design, but since bakers keep unusual

trick is to scale down the display racks so they never look too empty," reveals Backen.

Blond hardwood, white terrazzo and Italian tile mingle with earthy, natural tones throughout the entire chain. All of the restaurants also sport a display cookline, which injects energy into the dining room. Be it a light breakfast of *avena calda* (warm cracked-grain oatmeal, fresh berries, cinnamon), a lively lunch of *maniche al pollo* (elbow pasta, roasted chicken, broccoli, sundried tomatoes, roasted garlic) or a casual dinner of *tagliata chianna* (sirloin steak grilled rare and sliced, rosemary, fresh peppercorns, balsamic vinegar) the menu remains constant throughout the chain.

Or does it? Each of the restaurants, which occupy thriving commercial and retail centers attractive to better-educated, well-traveled locals, out-of-town business people and tourists, features an extensive list of daily specials. These specials are designed to showcase the freshest regional ingredients and the talents of the resident chef. Similarly, the design showcases the mood and site of each location.

"The only specifics we had guiding us was that the restaurant had to work well from morning until night and 'look Italian,' which could mean anything," remembers Backen. Keeping these loose parameters in mind, the architect started with a clean slate every time.

Perhaps the most formal Il Fornaio sits in California's state capital, Sacramento. Located on the ground floor of a 35-story office tower across from the State Capitol Building, this restaurant remains comfortable yet still makes a grand showing appropriate to its stately setting. Like many other Il Fornaio's, Sacramento features an outdoor seating area. This one, however, is reached through a dramatic loggia carved out of the building's side. Inside, stained wood wainscot, ornamented white walls, gold trim and hand forged candle holders create spaces reminiscent of a European grand cafe.

The Pasadena location exists on the other end of the spectrum. "Quite frankly, that restaurant sits in a lousy spot, nestled between two alleys," admits Mindel. "Yet it generates our second highest volume." Is it the quality food or the clean design set in a rustic shell and punctuated by a strong circulation that attracts the crowds? The public doesn't seem overly concerned.

With the bakery right on street level, the Beverly Hills location must contend with rapid patron turnover. "We designed this one more like a trattoria," says Backen. The light, high-ceilinged yet densely packed dining room certainly must rock on a busy night.

A very different kind of active Il Fornaio can be found in Costa Mesa's cafeteria format, where Italian flair meets fast food. Inspired by old European market halls, the space is defined by the rhythm of broad, arched openings. Lively seating is provided in front of the cook and service lines or quieter meals can be consumed in the west dining hall. Even though this restaurant features self service, the mate-



Weren't you here during your last vacation to Italy? Recalling the ambiance of an Italian market hall, the architects brought elegance to fast food in the Costa Mesa location (opposite). Even though the service is cafeteria-style, the food and design combine to transport guests to Italy. Most of the Il Fornaio locations feature outdoor dining, and the Costa Mesa location is no exception (above). Flowing fabric and playful seating make the transition from indoors to out that much more memorable and pleasant.

hours (they usually start work at 11:00 p.m.) diners would probably end up looking into a vast, empty kitchen.

So the architect featured the finished product instead. No matter where the location, the retail operation, which accounts for about 50% of the total business, is always close to the entrance. Even though the bakeries move a tremendous amount of *pagnotta*, *grissini*, *panini* and other breads throughout the day, the shelves always appear full, even late into the night. "The







Though the design of each Il Fornaio stands alone, a common thread runs through all, including such quality materials as blond hardwood, white terrazzo and Italian tile mingled with earthy, natural tones. Custom lighting, like the dramatic fixtures in the Beverly Hills location (below), is also a hallmark. In the retail section in Beverly Hills (left), shelves are kept looking full even into the dinner hour by scaling down the display racks so they never look too empty.

standardize, he emphatically declares that all Il Fornaio's will maintain the spirit of creativity and authenticity of food.

Baking bread the way we wish our mothers and fathers could is clearly bringing home the bacon for Il Fornaio and Backen Arrigoni & Ross. ☺

#### Project Summary: Il Fornaio

**Location:** Beverly Hills, CA. **Total floor area:** 9,000 sq. ft. **No. of floors:** Two. **Average floor size:** 4,500 sq. ft. **Total capacity by guests:** 100. **Wallcoverings:** U.S. Gypsum. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Floorescence. **Ceiling:** Advanced Commercial, Armstrong. **Lighting fixtures:** Terzani. **Doors:** Advance Commercial. **Door hardware:** Schlage. **Window frames:** Advanced Commercial. **Window treatments:** Moran Canvas. **Dining chairs:** Thonet. **Dining tables:** West Coast Industries. **Lighting fixtures:** Terzani. **Window treatment:** Moran Canvas. **Architectural woodworking and cabinetmaking:** Advanced Commercial. **Signage:** Il Fornaio America. **HVAC:** Interstate Mechanical Systems. **Cooking range:** Montague. **Refrigerator/freezer:** Traulsen. **Client:** Il Fornaio America Corp. **Architect:** Backen Arrigoni & Ross. **Structural engineer:** Simmons Structural Engineering. **Mechanical engineer:** Interstate Mechanical Systems. **Electrical engineer:** O'Kelly and Schoenlank. **General contractor:** Pacific Southwest Development. **Construction manager:** Bill Lazarony. **Food service consultant:** The Kitchen Intelligence Agency. **Lighting designer:** Backen Arrigoni & Ross. **Photographer:** Doug Dun.

rials, including terra cotta, travertine wainscot, plaster walls, birdseye maple and limestone countertops, still speak of elegance.

Most chains look the same for a simple reason—they're easier to manage. Why

## Ten different ways to "look Italian"—and taste like Il Fornaio

would Mindel make his job that much harder by insisting that the architects approach each new location with a clean slate? "I like to manage," he insists. "This approach makes my job more fun."

His enthusiasm is shared by the Californians who hunger for authentic Italian food and spectacular settings. Mindel's approach has turned Il Fornaio around into a profitable, award-winning operation. The San Francisco location has been voted best Italian restaurant in the city, while the Palo Alto Il Fornaio has been declared best restaurant in the county.

But can Mindel and company keep it up? While prices, averaging \$24 per person with wine for dinner and \$13 for lunch, suggest that the restaurants will remain popular, the restaurant-going population always hungers for something new, especially trend-crazed Californians. How long before Il Fornaio has to remodel? "Never," insists Mindel. "We put our design budget up front by investing in high quality design and classic materials from the start. Il Fornaio will never go out of style."

However, they will go east. After conquering California in seven years, management plans to open locations in the Pacific Northwest, Arizona and Nevada. While Mindel can't say for sure if he will have to

**Location:** Costa Mesa, CA. **Total floor area:** 4,400 sq. ft. **No. of floors:** Two. **Average floor size:** 2,200 sq. ft. **Total capacity by guests:** 120. **Wallcovering:** U.S. Gypsum. **Paint:** Benjamin Moore. **Laminate:**



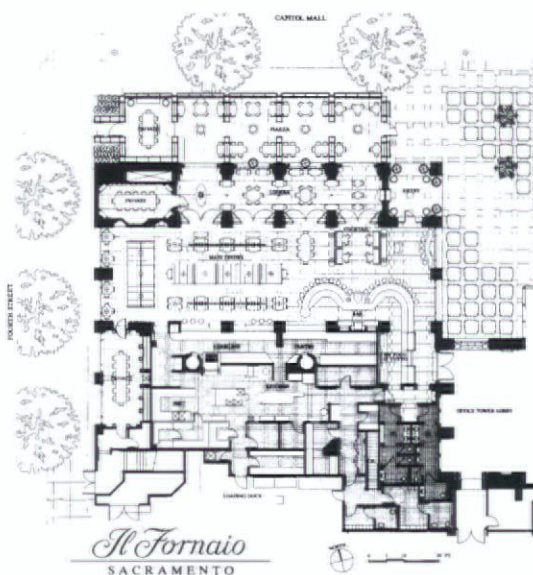


Formica. Dry wall: U.S. Gypsum. Flooring: Ceramic Concepts. Ceiling: Armstrong. Lighting fixtures: Neidhardt. Doors: Advanced Commercial. Door hardware: Schlage. Window frames: Advanced Commercial. Window treatments: Moran Canvas. Dining chairs: Thonet. Dining tables: West Coast Industries. Cocktail tables: Marbelous. Banquette/built-in seating: West Coast Industries. Upholstery: Spinneybeck. Window treatment: Moran Canvas. Architectural woodworking and cabinetmaking: Advanced Commercial. Signage: Il Fornaio America. HVAC: Interstate Mechanical Systems. Cooking range: Montague. Refrigerator/freezer: Traulsen. Client: Il Fornaio America Corp. Architect: Backen Arrigoni & Ross. Structural engineer: Johnson & Nielson. Mechanical engineer: Interstate Mechanical Systems. Electrical engineer: O'Kelly and Schoenlank. General contractor: Conkey Construction. Construction manager: Duncan Osborn. Food service consultant: Bowers & Associates. Lighting designer: Backen Arrigoni & Ross. Photographer: Doug Dun.

While the bread is important, lots of other treats dot the retail shelves in Pasadena (above, left). The retail operation, which accounts for about 50% of the total business, is always close to the entrance. All restaurants, including Pasadena (above, right), also feature a display cookline, which injects energy and excitement into the dining room. Backen had wanted to install a display bakery, but since bakers work unusual hours (starting at 11:00 p.m.), guests would be looking into an empty kitchen.

mobil. Cocktail tables: Steelmobil. Banquette/built-in seating: West Coast Industries. Architectural woodworking and cabinetmaking: Advanced Commercial. Signage: MDZ. HVAC: Interstate Mechanical Systems. Cooking range: Montague. Refrigerator/freezer: Traulsen. Client: Il Fornaio America Corp. Architect: Backen Arrigoni & Ross. Structural engineer: HKA Engineers. Mechanical engineer: Interstate Mechanical Systems. Electrical engineer: Store, Matakovich & Wolfberg. Food service consultant: Bowers & Associates. Lighting designer: Backen Arrigoni & Ross. Photographer: Doug Dun.

Location: Pasadena, CA. Total floor area: 8,200 sq. ft. Total capacity by guests: 200. Paint: Benjamin Moore. Laminate: Formica. Dry wall: U.S. Gypsum. Flooring: Floressence. Ceiling: Armstrong. Lighting fixtures: Neidhardt. Doors: Advanced Commercial. Door hardware: Schlage. Window frames: Advanced Commercial. Window treatments: Moran Canvas. Railings/screens/grill work: Forging-a-Future. Dining chairs: FW Lombard. Dining tables: West Coast Industries. Lighting fixtures: Neidhardt. Lounge/cocktail seating: Steel-



Location: Sacramento, CA. Total floor area: 10,000 sq. ft. No. of floors: 2. Average floor size: 5,000 sq. ft. Total capacity by guests: 260. Paint: Benjamin Moore. Laminate: Formica. Dry wall: U.S. Gypsum. Flooring: Marbelous Inc. Ceiling: Armstrong. Lighting fixtures: Neidhardt. Doors: Advanced Commercial. Door hardware: Schlage. Window frames: Advanced Commercial. Window treatments: Moran Canvas. Railings/screens/grill work: Forging-a-Future. Dining chairs: FW. Dining tables: West Coast Industries. Lighting fixtures: Neidhardt. Banquette/built-in seating: West Coast Industries. Upholstery: Stern. Window treatment: Design with Fabric. Architectural woodworking and cabinetmaking: Advanced Commercial. Signage: MDZ. HVAC: Interstate Mechanical Systems. Cooking range: Montague. Refrigerator/freezer: Traulsen. Client: Il Fornaio America Corp. Architect: Backen Arrigoni & Ross. Structural engineer: Martin, Middlebrook & Louie. Mechanical engineer: Interstate Mechanical Systems. Electrical engineer: O'Kelly and Schoenlank. General contractor: Commercial Interior Contractors. Construction manager: Dave Theobald. Food service consultant: Berlin Food Equipment Co. Lighting designer: Backen Arrigoni & Ross. Photographer: Doug Dun.



# From the Heart

The design of UCLA's new Cardio Thoracic Intensive Care Unit by Rochlin Baran & Balbona shows why ICUs cannot thrive on technology alone

By Holly L. Richmond

**P**sychoimmunology, the study of the mind-body connection, is a hot topic in health care design today. Its basic premise is that good design can positively affect a person's life. Does design really play a significant role in our actual health and overall well-being? The architecture firm of Rochlin Baran & Balbona Inc., one of the largest architectural firms in southern California specializing in health care, bases many of its projects on this belief. The \$2.3 million, 12-bed Cardio Thoracic Intensive Care Unit at the University of California Los Angeles Medical Center in Los Angeles is a compelling example of this patient-focused design philosophy.

Originally, the Cardio Thoracic Department at UCLA Medical Center was divided into two units located on different wings of the facility. The units were eventually combined into a single Cardio Thoracic ICU located on the seventh floor of the Medical Center's east wing. "They quickly outgrew this space," explains Rick Sendele, project manager at UCLA. "The staff expressed a need for more room to circulate to provide optimal care for the patient."

A 50-ft. x 130-ft. wing in the existing Medical Center that had housed an outpatient clinic for the past 40 years was the chosen site for a new Cardio Thoracic ICU. Joseph Balbona, principal architect for the project, says, "Out of all of the health care facilities we have worked on, this is the one I am most proud of. It represents the firm's creativity and problem solving abilities beautifully."

Meeting the needs of the patients was extremely challenging within the space designated for the new ICU. In its state at the time, the wing was completely unsuitable for an ICU—typically a highly technological, intensively staffed, noisy and stressful environment where critically ill patients are surrounded by hospital staff and life support machinery.

"The deck was stacked against RBB and they beat it," admits Duke Oakley, director of architects and engineers at UCLA. "They basically had to make a silk purse out of a sow's ear." The design difficulties for RBB began with the rectangular shape of the wing.

ICUs are rarely rectangular in design. For optimal functioning, square or round design plans are used to ensure complete visibility of the patients by hospital staff. "RBB had to devise a way to give this rectangular space the same high degree of performance that exists in square or round ICUs," Oakley says.

Not only were patients' needs taken into consideration in the design, but those of staff and visitors as well. RBB assembled a team of consultants who specialized in health care design to work with UCLA personnel in preliminary programming and planning. After team members had addressed the major spatial problems, they presented their findings to



the doctors and nurses. "Once we deduced everyone's needs, we focused on the balance between function and space," comments Balbona. "The design had to be durable, user-friendly and aesthetically pleasing and comfortable for all those who use it."

UCLA's ICU plan centers on a 15-ft.-wide central spine that provides maximum visibility from the nursing substations outside the door of each patient room. The focal point is the central monitoring nurses' station, which accommodates a staff of four. High-tech monitoring equipment is located in a soffit immediately above the charting counter, positioned at a height and angle that makes it observable from standing or seated positions—without obscuring nurses' views to patient rooms or taking up valuable work surface area.

Carpeted floors, power columns and an uncommon sense of openness characterize the Cardio Thoracic ICU at UCLA Medical Center (opposite). Rochlin Baran & Balbona designed the space with both the patients' health and the staff's need to maneuver in mind. Carpeted floors reduce noise levels, while power columns allow easy access to a patient's bedside. Sliding glass walls allow for room expansion, but care has been taken to provide adequate privacy for patients and visitors. Each room (above) is equipped with mini blinds and frosted glass at the lower level of each wall.

