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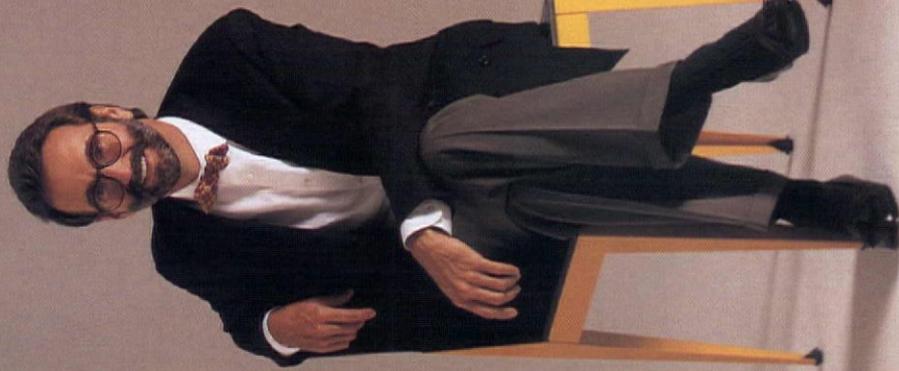
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B E R N H A R D T

That Strange Object of Desire

Picture yourself and your colleagues hunched over CAD units, feverishly completing the design of a new facility in the dead of night before a mob of violent youth finally breaks into the studio to tear you from your keyboards and drag you away. How poignant that the Italian architect Antonio Sant'Elia and many of his Futurist conspirators, such as Fillippo Tommaso Marinetti, Carlo Carrà, Umberto Boccioni, Giacomo Balla and Gino Severini, died so young in World War I, long before their prophecies for architecture, interior design and urban development would come true. But how timely Marinetti's *Futurist Manifesto* of 1909 sounds now: "The splendor of the world has been enriched by a new form of beauty—the beauty of speed." He could have been speaking directly to us today.

Even as designers persist in defining their responsibility to clients in terms of creating suitable buildings or interiors, technological society is ruthlessly tearing up and rethinking short-term tactics and long-term strategies underpinning much of the construction—and often throwing out obsolete real estate along with outdated thinking. Space can now churn in months rather than years. In effect, architecture and interior design remain focused on the *object* of design, capturing a particular moment of time and place, in a world intoxicated with the *process*, which gains increasing speed.

Like Sant'Elia's embattled artists, today's architects and interior designers may think they're alone in their struggles. Not so. Physicians are clearly being forced to rethink medical practice as society shifts emphasis from disease intervention, specialization and free-market pricing to health maintenance, family medicine and managed care. Accountants are making considerable progress in building upon simple and cutthroat bookkeeping with ongoing and more profitable financial consulting. Savings-and-loan bankers are hoping to convince deposi-

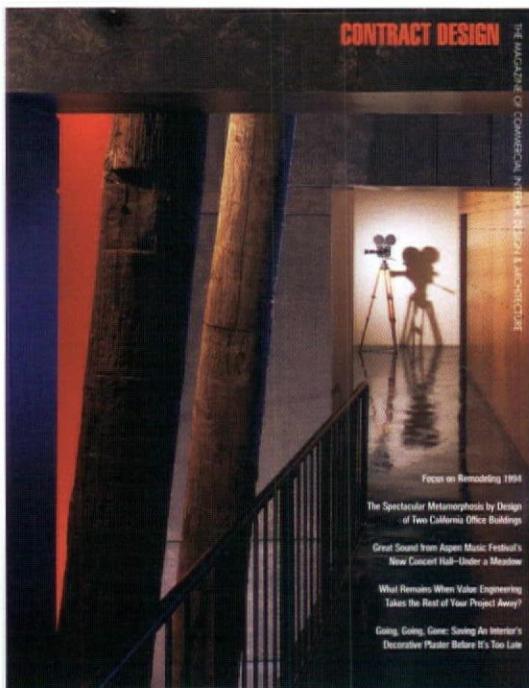
tors to trade in low-interest passbook savings for more volatile, fee-based investment products and life insurance. Where once industrial enterprises fought to survive, it's now the turn of service organizations.

Let's examine the "product" of architecture and interior design in the context of the client. What is the product's purpose if not to serve the client's needs? If the client's needs change, can the product's design be truly finished? Does it make sense for us to break off relations with the client after we design one stage of the product's life? What happens to the client if the product needs more design services? Who will direct the product's never-ending development?

A decidedly untraditional view of the architect and interior designer could eventually prevail in which we care as much about the client as his facilities. Portraying the client in real time and real space, we would continuously monitor his activities, personnel and resources, and test their fit against past, present and future buildings and interior spaces. We would then establish, maintain and implement short-term tactics and long-term strategies for keeping the facilities current with client needs, exercising a broad knowledge of design, engineering, real estate, finance and management to get the job done.

Might today's architect or interior designer go so far as to assume the role of tomorrow's manager of client buildings and interior spaces? This may be a question for the entire design community to debate. Many practitioners will probably prefer today's more narrowly defined role.

However, acknowledging the impact of time on client and facility will not be seen as an admission of failure. The new, full-service designer will understand the client far better than the current, limited-service designer could. And the stronger client-designer relationship that ensues will produce far better design than the project whose history is a trail of broken objects. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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PUBLISHER'S NOTE

Help shape the future of our industry

In any given month, as many as 35,000 of your colleagues read *Contract Design* magazine. Designers at architectural firms looking for a competitive edge or new ways to increase a client's profitability. Key players at interior design firms searching to forge new alliances or seeking out an innovative solution for a significant client. Manufacturers staying abreast of the latest trends, to see if a product was featured or to check on their competition. And dealers looking for new business opportunities and ways to better serve their clients.

It strikes me that you all have something in common: The need to either send or receive a message about a new opportunity, idea or product solution. The magazine is, in essence, a market for those solutions. And as buyers or sellers of those solutions, you can shape the market.

But a market needs information and products to flow in both directions to sustain itself and grow. When a manufacturer introduces a new product or service that's intended to provide a solution, its success is measured by sales units or profit margins. While this is perfectly acceptable, it isn't enough. Wouldn't a manufacturer also benefit from the opinion of designers and dealers about that new introduction? What about a product you specified five years ago? Is it still functioning as intended? If not, what's the problem, where did it fail? Manufacturers are constantly telling us that they are keenly interested in what their customers have to say. With constant feedback from customers, manufacturers can deliver products and services that truly provide client-driven solutions.

Exchange of meaningful information will help foster our industry's growth. *Contract Design* can help, and here's how: Beginning with our October issue, we will offer an index to the companies and their product or service featured in each issue. This index will enable you to quickly identify the companies providing new solutions, and in the future, these listings will make it easier for you to access this information. Let us know what you think of this new feature. More importantly, let manufacturers know what you need them to do and how they can help you turn a client problem into a design or product solution.

As the new Publishing Director for *Contract Design* magazine and The Commercial Design Network, my goal is to provide you with continued access and professional insight to the information, products, services and people that affect the commercial interior design industry. What you do with that information will shape the future of our industry. Let us know what your concerns are and how we can help. ☺



Phillip Russo

Publishing Director/Group Publisher

Monsanto Salutes 1993 DOC

Award Winner