Limited space in the wing has resulted in individual patient rooms that are only 12 ft. x 15 ft. To compensate for such tight quarters, RBB installed movable glass walls between the rooms. Unit director Sheri Monsein finds, "It's possible for patients to have six staff members around them at a time. Besides needing room for all of these people, we also have to take into account the space needed for the medical equipment." In essence, one room can be doubled or tripled in size if the need presents itself.

RBB was obliged to be creative in more ways than one on account of these versatile partitions. Having few fixed walls to channel needed power, data or medical gases from the ceiling plenum, the architects installed a power column in each patient room made of impact-resistant material. These eliminate the need for power to come from a patient's headboard, and give the staff the freedom to circulate completely around the bed. As Andrew Handleman, senior project manager for the Medical Projects Groups at UCLA, notes, "There's so little 'meat' to the walls."

As compact as it is, the ICU supports a predictably high level of stressful activity. Monsein has approximately 70 people on staff, so the nurse/doctor to patient ratio is better than 1:1. Patients range from infants to the elderly, and all have endured some form of heart trauma. Most remain less than 24 hours in the Cardio Thoracic ICU before they are transferred to another area of the Medical Center.

Even though patients and their families are not here for long, RBB and UCLA have created an environment to make their stay as pleasant as possible under trying circumstances. "We had a forward-thinking unit plan based on the healing effects of sun and light," states Handleman. The unit has a clean, airy feel which both Handleman and Oakley believe expresses the attention paid to patient concerns as well as purely technical ones.

The ICU makes extensive use of double-pane glass as a decorative element that also provides a high degree of noise reduction—an important consideration in the presence of so much life support machinery. Additional sound attention is provided through the application of acoustical nylon-coated panels along the central corridor's pitched ceiling and carpeted hallways. "All of these elements were implemented to minimize noise," Balbona declares, "making the ICU a friendly environment for staff, visitors and patients."

Privacy plays a special role within this setting for visitors as well as staff and patients. In addition to installing mini blinds in all patient rooms, the design includes a family waiting room, a smaller area for private meetings between doctors and visitors, a staff lounge and a large conference room for staff meetings. "These rooms are all designed and decorated very nicely," says an appreciative Monsein. "Visitors have commented time and time again on what a big difference these comfortable surroundings make."

Not surprisingly, the Medical Center's concern for its patients seems transparently obvi-



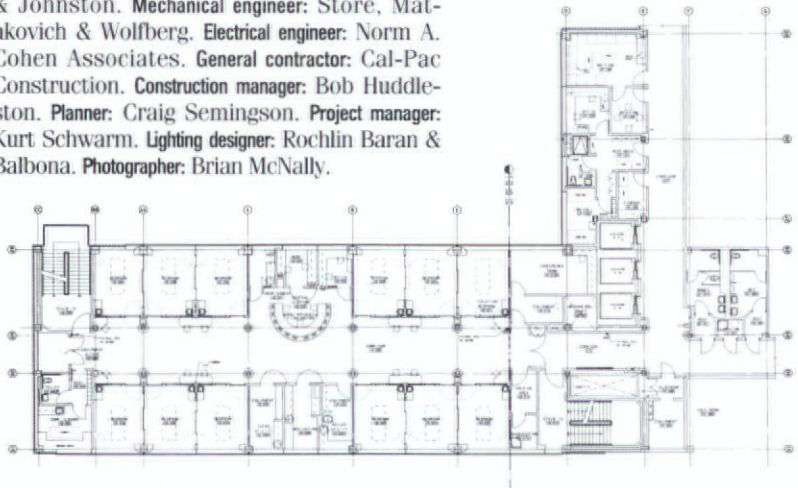
ous to visitors in the Cardio Thoracic ICU. "The space is wonderfully functional, of course," says Oakley. "And because there is such obvious care for quality, it also says we are deeply committed to the people who are in the space—patients, visitors, and staff alike."

Indeed, this ICU is clearly heart-to-heart—for the heart from the heart. ☺

**Project Summary: UCLA Medical Center, Cardio Thoracic Intensive Care Unit**

**Location:** Los Angeles, CA. **Total floor area:** 8,600 sq. ft. **Cost/sq. ft.:** \$250. **No. of floors:** One. **Average floor size:** 65,000 sq. ft. **Total staff size:** 70. **Wallcovering:** Maharam/Vertical Surfaces. **Paint:** Frazee. **Laminate:** Formica, Nevamar. **Solid Surfacing:** Nevamar. **Vinyl flooring:** Tarkett. **Carpet/carpet tile:** Mannington. **Ceiling:** Wilhelmi, Pan American Ceramics. **Lighting:** Peerless. **Doors:** Formica. **Window treatment:** Frazee, Maharam, Louver-drape. **Railings:** Acrovyn. **Patient room seating:** Herman Miller. **Patient room casegoods:** Hill-Rom. **Lounge seating:** Arcadia. **Other seating:** Herman Miller, Thonet. **Upholstery:** Maharam, Milcare (vinyl). **Conference tables:** KI. **Other tables:** Arcadia. **Client:** University of California, Los Angeles. **Architect:** Roy Holman. **Interior designer:** Rochlin Baran & Balbona Inc. **Structural engineer:** Brandow & Johnston. **Mechanical engineer:** Store, Matkovich & Wolfberg. **Electrical engineer:** Norm A. Cohen Associates. **General contractor:** Cal-Pac Construction. **Construction manager:** Bob Huddleston. **Planner:** Craig Semingson. **Project manager:** Kurt Schwarm. **Lighting designer:** Rochlin Baran & Balbona. **Photographer:** Brian McNally.

Rochlin Baran & Balbona designed the waiting room (above) with the patient's family in mind. Comfortable sofas, natural lighting and access to a television and various reading materials attempt to make a visitor feel as at home and relaxed as possible under stressful circumstances.



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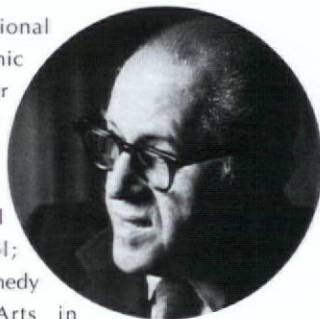
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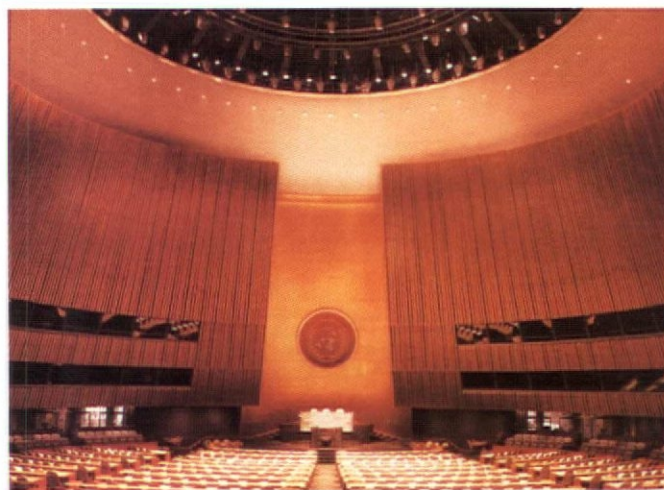
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# Rising Index

CSC Index's ideas for the future of American business are hot—and Lloy Hack Associates' design for the San Francisco office is a good reflection of why

By Jennifer Thiele Busch



CSC Index's San Francisco office represents a departure from the more staid, traditional headquarters in Cambridge, Mass. In 20th-floor reception (opposite), corporate standard materials such as English brown oak and black marble are adapted to the brighter, more neutral space as accents rather than dominant features. Overall, the design exhibits characteristics that support the personal management philosophies of Frank Petro, president, Asia-Pacific, including extensive use of glass walls (above) to foster a dramatic sense of openness.

**F**ortune, Forbes, Business Week, The Wall Street Journal.... All the nation's leading business publications are buzzing about "business reengineering," the process by which the fundamental rethinking and radical redesign of an entire business system is undertaken. Yet no discussion on the topic would be complete without reference to the contributions being made by CSC Index Inc., the Cambridge, Mass.-based international management consulting firm that first coined the term. As a cutting-edge leader in the industry, CSC Index has maintained a vested interest in how its offices reflect and enhance its reputation and philosophies. With the help of Lloy Hack Associates, its San Francisco office is perhaps the most illuminating yet.

As the 1980s drew to a close and the concept of business reengineering exploded onto the corporate scene, so did CSC Index. But the impression of sudden success for this well-respected management consulting firm with branch offices in San Francisco, Chicago, London, Paris, Munich and Amsterdam is misleading. First founded in

1969 by four individuals, including Dr. Thomas P. Gerrity, now dean of the Wharton School of Business at the University of Pennsylvania in Philadelphia, and current chairman James Champy, CSC Index has amassed a client list of over 800 major organizations worldwide, offering an extensive range of consulting services, research and advisory programs relating to emerging approaches to business, management and technology.

As such, when CSC Index opened an office in San Francisco in 1991 as part of an expansion program to create a greater West Coast presence and Pacific Rim link, the firm did not want to do so quietly. "All its major competitors were well-established there," notes Lloy Hack, principal of her own, Cambridge, Mass.-based design firm, who began providing design services to CSC Index eight years ago by refurbishing its Cambridge offices. "Index did not want to creep in, but wanted to arrive already looking very successful and very established itself."

San Francisco would not be CSC Index's first beachhead in the Golden State. An earlier and smaller office in Los Angeles had tried and failed to establish a sufficient client or professional base. Therefore, the San Francisco office, spearheaded by Frank Petro, president, Asia-Pacific, of CSC Index, was especially determined to create a definitive statement for the firm. "That statement was two-fold," explains Petro. "Portray an identity to clients as a firm of substance that focuses on leading management issues, and create a space where employees and potential employees find it exciting to work."

The office space secured by CSC Index on the 20th floor of 505 Montgomery—designed by Skidmore, Owings & Merrill and described by Hack as "the last great space in San Francisco"—was particularly well-suited to Petro's mission. "He understood completely that the new office would be the stage on which he could play out the live theater of his business in a very dramatic fashion," observes Hack. "It was a very intellectual and self-conscious design process

that would help establish both him and the firm as major players."

Indeed, calling it dramatic may be an understatement. The four top floors of 505 Montgomery have exterior glass walls, creating an atrium-in-the-sky effect. CSC Index's space was designed to take advantage of the city and bay views, which are further enhanced by the perspective provided by high walls. "You can stand in almost any spot and see through the offices to the outside," observes Hack. "This portrays and supports the extremely open business style that Frank ascribes to." The theme extends to glass-walled conference space—once thought by CSC Index to require utmost privacy for high-powered, high-profile clients—and private offices with clerestory windows. Petro's own glass-enclosed corner office provides one of the most dramatic examples of his preference for visibility in the office environment.

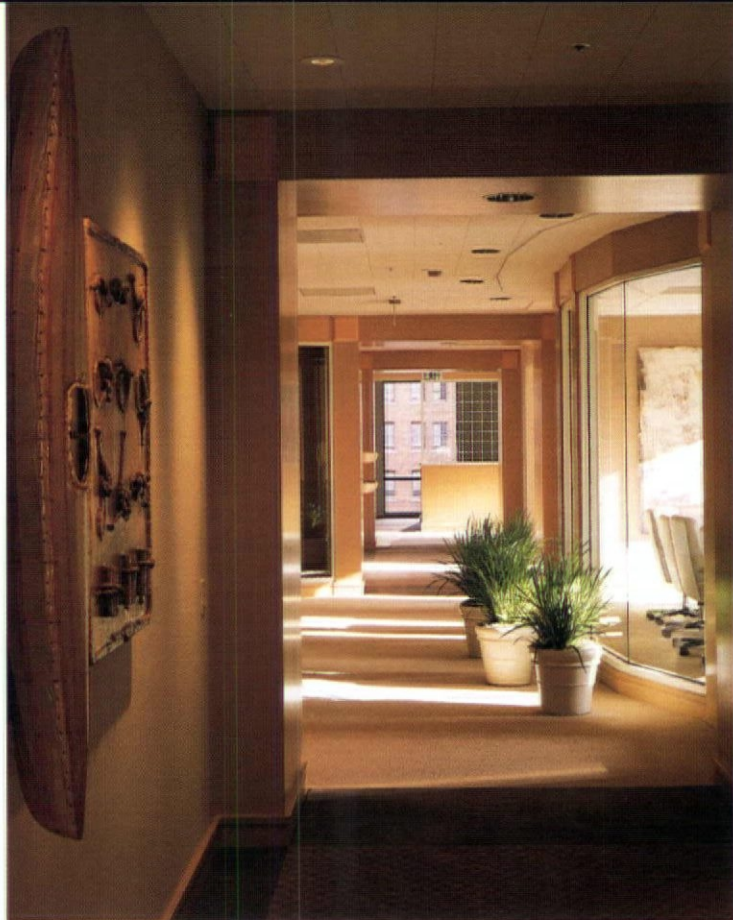
"We sought to create a managerial style that emphasizes no hierarchy, open communication, creativity and risk taking," says Petro. The theme extends all the way down to the details. Rounded conference tables dispel the notion of a meeting "head," and promote the freer flow of ideas. All conference rooms are also equipped with white board walls to support interactive sessions between clients and staff. A central filing system that lines the office corridors is intended to draw employees out of their

## All the office is a stage

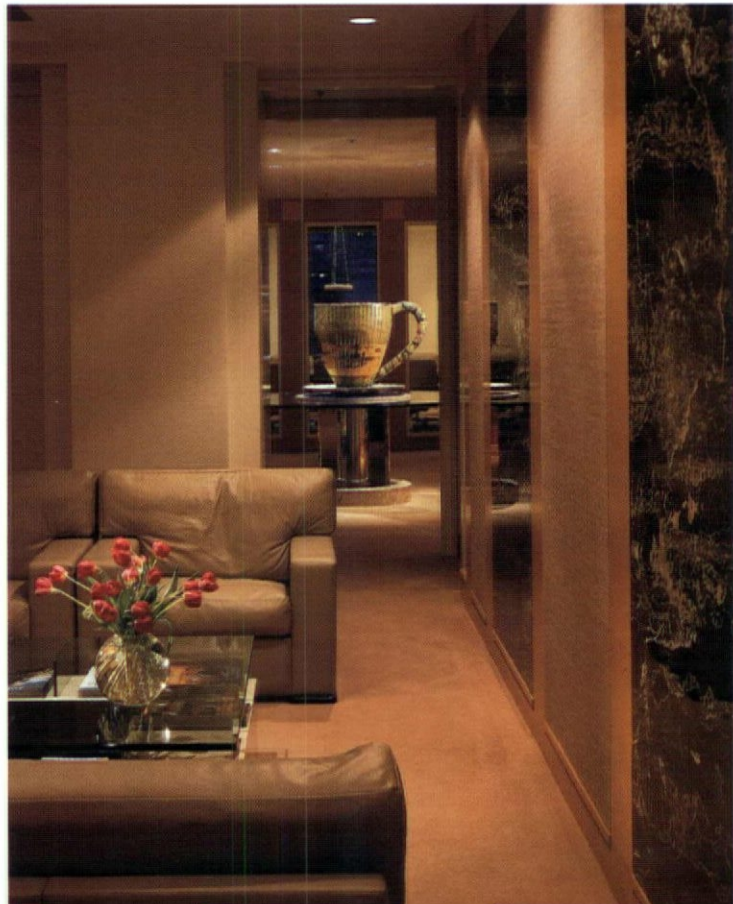
offices into more group situations. "The design not only provided a functionally usable space," emphasizes Petro, "but also created an environment for sharing of ideas and a sense of excitement."

Happily, Hack notes that the more conservatively designed headquarters in Cambridge was 100% behind the new atmosphere in San Francisco, at once acknowledging the free-spirited California culture and validating Petro's personal management style. Though furniture, materials and quality standards must be maintained across all CSC Index offices—the organization wants all of its facilities to share enough similarities that employees shuttling back and forth between them will feel at home anywhere—Hack was given a creative hand to adapt those standards to the new space.

"Index sought to break away from the traditional consulting firm 'look' of dark woods, somber colors and English tradition," explains Petro. Thus, English brown oak and black marble panels that dominate the design back East became more subtle design accents out West, set against a bright, neutral palette of taupe, cream and steel blue-green. In reception, for example, wood coffers are set into the ceilings and black marble slabs are framed in wood and mounted on the walls directly opposite each elevator door. Here, Hack's interpretation of the Chinese tradition of framing beautifully



Two years after the completion of the 20th floor, Lloy Hack transformed the 13th floor with a complementary but distinctly individual interior design. Here, existing bleached anigre replaces brown oak in reception (below), while variations on the black marble panels remain. Glass-enclosed conference rooms (left) and office spaces carry through the theme of openness.



figured marble in wood also subtly establishes CSC Index's link to the Asian market.

When the 13th floor of the building became available two years after the completion of the 20th floor design, CSC Index expressed interest in expanding, but only if the investment needed to renovate the space—which had been completely fitted out for another tenant but never occupied—would be a smart use of money. The firm obviously desired an environment that complemented its 20th-floor design, and it was again left up to Lloy Hack Associates to transform the 13th floor economically. "Getting the most for the least was an intellectual game I completely enjoyed," muses Hack.

The design solution centered on several strategies. The former tenant's signature features, including barrel vaulted ceilings with suspended post-Modern lighting fixtures, were eliminated in favor of a cove-lit ceiling similar to that of the 20th floor. Building on the strengths of the existing space, Hack retained the bleached anigre woodwork and incorporated it into the design of custom furniture and additional architectural elements. The trim design of pilasters, lintels and corner blocks was likewise kept and used in public spaces.

In reception, which resembled a hallway more than an entry, Hack created additional doors to open up the space and integrate it with adjacent conference areas. Black marble panels framed by bleached anigre also appear here opposite elevator doors. An art program for the 13th floor includes such interesting pieces as a giant bamboo teacup depicting a California desert scene and a larger-than-life Japanese *tansu* or chest, alluding to both the Asian connection and Petro's eventual departure for Tokyo, where he is currently establishing another CSC Index branch office.

Like the 20th floor, the 13th floor was kept open and highly visible, with glass-walled conference rooms and private offices created throughout. CSC Index firmly ascribes to what Hack calls the "powerful symbolism of the private office," but prefers to "pull down the walls" to foster communication. Since, however, most CSC Index consultants spend a majority of their time at client sites, their private offices are shared, spare and too small for individual filing. "The offices are modest, but not



Conference spaces, once thought to require the strictest privacy, are highly visible at the CSC Index offices in San Francisco. To expose as much of the space as possible to natural light and views of the Bay City through atrium-style exterior walls, perimeter meeting areas feature glass (above). Even shared private offices have clerestories so the outside can pour in.



mean-spirited," notes Hack. "They are designed to be once-a-week places for consultants to do paperwork."

In fact, CSC Index has a vested interest in appealing to its employees as well as its clients. "These consultants are very talented and very well paid," notes Hack. "They work in stressful environments, and when they come back to the office, Index does everything in its power to treat them well. A lot of companies posture about squeezing every nickel out of their space, but that's not smart if it compromises the happiness and productivity of its employees."

Corporate America should take that as free advice from a very reputable source. ☺

#### Project Summary: CSC Index Inc., San Francisco office

**Location:** San Francisco, CA. **Total floor area:** 26,000 sq. ft. **No. of floors:** Two. **Floor size:** 11,800 sq. ft. (20th), 14,200 sq. ft. (13th). **Total staff size:** approx. 65. **Upholstery system:** Stretchwall. **Wall fabric:** Jack Lenor Larsen, Jim Thompson. **Wallcovering:** J.M. Lynne, Genon. **Markerboard:** Alliance Wall. **Paint:** Benjamin Moore. **Laminate:** Formica, Laminart. **Vinyl flooring:** Azrock, Armstrong. **Ceramic tile:** American Olean. **Carpet/carpet tile:** Bentley, Trafalgar Square. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Boyd, Lightolier, Lithonia, Lutron. **Wood doors:** Buell Door. **Door hardware:** Assa, Rixson, Schlage. **Glass:** Mission Glass. **Architectural woodworking/cabinetmaking:** Design Workshops, Puchetti. **Window treatments:** Mecho Shade. **Projection screens:** Da-lite. **Work stations:** Knoll. **Work station seating:** Knoll, Brayton. **Lounge seating:** Nienkamper. **Cafeteria seating:** Knoll. **Upholstery:** Knoll, Nienkamper. **Conference tables:** Midwest Marble & Granite, San Francisco Marble. **Cafeteria, training tables:** Knoll, Howe. **Other tables:** DeVincenzi Architectural Products (coffee tables), Midwest Marble & Granite (focal table). **Files:** Allsteel. **Planters:** Gainey Ceramics. **Plantings:** Plant Design. **Client:** CSC Index Inc. **Architects of record:** Cambridge Seven Architects, Freebairn-Smith & Associates, Robinson Mills & Williams. **Interior designer:** Lloy Hack Associates Inc. **General contractor:** Dinwiddie Construction. **Lighting designer:** Peter Cox Assoc. **Audio/visual designer:** Nicholas Browse & Assoc. **Acoustician:** Cavanaugh Tocci Assoc. **Furniture dealer:** Office Environments. **Photographer:** Andrew Lautman.



LOWER LEVEL

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MEONS

# Northern Lights

Shoppers and merchants couldn't be happier that shopping isn't what it used to be at Peabody, Mass.'s Northshore Mall, thanks to a renovation by Arrowstreet Inc.

By Amy Milshstein

Everyone loves to see a makeover, reveling in that dramatic "before" and "after" comparison. But the lucky citizens of Peabody, Mass., get to do more than see an exciting makeover, they get to consume in it. At the Northshore Mall, with a phenomenal remodeling job by Arrowstreet Inc. "after" never shopped so good.

However, Northshore, one of New England's largest super regional malls to date, owns up to much humbler beginnings. Built as an open air market in 1957, it was enclosed by its owner in 1976. "They pretty much roofed over the stores," says Jim Batchelor, principal at Arrowstreet. "Little thought was given to design, comfort or circulation." Case in point: the owners kept the original floor which sloped to channel rain water.

Northshore served the people of Peabody and beyond well enough, probably because of its enviable location on heavily traveled Route 128. But a mall cannot live on location alone, particularly when more modern competition starts cropping up. The more comfortable and convenient Burlington Mall, just minutes from Northshore on Route 128, siphoned off customers and retail tenants, driving Northshore into bankruptcy.

New England Development bought Northshore in 1992 despite its physical and financial problems mainly because it believed in the location. "The mall sits on one of the biggest sites around," says Batchelor. "There just aren't many prime plots like that in New England anymore." Of course, New England Development undertook renovations—\$50 million worth.

Shopping continued during the renovation and may have actually helped Northshore. As Batchelor explains, "Boarded up construction areas peak curiosity and hint at good things to come." Good things did come soon enough for both shoppers and retailers.

To begin, Northshore realized that circulation is more important than visibility. When the mall was first built, its two anchors, Sears and Jordan Marsh, wanted to be seen from Route 128, so they clustered next to each other. Arrowstreet spread the anchors out and made space for three more, a Filene's, Lord & Taylor and J.C. Penney. Shoppers circulate from anchor to anchor and can even stop at New England's first Limited

Superplex, which houses The Limited, Express/Campagne, Structure and Cacique.

If these anchors weren't sturdy enough, Arrowstreet planted a strong, 600-seat food court that is visible from Route 128 and works as a main entrance. The food court is Northshore's most dynamic feature, a gathering place for teens and rest stop for families. Arrowstreet set the area apart and imbued it with energy by using neon, bright colors and reflective surfaces.

While this new configuration helps shoppers move along, other factors keep them comfortable even when they are standing still. A modern, tile and granite floor replaces the wide, sloping, outdoor floor.

Sailing away at Northshore: Shoppers can't believe their eyes at the newly renovated Northshore Mall (below) in Peabody, Mass. What was once a dying, roofed-over, open-air strip now thrives as one of New England's largest super regional shopping centers. The redevelopment of Northshore ran into a below-grade truck tunnel that made adding an entire lower level prohibitive, but Arrowstreet Inc. carved out subterranean space for three separate stores nonetheless—and celebrated the descent (opposite) as an event.



Because of complications with Northshore's original roofline, Arrowstreet couldn't insert skylights throughout the entire mall. The solution? By alternating skylights with coffered ceilings (right), the architect consistently created interest where it counts—at the top.



Storefronts have been generally brought forward about 10 ft. on each side, creating a brighter, yet more intimate street of high fashion shops. The architect has specified materials and colors with broad appeal to shoppers and custom lighting fixtures that incorporate the festivity of banners. The new intimacy represents a bold departure from the broad, drab corridors of the old mall.

Not every store was ready for that intimacy, however. "Even though there were major vacancies, Northshore still housed tenants with leases and rights," says Batchelor. "Some tenants didn't want to bring their storefronts out so we had to

Superplex also dug into the tunnel for space to house the Record Express, its music store, and an amusement area.

Even with five anchors, 105 specialty stores, four full-service restaurants and 7,825 parking spaces, some shoppers may not find all that they need at the new Northshore. New England Development accommodates these finicky customers by providing free shuttle service to another of its properties, the nearby Liberty Tree Mall in Danvers, Mass. Either mall surely can stoke a consumer's feeding frenzy.

On the other hand, only Northshore can satisfy the spirit. That's because the mall

the success. But one cannot rule out Arrowstreet's acclaimed renovation.

As Peabody's mayor Peter Torigan recently told *The Boston Globe*, "The project has transformed an old mall with a warped floor, an asbestos-filled roof, an unsafe parking lot and grumbling tenants into a skylit mall with granite floors, brass rails, detailed columns, neon lights and oversized stores that span the retail spectrum." He goes on to say, "(Northshore) will keep people spending in this region."

Heaven knows where they would shop otherwise. ☺

## Music, menswear and marriage—under the same roof?

accommodate them." A continuous light trough over the strictly regulated signage brings the area together.

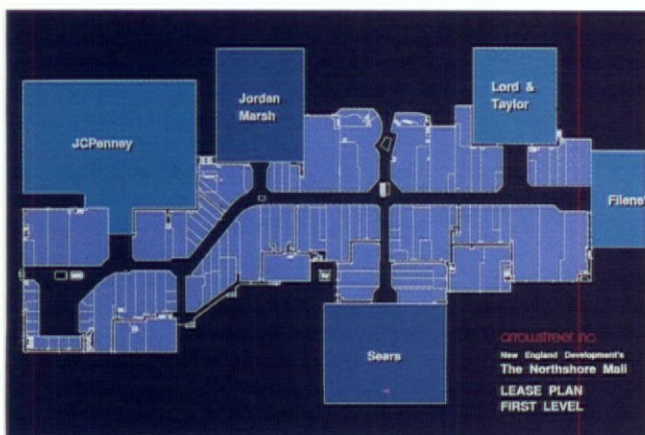
An old truck tunnel made adding an entire lower retail level prohibitive. However, Arrowstreet did carve out three separate below grade spaces, each with its own access. Milton's, a menswear store, Herman's sporting goods and appropriately enough, Filene's Basement, would all call this once unproductive space home. The Limited

still proudly displays the 10,871-sq. ft. Mt. Carmelite Chapel that has been one of its tenants since the beginning. The locals voiced strong feelings about preserving the chapel, and the mall graciously complied. In fact, with its remodeled entrance, the chapel looks better than ever. "With all of the unusual places where couples get married, I wouldn't be surprised if Mt. Carmelite hosts a wedding or two," Batchelor imagines.

While no one would credit the divine influence of the chapel, the new Northshore has proven once again to be one of the Boston area's more successful malls. New England Development reports that people are choosing Northshore over six nearby competitors. Such services as stroller rental, complementary wheelchair usage, diaper changing areas and a Kid's Club certainly help. Of course being the hot new game in town in a fantastic location adds to

### Project Summary: Northshore Mall

**Location:** Peabody, MA. **Total floor area:** 555,000 sq. ft. **No. of floors:** 2. **Typical floor size:** 380,000 sq. ft. **Paint:** Duron, Tnemec, Polomyx. **Laminate:** Nevamar. **Drywall:** Gold Bond, Georgia Pacific. **Flooring:** Fiandre. **Carpet/carpet tile:** Bigelow. **Ceiling:** Armstrong, USG Interiors. **Lighting fixtures:** Winona, Halo, Metalux, Neoray. **Glass:** Viracon. **Window frames:** Kawneer. **Doors:** Republic, Weyerhaeuser. **Door hardware:** Schlage. **Railing:** custom by Quinn Brothers. **Skylights:** Architectural Skylight Co. **Signage:** General Sign Co. **Elevators and escalators:** Montgomery. **HVAC:** McQuay. **Fire safety system:** Gamewell. **Building management system:** American Energy Management. **Plumbing fixtures:** American Standard, Sloan. **Developer:** New England Development. **Owner's representative:** Engineering Management Consultants Inc. **Architect and interior designer:** Arrowstreet Inc. **Construction manager:** Beaver Builders Inc. **Civil engineer:** Anderson Nichols. **Structural engineer:** McNamara/Salvia Assoc. **Mechanical/plumbing/ fire protection engineer:** TMP Consulting Engineers. **Electrical engineer:** Johnson & Stover. **Asbestos consultant:** H&GCL. **Asbestos abatement:** National Surface Cleaning. **Signage:** Fitch. **Lighting:** T. Kondos & Assoc. **Model maker:** Matthew Meese. **Photography:** Bruce T. Martin, Industrial Color Labs, Robert E. Mikrut.





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# Tread On Me

Employees of New York ad agency Avrett, Free & Ginsberg are hanging out in the stairwell—which means architect Douglas Korves' design for the firm's offices couldn't be more successful

By Jennifer Thiele Busch

The staircase connecting the 34th and 35th floors at Avrett, Free & Ginsberg also makes a dramatic connection to the outside. The columns supporting the perforated steel lighting fixture frame the Manhattan view seen through the window (opposite), while mirrored walls in the stairwell infinitely reflect that view (below). The staircase, cost-effectively built with basic industrial-grade materials, has become a favorite place for impromptu meetings and interactions between employees.

New York advertising agency Avrett, Free & Ginsberg moved into the 35th floor of 800 Third Avenue in 1978 as one of the building's anchor tenants, and chairman Jack Avrett still wistfully recalls that he was "disappointed when the walls went up." Not surprisingly, when a tenant on an adjacent floor vacated, the firm took it as a golden opportunity to expand and upgrade its own offices with a major renovation that properly acknowledged glorious Manhattan views. It was up to architect Douglas Korves, AIA to make the desired connection—between the floors of Avrett, Free & Ginsberg and between the new space and the cityscape beyond.

Described by CEO and creative director Frank Ginsberg as, "an advertising agency that generates ideas by the minute," with major accounts that include Ralston Purina, Carter Wallace, Bausch & Lomb, General

Electric and Perry Ellis, Avrett, Free & Ginsberg can boast better than average growth to a mid-sized firm with \$320 million in billings in two decades of existence. Over the 15 years that the firm resided at 800 Third Avenue, it had absorbed isolated pockets of space across five floors of the building to keep up with its growing business, and the widely dispersed offices did not lend themselves well to any cohesive interior design. "The firm had really been existing in a series of painted sheetrock boxes," recalls Korves, who has since joined New York-based Helpen Architects.

By consolidating the agency on floors 35, 34 and half of 33, Avrett, Free & Ginsberg hoped to do more than increase productivity and interaction between employees by improving functional adjacencies. "We wanted to maximize the use of the space," points out Avrett. "The new floor was very inefficient when we acquired it. As an example, there were two huge corner offices that were turned into work units."

Korves' scheme for the new offices includes both private offices, where rank and function dictate, and modular open plan work stations, with flexible, movable partitions that accommodate more people in less space. Wherever possible, employees are exposed to views and natural light. "The layout was ingenious," enthuses Ginsberg. "We blasted out walls where we had to, to create this wonderful open space where nobody feels confined."

The sense of openness combines with a bright, non-corporate design to create what Avrett describes as a "creative, up atmosphere." "An ad agency shouldn't look quiet," he says. "It should look busy." With two very hands-on partners, some of the busiest moments occur right in the private offices of Avrett and Ginsberg. Accordingly, their ample offices were designed to be highly flexible, alternating as work space and formal meeting and presentation space, complete with audio/visual equipment to do so. Avrett's rather unconventional office includes file drawers hidden within horizontally banded maple panels, and a "Murphy desk" that folds into the wall to reduce clutter for conferencing. A large glass panel allows staff members sitting in the core to see through his office to the window wall.

Though managerial and creative staffs in the new offices are separated by floors, the







The technologically sophisticated conference room (above, right) at Avrett, Free & Ginsberg is nevertheless basic in its design. Since no one table shape is right for all occasions, architect Doug Korves specified four custom tables in varying sizes that can be easily reconfigured as needed. Painted black ash tabletops with stainless steel edges are deemed the most attractive and easiest to move around.

Partner Jack Avrett's private office (above, left) is a study in flexibility. During meetings, his work space, or "Murphy desk" actually folds up into the wall, leaving more room to gather for conferencing functions. The shoji-screen folds back to reveal a glass wall that opens to the core of the offices. Both partners' offices have a full complement of audio/visual equipment.



physical and psychological amalgamation of those two groups was tantamount to the success of the project. To tie their spaces together, Korves conceived of a grand staircase that forms a visual and creative link between floors 34 and 35. As he explains, "The staircase is more than a vertical connector. It has become a popular place for impromptu meetings and staff interaction."

The grand staircase also represents a complex design feat. "It had to be fitted into quite an awkward space," comments Avrett. Korves' creation of a rotunda to maximize ceiling height over the stairwell required the relocation of all mechanical ducts. Since the form was fitted entirely into the existing structure, the stair tapers in a forced perspective between existing beams. A mirror surround reflects the cityscape visible through the large windows that form one wall of the stairwell.

For a business that understands the importance of image, the rotunda and staircase help form a powerful one for the many clients and other visitors to the firm. Two reception areas, one at either end of the staircase, were renovated to create a welcoming atmosphere that nevertheless speaks of assertiveness and upward momentum. "The way space, sculptural elements, forms and light are used expresses the firm's dynamic nature," comments Ginsberg. "The combination can really take you aback—but in a very pleasing way."

Visitors won't be taken aback by extravagance, however. The client's vested interest in a frugal design project was honored by Korves, who used basic materials effectively. "An ad agency should never



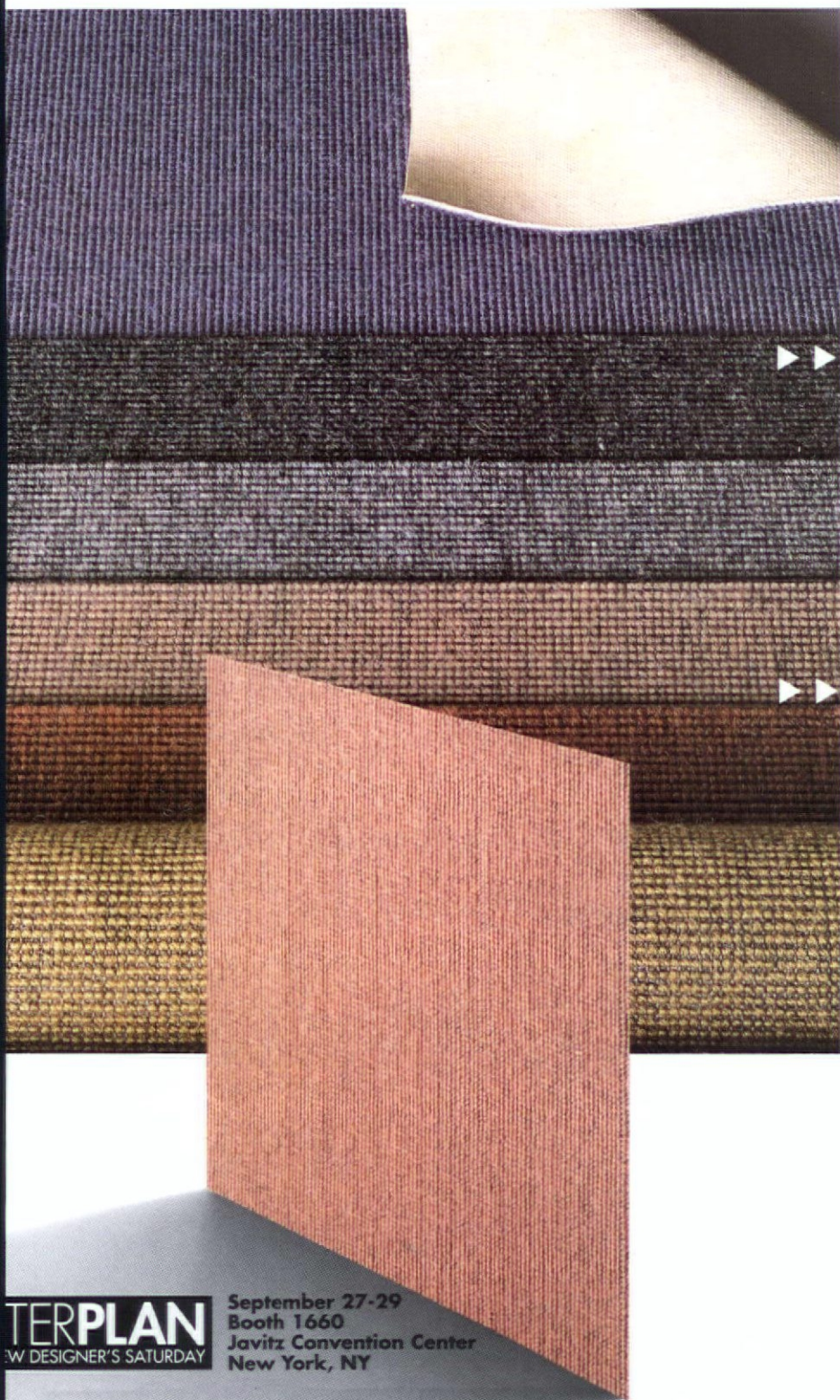
look richer than its clients," insists Avrett. Even the state-of-the-art conference room, boasting such amenities as technologically advanced computerized audio/visual equipment, hidden cameras for focus group observation and surround sound speakers, is understated in its design. "The room is very functional and basic without being excessive," says Korves.

"It has turned out to be wonderful," comments Avrett on the overall design. "But for anyone who has a problem with heights, the staircase can be pretty scary. As you're descending, you can see right down to the street—34 floors below!" Even for a client who prefers no barriers, interior space seldom gets more open than this. ☺

#### Project Summary: Avrett, Free & Ginsberg Inc.

**Location:** New York, NY. **Total floor area:** 25,000 sq. ft. **No. of floors:** 2-1/2. **Average floor size:** 10,000 sq. ft. **Wallcovering:** Blumenthal Inc., KnollTextiles. **Paint:** Benjamin Moore. **Vinyl flooring:** Kentile. **Carpet:** Harbinger, Prince St. Technologies. **Lighting:** custom by Michael's Lighting, Lightolier, George Kovacs. **Glass doors:** Jonathan Metal & Glass. **Glass:** Sundial Schwartz. **Window treatments:** Levolor. **Railings, stair:** Papp Iron Works. **Marble floor:** Bay Ridge Stone. **Lounge seating:** AI. **Other seating:** AI, Knoll. **Upholstery:** AI, Knoll. **Conference tables:** Barco (base), PML Furniture Group (custom top). **Files:** Meridian. **Architectural woodworking/cabinetmaking:** Mead & Josipovich, Petersen-Geller, Hird Blaker. **Client:** Avrett, Free & Ginsberg Inc.; Jack Avrett, Frank Ginsberg, partners; William Lahr, CFO. **Architect:** Douglas Korves, AIA, Anje Rohde. **Mechanical/electrical engineer:** Avcon Design Group. **General contractor:** Composite Turnkey Construction. **Furniture dealer:** PML Furniture Group. **Audio/visual consultant:** TSI Audiovisual and Sound Systems. **Photographer:** Michael Kleinberg.

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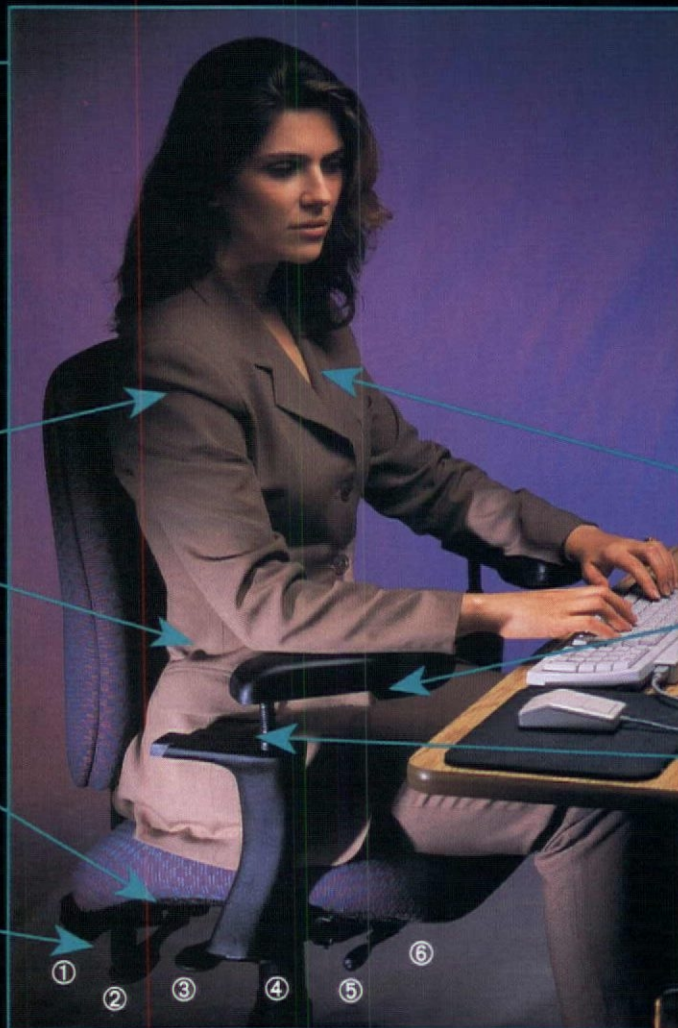
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# As Unseen on Television

Some of the most exciting design challenges in housing the performing arts can be found where the main audience is nowhere in sight—in TV studios

The world according to David Letterman: From the stage of New York's Ed Sullivan Theater (below), the host of CBS's *The Late Show* sees a legitimate theater in which a TV studio has been inserted by James Stewart Polshek and Partners without effacing the original design. Photograph by Isaiah Wyner.

**W**hat would Shakespeare do in a television studio? Television studios are not spaces for the performing arts in the sense that the performing arts are generally seen live by audiences occupying the same facilities where the performances are occurring. Americans spent \$6 billion last year on live entertainment (excluding sports) such as legitimate theater, dance and music concerts, nightclubs and cabarets, where the nation's performing arts family continues to hold center stage, even if some members of the family are thriving more than others. If anything, the magic of live performances still bewitches us in the age of cable TV, videotape and CD-ROM—so much so that a once-sleepy little Ozarks town called Branson, Mo., population 3,700, can feature pop and country music stars often performing in their own theaters, and become the second most-popular vacation destination by car after Orlando, Fla., in just 30 years, drawing more than five million visitors who spend over \$1 billion a year.

But the hourly impact of television on our lives is easy enough to measure, and the results are hard to ignore. Leisure Trends, an analyst of data on time use that is collected by the Gallup Organization, finds that an average of 33% of adult free time goes to watching television, with socializing and reading coming in as distant second and third choices. Seen from another vantage point, the President's Council on Physical Fitness reports that 84% of adults watch at least three hours of TV a week. This is hardly surprising when you realize that the average child will have viewed 5,000 hours of TV by the time he or she enters first grade and 19,000 hours by high school graduation.

Of course, what goes on in a modern TV studio is a far cry from what Shakespeare and his 16th-century contemporaries witnessed at the Globe Theater. A traditional performing arts space acts like an acoustic instrument, shaping and focusing the sights and sounds of a performance for the pleasure of the audience within its walls. By contrast, a TV studio more closely resembles an electronic instrument, optimizing the reception of a performance by its audio and visual equipment and suppressing all other aspects of the surrounding environment that are not

intended for its principal audience, which is nowhere near the studio. The differences between live performance and TV can be easily discerned in their facilities. Whereas a traditional theater might have a lobby, house, stage, dressing rooms, flies and other supporting accommodations, a TV studio dispenses with a lobby, a house and more.

Design has an important role to play in TV studios, nonetheless. As is demonstrated on the following pages, TV studio design is chiefly driven by the technology of broadcasting. But it is also influenced by what the audience is permitted to see, and if a live audience is present, it must strive to capture some of the powerful imagery that theatergoers have come to expect over the centuries. Such is the case with the two TV studios as well as the one live performing arts space featured in this issue, poised to transport us into a timeless world of showmanship and make-believe that will undoubtedly continue to thrive in the 21st century. ☛







# Hello, Da-vid

Surprises awaited "The Late Show with David Letterman" on-stage and off when it moved into the newly renovated Ed Sullivan Theater in New York, designed by James Stewart Polshek and Partners

By Roger Yee

Madonna noticed the difference at once. "You used to be kinda cool," she remarked. "Now you just kiss up to everybody." The TV audience noticed too—but applauded the change. CBS's "The Late Show with David Letterman" registered an enormous 8.6 Nielsen rating on the evening of March 31, 1994, when Madonna made her brusque if telling remark about the "new Dave," the newly reincarnated, warm, emotive and wildly successful 46-year-old talk show host. But she could have been speaking about the show's venue as well. Leaving NBC's staid Studio 6A in New York's Rockefeller Center for the soaring Ed Sullivan Theater, at 1679 Broadway in the city's fabled theater district, has done wonders for Letterman. Interestingly enough, the Ed Sullivan Theater itself represents a complete transformation—from a deteriorated, Neo-Gothic legitimate theater designed in 1927 by Herbert J. Krapp into a splendidly restored landmark that also happens to be a state-of-the-art TV studio designed in 1993 by James Stewart Polshek and Partners.

Finding a home for the new Dave had gotten off to a slow start when CBS first recruited him for its late night slot ("Same Dave, Better Time, New Station."). Once the star began thinking about relocating to Los Angeles, however, the search shifted into high gear. Keeping "The Late Show" in New York quickly came down to one of two options: a studio at the CBS Broadcast Center on West 57th Street or the Ed Sullivan Theater.

Almost everyone sided with Letterman in choosing the CBS studio—except his veteran supervising producer and director Hal Gurnee. "The theater was a rat-infested hell hole," Gurnee concedes. "But it was an important space in ways the CBS studio could never be. I argued that if we removed the obstacles and cleaned things up, it would work."

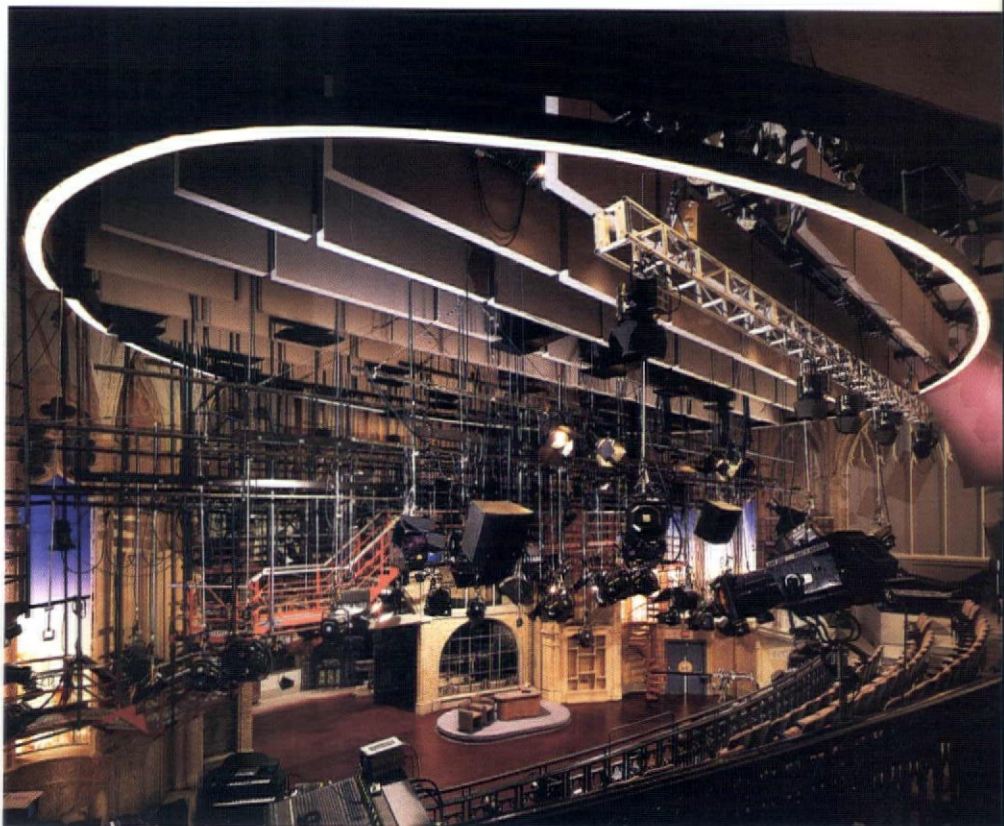
His persistence paid off when he won over show designer Kathleen Ankers. Letterman then relented. CBS purchased the Ed Sullivan Theater and development proceeded at breakneck speed. With James Stewart Polshek and Partners (JSP&P) chosen as architect, CBS set a deadline of August 1993, in time for the

fall 1993 season. Just 18 weeks lay ahead to create the new studio.

Richard Olcott, project designer for JSP&P, vividly remembers his tour of the theater on February 18, 1993, with Edward Grebow, the senior vice president of CBS responsible for the project. "We could see we had our work cut out for us," Olcott notes. "The original architecture had been carelessly altered, the later additions were all useless, and the place was a shambles."

What further complicated the task for the producers of "The Late Show," the technical staff of CBS, JSP&P and HRH Construction, acting as construction manager, was the dual nature of the space as historic theater and modern TV studio. The two personae are not especially complementary. Whereas live theater maintains strong acoustic and visual links between the house and the stage, TV studio production typically dispenses with

What the camera doesn't see: At the restored Ed Sullivan Theater in Manhattan's fabled theater district, there's more than meets the eye above the orchestra and stage (opposite) in the lighting and other technical equipment mounted on a suspended, elliptical structural grid (below) that also helps reduce the perceived size of the historic space for "The Late Show with David Letterman."





the house and concentrates on creating a highly controlled environment for stage machinery and broadcasting equipment. To succeed as a new venue, the Ed Sullivan Theater would have to combine a vast, historic theater interior, an intimate studio audience and complex TV technology.

Letterman personally expressed concern over the move. He would be taking a quantum leap from the roughly 200-seat Studio 6A to the 1,265-seat Ed Sullivan Theater. Even when seating was reduced to 500, he would be performing in a vast space that could jeopardize his relationship with the audience.

### With Elvis and the Beatles watching from the wings

A compromise was reached when JSP&P conceived of the idea of suspending acoustical baffles and an elliptical, 65 ft. x 45 ft. steel pipe grid above the orchestra of the original interior—in effect, a small TV studio inserted in a large theater. Five arching, fabric-covered plywood panels would act as acoustical and visual barriers, absorbing reverberations with 6 in. of insulation and obscuring the true size of the house by simulating a false rear wall and false ceiling. The pipe grid would support lighting and other new equipment,

including the massive ductwork supplying 240,000 tons of refrigeration to maintain Letterman's requested 62° Fahrenheit, as well as lower the perceived ceiling height.

Ironically, the richly ornamented Gothic-style original interior of piers, pilasters, ribbed vaults and a five-story, ribbed dome would emerge from restoration as little more than a tantalizing backdrop. Yet there was never any question that it would be saved. The Ed Sullivan Theater, known variously as the Hammerstein Theater, built by Arthur Hammerstein in tribute to his father, opera producer Oscar Hammerstein

I, the Manhattan Music Hall and the Billy Rose Music Hall before receiving its current name in 1967, had been designated a landmark by the New York Landmarks Preservation Commission in 1988, at the close of a distinguished career in theater, radio and television. The theater's namesake, impresario Ed Sullivan, broadcast his popular "The Toast of the Town" from its stage weekly between 1949 and 1972, introducing Elvis Presley, the Beatles and other entertainers to TV audiences.

Fabric-covered sound baffles (above) make the TV audience for David Letterman look and sound more intimate within the much larger volume of the Ed Sullivan Theater by cutting off the upper half of the balcony and the five-story dome of the original design, which remain in place but out of sight.

What miracles cleaning, restoration and new light fixtures can do are seen in the restored Broadway lobby (opposite, bottom), where Neo-Gothic details such as the piers, ribbed vaults and linen drapery panels by architect Herbert J. Krapp, a prolific designer of Broadway theaters, are once again in full, glorious view.

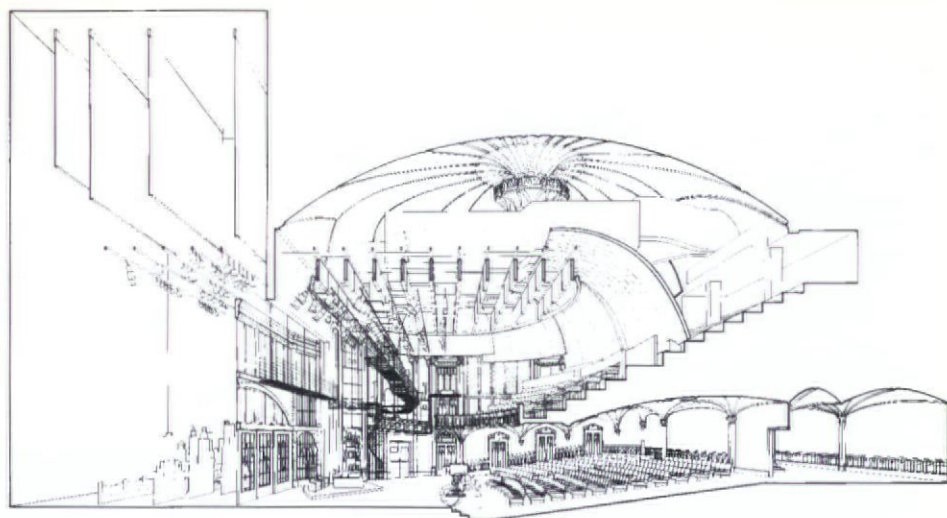
A section of the Ed Sullivan Theater (opposite, top) shows how a TV studio was inserted into a live theater, starting at the top with HVAC ducts beneath the dome, followed by sound baffles, the pipe grid, catwalks, lighting and other equipment. Below this suspended superstructure are the stage and the house.

With the basic scheme resolved, the team carefully established a chain of command and organized construction into five tightly scheduled packages for public areas (lobbies), house, stage, dressing rooms and basement (control rooms, editing rooms, and director's office). CBS took the added precaution of inviting Laurie Beckelman, chair of the Landmarks Preservation Commission, to visit the theater, where she was assured that the interior would be restored to original condition. As a consequence, the network was allowed to follow the Commission's special 1985 guidelines permitting alterations to be approved at staff level as long as they were reversible.

"This wasn't business as usual," admits Timothy Hartung, partner-in-charge for JSP&P. "Our office was responsible for what happened in the studio, while HRH took charge of activities in the field, and we all moved fast. Events were timed in hours and days instead of days and weeks, and daily meetings were held when weekly meetings would be too late."

Normal production procedure yielded to expediency under these conditions. "We'd generate construction documents and take them to the field while shop drawings were still being finished," James Sinks, project architect for JSP&P, observes. "Everything proceeded in parallel. There was a lot of field coordination, so we kept two of our people in the field at least half of the time."

Possibly the most critical step in the process—as much for its ability to delay other construction as for its intricacy—was the restoration of decorative plaster forms. Yet the architects found numerous other challenges to specifying materials for the theater. "All the materials we proposed had to be tested for reflectivity, moiré patterns



and lighting levels on TV," explains Olcott. "This wasn't restricted to the stage, because Letterman likes to send his cameramen out into the audience."

And where was the new Dave during all this? Although JSP&P never met him in person, his presence was felt throughout the project. "Letterman kept coming into the theater when no one else was there," recalls Hartung. "He was testing it for size, shape of stage and audience sightlines. Whenever he wanted changes, we found out from his staff the next day."

Apparently the new venue suits the new Dave to a capital D. While the show has become noticeably faster-paced, livelier and more direct in the larger setting, Letterman and his entourage have settled in with more confidence than ever before. Even such well known outdoor excursions as Dave's Mom reporting on the Winter Olympics from Lillehammer, Norway (signing on with her simple but commanding, "Hello, Da-vid") and Dave's "Hurlycam" visits with local

area residents, including Mujibur and Sirajul, the genial but perplexed Bangladesh proprietors of a novelty store a few doors away, seem to complement studio views of the architectural skyline sets designed by Ankers and Charles McCarry—and glimpses of the historic theater beyond.

"It's a 21st century TV studio in a 70-year-old theater," CBS's Grebow proudly points out. "We knew the needs of our star, the audience and the technology were not necessarily in synch. We also knew that fine tuning the lighting, acoustics and equipment might still leave the theater audience seeing the backs of the technicians. But the new design has gotten everything right. Jim Polshek and his people have done a magnificent job."

Or as Dave might say, "How about that new Ed Sullivan Theater?" ☺

#### Project Summary: Ed Sullivan Theater

**Location:** New York, NY. **Total floor area:** 18,000 sq. ft. **No. of floors:** 7 (including dressing rooms). **Total seating capacity:** 500 (350 orchestra, 150 balcony). **Fabric wallcovering:** Guilford of Maine. **Paint:** Pittsburgh. **Laminate:** Wilsonart. **Plaster restoration:** Towne House Restorations. **Flooring:** Allstate. **Carpet/carpet tile:** Patrick, H. Lawrence. **Ceiling:** Armstrong. **Lighting:** Louis Poulsen, Sirmos, Charles Loomis. **Stained glass restoration:** Jack Cushen Studios. **Window treatment:** Mecho Shade Systems. **Railings:** Ment Brothers Iron Works. **Auditorium seating:** Irwin. **Lounge seating:** Charlotte/ICF, David Edward. **Upholstery:** Donghia, Gilford, HBF. **Architectural woodworking and cabinetmaking:** Custom Interiors. **Signage:** Manhattan Signs & Designs. **Plumbing fixtures:** American Standard. **Client:** CBS Inc. **Architect:** James Stewart Polshek and Partners; James Stewart Polshek, Richard Olcott, principal designers; Timothy Hartung, partner-in-charge; James Sinks, Kevin McClurkan, project architects. **Structural engineer:** Cantor Seinuk Group. **Mechanical and electrical engineer:** Syska & Hennessey. **Construction manager:** HRH Construction. **Control rooms:** Meridian Design. **Conservation:** Building Conservation Assoc. **Lighting designer:** Fisher Marantz Renfro Stone. **Acoustician:** Shen Milsom & Wilke. **Photographer:** Isaiah Wyner.



# Bagging the White Elephant

How Ewing Cole Cherry Brott transformed Mitchell Hall, The University of Delaware's admitted white elephant in Newark, into viable performance space

*By Amy Milshtein*



**B**ig, beautiful and useless were once the words to describe The University of Delaware's venerable white elephant, Mitchell Hall. Located in the symbolic heart of the Newark, Del., campus, the 65-year-old, Neo-Palladian-style structure still looked good from the outside, but had lost most of its interior luster. It also lost its usefulness as a performance hall, functioning only as a practice space, until Ewing Cole Cherry Brott converted it into a vital facility.

Sited squarely on the main mall, Mitchell Hall is what Chuck Dobbs, the school's design manager, calls "one of the University's primary architectural events." Its domed roof, which immediately distinguishes it from the rest of the campus, bears a striking resemblance to the University of Virginia. Ironically, it is this same domed roof that almost forced Mitchell Hall into obsolescence.

"A dome focuses sound on only one point in the room," explains Charles V. Belsom, principal, Ewing Cole Cherry Brott (ECCB), "making it a poor choice for a performance space." Heavy draperies further muffled sound. The architects were challenged to fit state-of-the-art acoustics into the historic shell.

Removing the dome was out of the question, so ECCB lined it with coffers that not only diffuse and redirect sound, but also complement the classic interior. To further project sound and direct it away from the dome, the architects considered a canopy above the stage proscenium, but contemporary models would not do. "Modern music halls use clear plastic 'dishes' or 'clouds' that float above the stage," tells Belsom. "However, these models wouldn't ring true in Mitchell Hall."

ECCB hit the books for a solution and found evidence of an ancient sound canopy above the stage of the Roman theater of Aspendus in Asia Minor. That canopy fit Mitchell Hall well and captured the imagination of the scholars who liked the antiquity of the idea. With sound quality ensured, Belsom next took on the lighting.

Past renovations left behind "spaceship-like lighting," according to Belsom, that punctured the ceiling at various intervals. He replaced them with a delicate necklace of light that rings the oculus and dimmable backlighting that punctuates or subdues its stained glass. Daylight enters through windows fitted with hard, sound-reflecting shutters instead of heavy drapes.

A modern rigging system allows curtains and sets to rise effortlessly and be stored in the empty area above the stage. Other improvements include new seating to improve

sightlines, a sound- and light-blocking vestibule between the lobby and theater and ADA-compliant stage and dressing rooms.

Mitchell Hall's restoration took two years to complete, but the results speak for themselves. The once rarely used space now hosts professional touring companies and high profile press events. "Mitchell Hall is booked several times a week," comments Dobbs. "The University couldn't be happier with its return on investment."

Who says white elephants can't dance? 🐘

#### Project Summary: Mitchell Hall, University of Delaware

**Location:** Newark, DE. **Total seating capacity:** 700. **Cost:** \$2,000,000. **Paint:** Sherwin Williams. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Lees Commercial Carpet. **Ceiling:** Armstrong. **Lighting:** Production Arts Lighting. **Doors:** Pioneer Industries. **Door hardware:** Corbin. **Window frames:** Peachtree. **Window treatments:** Millwork & Cabinet Shop. **Auditorium seating:** Irwin. **Stage draperies:** I. Weiss and Sons. **Stage**

On with the show: Ewing Cole Cherry Brott's renovation of Mitchell Hall (opposite) included fitting modern acoustical technology such as a coffered acoustical ceiling and a sound canopy into the theater's classic interior.

One of the University of Delaware's main architectural events, Mitchell Hall looked good on the outside (below) but functioned poorly as a performance venue. After renovation, however, the hall is booked about twice a week.



**flooring:** Difebo & Sons. **Rigging:** Syracuse Scenery & Stage Lighting Co. **Dome GFRP:** Custom Castings. **Handicap lift:** Garavanta. **HVAC:** Carrier. **Client:** University of Delaware. **Architect/interior designer:** Ewing Cole Cherry Brott. **Structural engineer:** Long and Tan. **Mechanical/electrical engineer:** Ewing Cole Cherry Brott. **General contractor:** Whiting Turner. **Lighting designer:** Robert P. Davis Inc. **Acoustician:** Klepper Marshall King Ltd. **Photographer:** Robert Davis, Richard Dunlap.



# Bask in the Light

A window of opportunity opens for NBC's *Today* show, designed by The Phillips Janson Group, to bring the world outside its midtown Manhattan studio right inside your picture tube

By Holly L. Richmond

It's 7:00 a.m. in New York City and you wake with a burning desire for...fame and fortune! If you can wield your way through midtown traffic, head to the corner of West 49th Street and Rockefeller Plaza. While stardom may not await you, the chance to be on television does. NBC's *Today* show has a new, street-level, glass-enclosed studio giving viewers a "window on the world" or at least the streets of New York. The Phillips Janson Group is responsible for giving fans, starlets and average passersby their chance to bask in the light of *Today*.

*Today's* concept of a street-level studio that encourages interaction between the public, hosts and guests originated in 1952 with Dave Garroway at the RCA Exhibition Hall on West 49th Street. Fans could catch a glimpse of Garroway in his bow tie and horn-rimmed glasses, sitting alongside his witty co-host, J. Fred Muggs, a chimpanzee. You won't see a chimp on *Today* now, but you will see co-anchors Katie Couric and Bryant Gumbel, and perhaps America's first Ronald McDonald, weatherman Willard Scott. You may even get to vote in a viewer poll or ask questions and direct comments to the show's guests via mike-and-camera kiosks jutting from the sidewalk.

Steve Friedman, *Today's* executive producer, had been thinking about this interactive philosophy and the prospect of going "back to the future" for some time. "It's a great concept, and it brings a totally unique element to *Today*, giving us an edge over other morning shows," comments Friedman. "The old studio was fine, but a change like this can do wonders for a show."

Approval for construction of the new, \$15-million studio was given in October 1993, entrusting The Phillips Janson Group with the transformation of a three-level, 15,000-sq. ft. space that previously housed a bank and an Eastern Airlines ticketing office into a state-of-the-art television studio. The new studio, named 1A, overlooks the skating rink at Rockefeller Plaza and happens to be located in a landmark building. This posed unusual considerations in accommodating advanced technologies and adapting to current building codes. "One of the first problems we faced was accommodating the 4,000 sq. ft. of unobstructed space required for the actual studio," says Dennis Janson, principal architect

on the project for Phillips Janson. "After careful consideration of cost and feasibility, we removed a structural steel column in the middle of the proposed space."

The challenges did not stop there. Once the column was removed, two 47-ft. long girders were installed to distribute the load to adjacent building columns—though not before a tree on 49th Street was cut down to bring them in. In addition, the project had to be completed within a very short time frame, so that NBC could advance the deadline from the fall 1994 sweeps to the spring 1994 sweeps, cutting six months off the schedule. What's more, the project would honor the traditional Christmas season moratorium on construction in the Fifth Avenue area. Use of construction cranes would stop by mid-November.

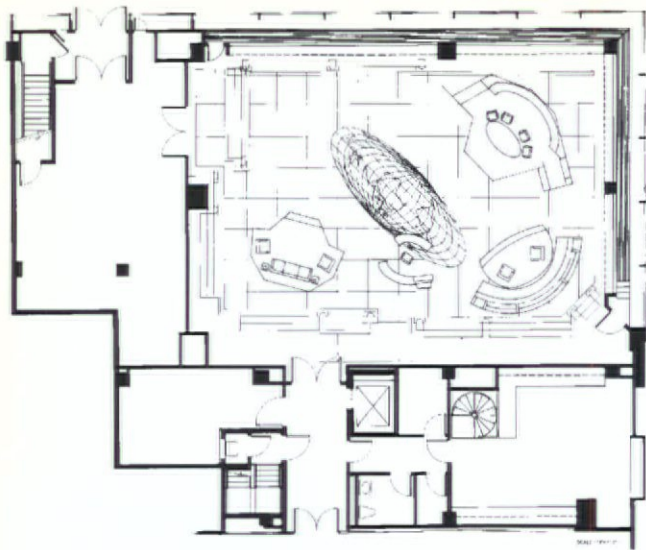
Strategically clearing these hurdles, The Phillips Janson Group focused next on installing 100 linear ft. of safety glass on two sides of the studio, providing complete visibility outside and in. Outside being the Big Apple, a second wall of bullet-resistant glass was added two feet inside the exterior wall as a precaution for the hosts and their guests. (If the streets really get surly, motorized blackout shades can be lowered in front of each glass panel.)

So what's new inside this glass sanctum? The previous set appears basically unchanged to viewers, with four small sets following the previous format including home base, the news desk, the one-on-one interview area, the group interview area, and an open space easily adaptable to special segments like cooking, home repairs and exercise. "I'm



From top to bottom the new *Today* studio (opposite) is state-of-the-art. The floor, which incorporates a map of the world, is covered in a quarter-inch epoxy to maximize smoothness for camera operation. Keeping everything well lit from above are over 400 lights controlled from the lighting and video booth.

If you can't get close enough to see directly inside, don't worry, you can catch all of the action in the *Today* studio plus other news on one of the 10, 35-in. monitors located in the windows (above). Don't be surprised if the remote camera on the International Building catches you star gazing.



The four permanent sets of *Today*, designed by Jeremy Conway Designs, look basically the same to viewers. Home base (below), where the co-anchors start the show, has the city streets as backdrop. Studio walls that are not glass feature blow-ups of American landscapes that change according to season.

really enjoying the new studio," Matt Lauer, *Today's* news anchor, remarks. "As soon as I arrive, I'm immediately reminded of what *Today* is all about—bringing the news to America."

Paradoxically, what viewers do *not* see on their screen is what makes studio 1A extraordinary. Apart from the main set, the remaining two floors accommodate a master control room, audio room, announcer's booth, chyron (character generation) and teleprompter room, auxiliary studio, lighting and video booths, equipment

rooms, producer's office, dressing rooms/offices, hair and makeup rooms, the greenroom and a staff kitchen and lounge. With this multitude of rooms positioned on only three floors, the space lends itself to a feeling of intimacy and increased functionality for *Today's* staff of 75. "Before the move, the control rooms and other working areas for *Today* were located all over Rockefeller Plaza," notes John Libretto, director of *Weekend Today*. "Now everything is in this 15,000-sq. ft. area, which I believe has made for better communication among the staff."

Communicating information from *Today*, *Weekend Today* and *NOW to America* is how studio 1A excels. To accommodate the 250 miles of audio and video cables necessary for transmittal, 12-in. raised floors were added throughout the studio. Remote TV camera locations are hardwired to outlets in other parts of Rockefeller Center for on-the-spot interviews, and a laser camera on the

International Building, at the other side of the skating rink, is focused on the outside of the studio to zoom in for close-ups. To contain the heat generated by over 400 lights, ranging from 500 to 2,000 watts, roughly 90 tons of air conditioning was added to the building's existing 40-ton capacity, as well as another 3,000 amps of electricity.

Acoustical control was also critical to the design of the studio. Acoustical panels of fabric and fiberglass bedding 2-in. thick cover the walls to suppress outside noise. A noise criteria rating (NCR) was performed to determine the level of quietness in the space. "An NC rating of 15 is necessary for a technical recording studio," indicates Janson. "A bomb could go off outside and you wouldn't know it. Studio 1A has an NC 30 rating which is still sound proof."

With all of this state-of-the-art technology under roof, what could possibly go wrong? "As of yet, the only complaint we have is the public saying that the glare on the windows makes it difficult to see in," reports Laurence C. Thaler, director of the news studios at NBC. "We're working with The Phillips Janson Group to solve the problem as quickly as possible."

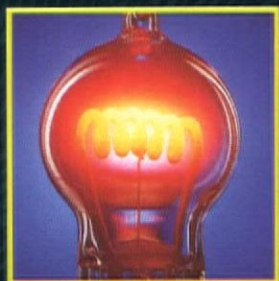
Ratings for *Today* have increased significantly, and the show continues to draw a large crowd to its windows each morning—with the window washers who arrive daily finding fresh fingerprints as proof positive. Oh, one last little complaint from the folks at NBC. Steve Friedman chuckles, "We wish we had done this 10 years ago!"

#### Project Summary: NBC Studio 1A, *Today* Show

**Location:** New York, NY. **Total floor area:** 18,000 sq. ft. **No. of floors:** 3. **Average floor size:** 6,000 sq. ft. **Wallcovering:** Maharam, Koroseal, J.M. Lynne. **Paint:** Sherwin Williams. **Laminate:** Nevamar, Formica. **Masonry:** Macguires Service Corp. **Vinyl flooring:** Flexco. **Carpet/carpet tile:** Pacific Crest. **Ceiling:** Armstrong. **Lighting:** Kurt Versen, Lightolier, Legion. **Doors:** Bilt Rite Steel Buck, Industrial Acoustics (acoustical doors). **Door hardware:** Corbin, Russwin, Seeco. **Glass:** Lexgard by G.E. **Window frames and Storefront:** Jerome Aluminum. **Window treatment:** Solarshade. **Lounge seating:** Vecta, Brayton. **Other seating:** Vecta. **Upholstery:** Knoll, DesignTex. **Architectural woodworking/cabinetmaking:** G.E.R. Woodworking. **Set design:** Jeremy Conway Designs. **Elevators:** Schindler. **HVAC:** Trane. **Broadcast systems:** A.F. Assoc. **Security:** Integrated Access Systems. **Access flooring:** Raised Computer Floors. **Plumbing fixtures:** Eljer. **Client:** National Broadcasting Co. Inc. **Architect:** The Phillips Janson Group Inc. **Structural engineer:** Thornton Tomasetti Engineers. **Mechanical/electrical engineer:** Edwards and Zuck. **Construction manager:** HRH Construction Corp. **Acoustician:** Shen Milsom & Wilkie. **Landmarks consultant:** Building Construction Assoc. **Photographer:** Addison Thompson.







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# Taking the Litmus Test

Mock-ups are a critical litmus test for successful design when what you don't know could really hurt you—and your client

By Juliette Lam and Rick Focke

**F**or sheer dramatic impact on the design process of large-scale office space over the past 20 years, the interior architectural and furniture mock-up would be hard to surpass. Typically documented and built during the design development phase of a project, the mock-up has come to represent the ultimate validation of a design concept and details. Even given the sophisticated modeling software used by many architectural firms to render simulated reality in design presentations, the mock-up takes a client beyond the medium of architectural drawing to the actual threshold of a finished space.

**Goal: Kicking the tires for comparative features?**

In an era of corporate downsizing, protracted budgets for construction and furniture, and tightly negotiated schedules and architectural fees, the question might arise as to whether mock-ups are timely and/or cost effective. Given all the aforementioned reasons, the answer remains a resounding yes.

Besides the obvious advantage to clients and design team of experiencing the actual built environment and furnishings that will constitute a new office or work station area in a real-life setting, the mock-up also provides the opportunity to create a competitive posture between the furniture manufacturers and subcontractors under consideration. Features to be analyzed and evaluated include: 1) function, 2) technological capacity/accessibility, 3) comfort, 4) aesthetics, 5) cost/value and 6) integration of details.

The mock-up can, in effect, provide the client organization with the final opportunity to study the projected conditions of a future facility in a controlled environment and with sufficient lead time to modify and adapt features and components before installation. Nothing can substitute for the visual information that it conveys relative to overall size of offices and work stations, panel heights, details, storage, finishes, colors, lighting and special conditions.

**Project size and complexity: What approach to take?**

While the benefits of developing a mock-up will accrue to any size installation, it becomes standard operating procedure for corporate projects over 200,000 sq. ft. For law firms, this figure might be reduced by

half. The secretarial stations in a law office are typically custom-designed, and should be proved out and tested by the users in mock-up prior to fabrication.

If the client organization has an unwieldy number of existing corporate standards and grade levels—say six or more—the mock-up

of moving people rather than offices as promotions and changes occur.

Distinguishing between grade levels housed in equal spaces can be achieved through finishes (wood versus laminate surfaces), wallcoverings, window treatments or special amenities such as additional componentry or guest seating. Since these changes are subtler than just increasing square footage, the mock-up is helpful in assessing the design impact.

**Creating a competitive framework:  
How do products really differ?**

A primary function of the mock-up is to set up a comparative analysis of the office furniture systems under consideration to be specified for a project. Invariably, this becomes a highly charged process in which not only manufacturers but dealers, furniture management companies and installers have a considerable stake.

Typically, a pre-qualified short list of two or three systems manufacturers are invited to participate in the mock-up. For mid-level and senior management offices, more upscale manufacturers might be pre-selected. The list is developed based on their features that respond to end-users' programmatic requirements, budget and aesthetics.

Why two or three? Primarily, this is because these are manageable numbers to analyze feature by feature. Secondly, three choices will insure that the varied user requirements generated by multiple standards will actually be addressed in the mock-up.

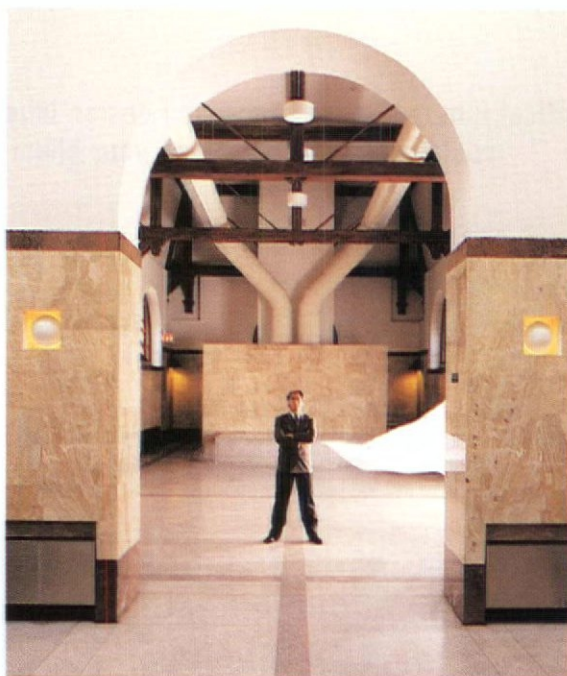
Arriving at the pre-selected manufacturers' list involves a substantial amount of up-front deliberation and discussion between the design firm and the client. Invariably and understandably, the large systems producers approach client organizations early on to sell the features of their products. The designer's responsibility is to insure that the recommended planning and design concepts are reflected in the final furniture package selected, and that the programmatic requirements established in the first phase of the project are met.

**The dynamics of building and installing: Who does what?**

Ideally, the competitive systems under consideration are mocked up in visually sep-

**The mock-up  
represents the  
ultimate validation of  
a design concept and  
details, even in the  
face of sophisticated  
modeling software**

provides the venue for simplifying and condensing these to a more manageable few. In today's market, a maximum of two standard size offices (exclusive of the executive floor) and two standard work stations would be considered optimum for flexibility. The operative objective is to reduce time to implement change and to control future renovation costs through subscribing to the notion



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arate locations within the same floor, often a location in the facility constructed to replicate the interior architecture of the final space. It is critical that the envelope for each mock-up system be consistent so that an apples-to-apples comparison is assured.

The interior architectural build-out should be undertaken by the general contractor, who will have an established relationship by this time with the client and the design firm. This provides an opportunity to observe the contractor's performance before final installation. As for responsibility for installing the mock-ups, this normally falls to the manufacturers, who will likely engage their respective, preferred dealer organizations to do the job on a time and material basis.

Taking the lead in evaluating the competing systems is the purview of the interior design firm. (Sometimes an outside furniture manager may also play a major role.) In anticipating this objective, the firm should prepare and distribute questionnaires to the client's facility management staff and possibly representatives from the end-user groups.

Spreadsheets are developed from the responses obtained which assess and rate the furniture item by item. Ideally, opportunity is made for the employees to extensively "try out" the offices and work stations, and to comment on features and such issues as a task chair's comfort and ergonomic qualities, or the adequacy of horizontal work surfaces and storage. The goal, of course, is to modify only components, not dimensions. Particular attention should be paid to the provision for housing computer and telecommunications equipment and wire management.

A note on the executive office mock-up: Input should be solicited from the end-users in terms of the customization of furniture items. One example would be the choice of a conference table versus a pedestal-style desk.

In the final analysis, cost often becomes the critical and overriding criterion for final selection. If items are relatively equal on a ratings scale, price will more than likely dictate the winning bid. The mock-up helps insure that apples are compared to apples, and that the client has a clear understanding of the nature of his purchase and the value it represents.

**A glimpse at a current project:  
Were "real world" parameters real?**

The New York office of Hellmuth, Obata & Kassabaum has had the good fortune to be retained for an important commission in the city, the American headquarters of the French bank, Societe Generale. Relocating to the high-profile McGraw Hill building in midtown Manhattan, the bank negotiated a real estate deal which entailed an overall facility development schedule of only one year. Given this situation, a mock-up was deemed desirable and necessary, both to reach a decision on a new furniture system and freestanding furniture, and to test the planning concepts and construction materials to be specified.

Strict budget guidelines dictated that the space be less expensively finished than was standard for projects of similar size and complexity in the 1980s. The client, being responsive to the critical parameters of the assignment, retained both an experienced cost consultant and a furniture management firm to oversee the process of constructing and furnishing the new space. The mock-up was limited to two office sizes, two work stations and two trading stations, plus primary architecture details.

Mock-ups were completed in only 10 days and evaluated within a two-week time frame. The success of the project to date has resulted from the close collaboration of all team members to cost and schedule guidelines. In effect, the mock-ups taught the design firm and the client about considerably more than the furniture under consideration.

**Caution: Why are the best mock-ups lean and mean?**

Although there is usually no expense to the client for a product used in a mock-up, mock-ups are nevertheless costly to the vendors in terms of time and specified product. The design firm should limit its requests to those items that really make a difference. Every variation doesn't need to be seen to make decisions. Aside from incurring unnecessary expenses for product, too many choices can confuse the client.

Access to the mock-up should be limited to decision makers. Seen out of context, the concepts and solutions proposed by the design firm could be easily misunderstood by curiosity seekers. This can lead to bad internal word of mouth, and thereby limit the facility development team's ability to make adjustments.

Before undertaking the mock-up evaluation, the design firm should clearly articulate to the client exactly what is to be evaluated. For example, panel manufacturers are to be compared for ease of configuration, but work station sizes will not be changed. Evaluation criteria are best handled in a written format with numerical ratings and a separate area for longer comments.

Mock-ups remain an effective tool for the corporation to see its space in advance of purchase decisions, and they offer unique opportunities to achieve full value and avoid costly mistakes. For the design team, nothing compares with seeing the product and materials in actual application during design development—even in an age of CAD and virtual reality. Time spent in a mock-up brings measurable benefits—an on-site reality check, if you will—to all parties concerned with the project. ☛

*Juliette Lam, IBD is senior principal and director of interiors and Rick Focke is principal and design director of interiors in the New York office of St. Louis-based Hellmuth, Obata & Kassabaum, one of the world's largest architecture firms.*

# Live Connections

If building infrastructure is rigid and static where communications technology is fluid and dynamic, reconciling their differences can seal a facility's fate

By Peter Valentine and Judy Snow

**D**on't panic if someone asks you to find him a "smart building," one that accommodates all future considerations for communications technology. It is an impossible task. Most buildings have not been designed to support today's high levels of desktop technology usage.

This is partly due to the fact that technology changes every six to 18 months, and partly due to the lack of a clear measurement of financial benefit to the building owner who provides support for future tenant information systems. There is a special burden on today's space designer to provide "future proofing" and thereby avoid constantly changing the facility to accommodate new technology.

In short, building infrastructure is rigid and static, whereas communications technology is fluid and dynamic. Are the two irreconcilable? Fortunately, some guidelines exist for coping that are appropriate to the designer.

#### Decentralization of technology: Count on more

First, the decentralization of communications technology will continue. The proliferation of desktop devices and electronic work stations stems from two trends, namely the empowerment of users with knowledge, and the shift to task-based rather than time-based work. Decentralization has occurred in stages. The first stage was from large, centralized computers in computer rooms or data centers to dumb terminals in the workplace that were connected to the computer, which was followed by smart terminals. The next major stage was the creation of local area networks and wide area networks. The current stage involves the interface to the virtually connected user and to alternative officing environments.

Indeed, decentralization is dramatically affecting basic building planning as it relates to user support. From an information systems standpoint, there are three base elements: 1) system hardware, those devices that occupy physical space and require base building services support; 2) systems software, all the programming support required to make the system functional; and 3) connectivity, all the wiring and interlinking of the hardware components that allow them to communicate.

Building design is now required to support systems hardware and connectivity. Hardware

requires considerable environmental support, such as adequate power, appropriate methods of grounding and isolating, dedication and protection against power surges, heating, ventilation and air conditioning, humidity, exhaust systems, riser capacity for cabling, equipment room/patch panel spaces, adequate structural design, fire protection, access to disaster recovery and so forth. Within the tenant space there are, in turn, considerations for distribution closets, furniture systems, lighting and other ergonomic issues when human factors come into play.

These physical support issues should be extrapolated from the programming of the building usage intent, and should reflect some balance between projected usage and cost to retrofit in the future. The ease with which these values can be altered or expanded determines the usefulness of the physical structure to future generations of occupants. Flexibility to support information technology will ultimately reflect on building value.

#### Connectivity: The key element for most high-tech users

Connectivity design is the most important element for the majority of high-tech users. Users will be forever changing systems and system components to meet their internal customers' demands. Supporting these requirements can be simple and easy or costly and disruptive, depending on the appropriateness of the cabling network design.

Note, however, that the majority of changes are user reactions to customer demands rather than strategic plans implemented by management. Lack of planning often results in spaces with wires taped to walls and floors. Usability of spaces can be greatly enhanced through intelligent deployment of universal wiring systems, particularly when such systems can be managed at the distribution closet levels, thereby mitigating the need for elaborate cellular decks and raised floors.

Newly emerging wireless communications technology won't change these guidelines overnight. We are now beginning to see wireless solutions for special applications within the tenant space. Although there is great promise here for future years, wireless applications are still limited, and do not eliminate the need for standard cabling.

Designers are being  
pressured to provide  
"future proofing" to  
avoid constantly  
changing facilities for  
new technology

The onslaught of technology delivered to the desktop has triggered the development of infrastructure standards to support systems and cabling. Guidelines have emerged that afford real opportunities to plan, design and implement facility spaces and wiring for communications technologies that will outlive many generations of technology, namely the Electronics Industry Association (EIA) and Telecommunications Industry Association (TIA) standards. These standards, developed by EIA and TIA work groups under the direction of the American National Standards Institute (ANSI), define the parameters for the type of media (cabling) to be installed, size of pathways, types of end-user connections, distance limitations between devices attached to the media, facility space allocation formulas and required environmental support.

Since the EIA/TIA standards have been adopted by major U.S. product manufacturers and technology service providers, pathways, support spaces and main connectivity will remain stable even if technology devices change every six to 18 months. These communications technology design standards are often referred to as a structured wiring system. Such systems provide the connectivity for voice, data and video communications technology.

To furniture and beyond: No one has all the expertise

Much of the connectivity media is run through furniture system raceways, so standardization should make providing for it eas-

**Applications for emerging wireless communications technology are still limited, and do not eliminate the need for standard cabling**

ier. To keep up with the needs of the knowledge worker, furniture manufacturers need to focus their research and development on the deployment of technology to the user, accommodating adequate amounts of cabling, industry standard methods of termination and ease of access to those points, and most importantly, user comfort at the point of contact with the hardware.

Coordinating the technology interface goes beyond the expertise of any single professional, and requires the expertise of several disciplines to implement the support well. A team including the designer, building owner, user, mechanical, electrical and structural engineers and communication specialist must collaborate to ensure that all aspects have been carefully thought out.


An encouraging trend we are beginning to follow is that the infrastructure is being designed to provide a backbone for every major system and future technologies as well. This could eliminate the need to support the idiosyncracies of multiple hardware and media manufacturers with special accommodations. It may also be the impetus that makes implementing truly "smart buildings" valuable to both the building owner and the tenant. ☺

*Peter Valentine is president of Comsul Ltd., a consulting firm of technological planners based in Sausalito, Calif., and Judy Snow is vice president of Gensler and Associates/Architects, in the Los Angeles office.*



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# Four Great Events One Great Location

# 1

September 20; 6:30-8:30 p.m.

## HOW TO BUILD BIG DEALS FROM SMALL TALK

Communications expert Gilda Carle, Ph.D., will teach quick and easy tools for turning social events into "business meetings". Learn how to be remembered, how to get referred and how to build a big deal. Networking reception precedes and follows the program.

*Produced by National Association of Female Executives (NAFE)*

# 2

September 30; 8:30 a.m.-5:00 p.m.

## ABC DESIGN

In conjunction with InterPlan Pratt's Center for Advanced Design Research and Education (CADRE) presents a full-day conference about children designing. Learn about the role art and design can and does play in teaching our children to be socially aware adults capable of problem solving. Keynote address by Edwin Schlossberg. Lunch, breaks, and evening reception hosted by IDCNY showrooms are included.

*Produced by Bruce Hannah, President, CADRE*

# 3

October 18; 6:30-8:30 p.m.

## DESIGNING YOUR BUSINESS FUTURE: CREATIVELY AND STRATEGICALLY

Art therapist Judith Gerberg will show how to use creative marketing to generate new business leads and opportunities. Sharpen communications skills and learn to be comfortable in your networking approach.

Reception precedes and follows the program.

*Produced by NAFE*

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November 3, 4 & 5; 10:00 a.m. -5:00 p.m.

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## Painting Buildings in Liquid Gold

*Water and Architecture*, by Charles W. Moore with photography by Jane Lidz, 1994, New York: Harry N. Abrams, 224 pp., \$60.00 paper

"I began studying water and architecture as the subject for my doctoral dissertation at Princeton in the 1950s," wrote Charles W. Moore, FAIA, noted architect, educator and writer in a preface to his masterful treatise on water and architectural structures. "Eisenhower was president, and the mood matter-of-fact. Water as architectural material was exuberantly out of step with the straight-laced times, being possessed of mysterious qualities that, for instance, relate the water in a specific place with all the rest of the water in the world."

Unfortunately, Moore did not live to see *Water and Architecture* in print, having passed away just months before. However, readers can share his knowledge and wonder that we can affect fixed, man-made objects with a substance so changeable. What Moore demonstrates is that the ways we do so mirror the "architecture of water," its physical properties, its impact on our senses and our symbolic relationships to it.

His point is hard to refute. The ravishing photography by architectural photographer Jane Lidz provides eloquent accompaniment to Moore's words, drawing on examples worldwide. Along with such familiar images as Fallingwater in Bear Run, Pa., and the Grand Canal in Venice come fresh views like Sea Life Park in Tokyo and the Water Gardens in Fort Worth, Texas. If every drop of water indeed joins us to all the world's water as this book suggests, perhaps it can unite our buildings—and ourselves as well.

**Andrea Palladio: The Architect in His Time**, by Bruce Boucher with photography by Paolo Marton, 1994, New York: Abbeville Press, 336 pp., \$95.00 cloth

It's so *Palladian*. Could Andrea Palladio (1508-1580), arguably the greatest architect of the Italian Renaissance, observe the commercialization of his name today, he would probably shudder at the typical result—utterly devoid of the methodical technique that he taught so definitively in his famous thesis on architectural composition, *Quattro Libri dell'Architettura* or the *Four Books of Architecture*, published in 1570. A similar mission has prompted Bruce Boucher, professor in the history of art at University College in the University of London, to write *Andrea Palladio: The Architect in His Time*. In its pages, Dr. Boucher charts Palladio's rise from apprentice stonemason to master architect.

Telling the personal story of the architect

of such perfectly detailed and proportioned works as the Villa Rotunda in Vicenza (1566), Church of San Giorgio Maggiore in Venice (1560) or Church of the Redentore in Venice (1577) has not been an easy task. Little is known of Palladio's personal life. If anything, his early years pointed him towards a career in stonemasonry.

Boucher has triumphed nevertheless in portraying what it meant to be a successful architect in 16th-century Italy. Could hard work, good fortune, generous mentors, talented rivals or a culture that prized architecture as a social accomplishment help launch



### TORINO

A 1934 design for a cacao label from Italian Art Deco.

a gifted stonemason as an architect? Absolutely—as the breathtaking photographs by Paolo Marton demonstrate, since the city of Vicenza owes its immortality to being the ultimate Palladian showcase.

**Italian Art Deco, Graphic Design Between the Wars**, by Steven Heller and Louise Fili, 1993, San Francisco: Chronicle Books, 132 pp., \$16.96 paper

Because Italy entered nationhood late with the Risorgimento in 1861 under King Victor Emmanuel II and Giuseppe Garibaldi, Italians were still transforming themselves into a nation in the early 20th century. (Even now, many Italians see themselves as Romans, Venetians or Milanese.) Not surprisingly, modern Italian graphic design did not emerge overnight either. Art Deco's paen to industry was one of Italy's early flowerings.

When European Art Deco entered Italy in the years between World Wars I and II, it was

abetted by numerous forces, including image-hungry Fascism, and allowed to develop its own character even on the eve of World War II. Whereas Nazi Germany promptly regimented its graphic artists, Fascist Italy left them relatively undisturbed—as long as the regime's symbols were shown proper respect. The respect was chilling, but much else was not.

A splendid *Italian Art Deco* anthology has been organized by Steven Heller, a senior art director of *The New York Times* and editor of the *Journal of Graphic Design*, and Louise Fili, principal of her own New York design firm, under such headings as *Politica*, *Alla Moda* and *Industria*. Architects and interior designers should find it absorbing. In the authors' words, Art Deco in Italy was "futuristic and raucous, classic and monumental, humorous and hyperbolic." While we may never recover so romantic a view of industrial age design, *Italian Art Deco* makes it all seem very plausible—and seductive.

**Frank Lloyd Wright Interiors and Furniture**, by Thomas A. Heinz, 1994, London: Academy Editions, Berlin: Ernst & Sohn, 264 pp., \$90 cloth; **Frank Lloyd Wright Glass Art**, by Thomas A. Heinz, 1994, London: Academy Editions, Berlin: Ernst & Sohn, 264 pp., \$90 cloth

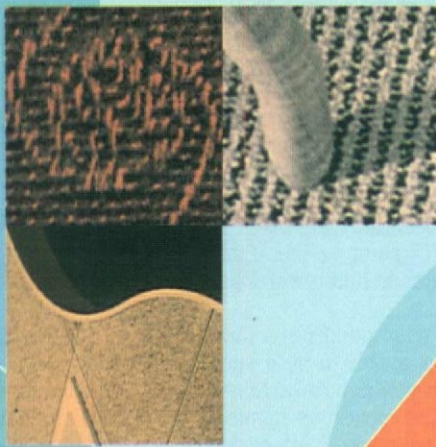
Among the last but not least of the recent bumper crop of books on America's greatest architect are two that offer very different views of the Genius of the Prairie. In *Frank Lloyd Wright Interiors and Furniture*, Thomas A. Heinz, a Chicago-based architect and writer, attempts to find and document the smallest and most fleeting of freestanding structures Wright ever created, his furniture. In *Frank Lloyd Wright Glass Art*, Heinz lets us gaze out the windows to record the master's fascination with shaping light by the use of colored art glass.

The fates of these artifacts could not be more unlike. Wright's furniture, subject to the whims of owners just as other furniture would be, sometimes remained happily *in situ*. Sadly, many more pieces were removed and sold, destroyed or simply lost—with no drawings, client files or surviving families to betray them. On the other hand, Wright's glass art generally appeared in windows, retaining utility—beautiful, functional and essentially immobile.

Heinz has given readers an unexpected opportunity to play aesthetic detective with him in *Interiors and Furniture*. Using interior photographs and drawings, he attempts to discover what furniture was truly by Wright, since many homes were not entirely furnished with his designs. It's an intriguing mystery. As for *Glass Art*, designers will probably marvel how Wright could see an entire universe in just two dimensions. Both books should keep interest in Wright's legacy a lot livelier than his fiercest critics ever dreamed possible. ☛

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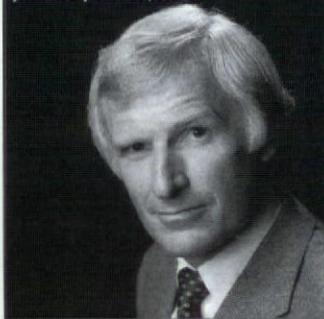
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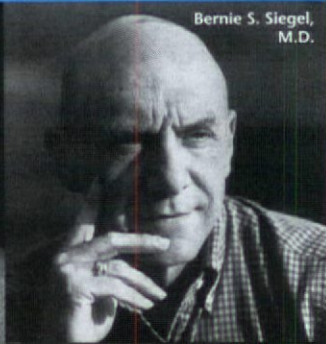
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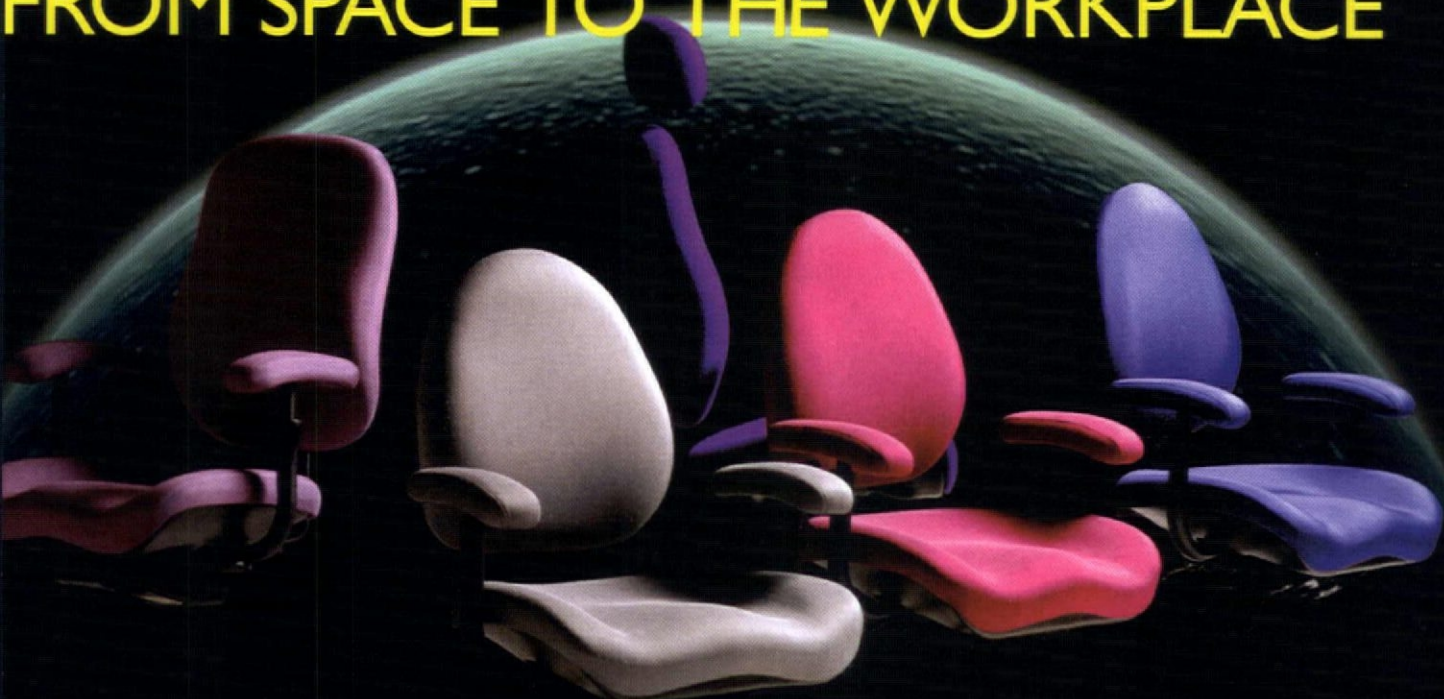
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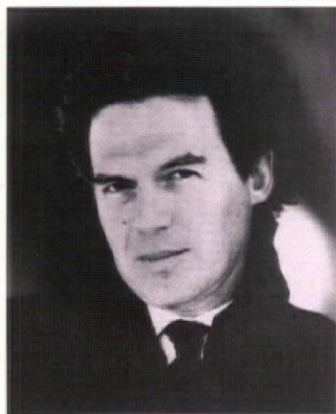
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# PERSONALITIES



Friedman

## Back to the future

### Stanley Jay Friedman

Native New York designer Stanley Jay Friedman expresses dismay over interior design's recent return to traditionalism. "I'm tired of this Renaissance," he laments. "We should design for the future—not the past." Still, he is profoundly interested in history, absorbing it through books, films and the study of period design. "A designer should have a background in order to understand the natural evolution of design," he insists.

Having studied interior design and architecture at Parsons School of Design, Friedman spent years drawing renderings before taking up residential and commercial interior design for various firms. "I was frustrated finding the right position with people who wanted to do what I wanted to do," he admits.

His desire to create total interior environments was realized when he opened his own studio in 1970, concentrating on restaurants, executive offices, hotel suites and residences. "I wanted to design wherever I could create a real sense of style," he notes. In 1971, he began an association with Brueton Industries that continues today. His most recent designs for the Queens-based furniture manufacturer include some exotic contract accessories. "I loved it," he muses. "Since accessories don't have to function like furniture, designing them returns you to purely artistic forms."

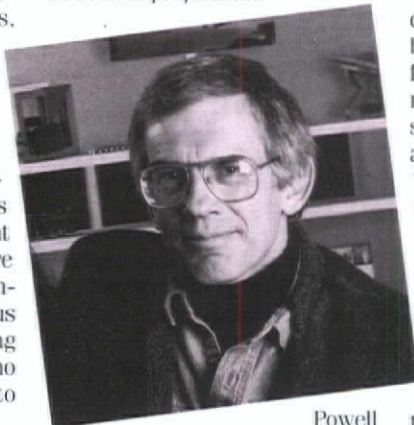
Since Friedman is also an avid New York sports fan, could there possibly be an updated Stanley Cup design in his future?

## Stirling Save

### Craig Hodgetts

Craig Hodgetts, AIA, partner at award-winning Santa Monica, Calif., firm Hodgetts & Fung, almost quit the profession before he even graduated school. "I was so bored at Berkeley that I left for a while to try automobile design," he says. But Hodgetts was rejuvenated when he saw photos of Sir James Stirling's 1963 University of Leicester engineering department project. "It was so brash and honest that I got excited again," he says.

Hodgetts returned to Berkeley only to learn days later that architecture chair Charles Moore was leaving for Yale—the same school where Stirling taught. "I dropped everything, drove cross country to New Haven and banged on Moore's door until he let me transfer," he recalls. The result of Hodgett's enthusiasm and friendship with Stirling can be seen in projects like



Hodgetts

Powell Temporary Library at UCLA, Tokyo Disneyland and the master plan for Arts Park L.A.

Of his short-lived days as an industrial/auto designer, he comments: "It wasn't about thrills and speed. Every aspect in a car must be specific to that interior." He wasn't in the industry long enough to heavily influence a particular model, but lays a small claim to the 1959 Chevy Impala. "When I see one rusting away somewhere I think, 'there but for the grace of God....'"

For now, Hodgetts has his own rust heap to think about, an old Fiat Ghia that he is restoring. "My partner (Hsin-Ming Fung) says the only reason for such a hobby is love," he says. While second loves can be powerful, the world of

architecture can be happy Hodgetts stuck with his first.

## It starts with just one

### Courtney Sloane

Alternative Design is not only the name of her design studio, it's the name of her game. Walking into Courtney Sloane's studio in Jersey City, N.J., where she was born and raised, is like stepping inside her persona: sparseness without frugality, luxury without pretension and fashion without trendiness. This 31-year-old interior designer has already made her impact in the three years since founding her firm, working with such clients as Queen Latifah and *Vibe* magazine. "My job is often to design one piece of furniture," she confides, "but then clients say, 'What do you think I should do with this?'"

This has propelled Sloane into designing everything from waste baskets to complete spaces. The fusion of glass and metal, her materials of choice, gives her spaces a contemporary flair. "I do a ton with aluminum," she says. "My new desktop accessories feature aluminum in different hues."

Sloane's future plans loom much larger than a desktop. She dreams of her own furniture fabrication company. "I work with four or five manufacturers who do a great job," she says, "but I've always loved making furniture and objects myself."

A major public accommodation project, along the lines of a hotel or restaurant, is another outsized challenge Sloane looks forward to engaging. Challenge is clearly what this young designer thrives on. How does Alternative and Unlimited Design sound, Courtney?

## The designer next door

### Jane Eschbach

When you grow up in a town called East Greenville, Pa., designing may be as natural to childhood as playing. So says Jane Eschbach, who called this Knoll factory town home, went to school with Harry Bertoia's daughter, sat in her own,



Sloane

child-size Bertoia chair at age four, and saw a brother go to work for Knoll. "I began making my own clothes as soon as I could master a sewing machine," she admits. "By the time I was 12, I designed my own coats and pants." Her latest move to become New York-based director of Geiger/Brickel Textiles is simply an extension of what she's been doing all her life.

After studying textiles and apparel at New York's Fashion Institute of Technology, Eschbach began a 12-year career in women's sportswear that included such houses as Koret of California and Prestige Sportswear. But she never forgot textiles. After apparel she went to Knoll, then Maharam.

What design trend interests her at Geiger/Brickel? "People are trying to achieve wholeness in their lives," she finds. "What we wear and how we furnish are converging. There is a growing influence of apparel in interior design, and a more assured use of residential motifs in contract work."

When she pauses, Eschbach enjoys tennis, cinema and horses. But keeping work out of spare time isn't easy. "Designing in an ivory tower doesn't appeal to me," she says. "I see design concepts everywhere. I can't look casually at anything." Blame it on the inner child designer, Jane.



Eschbach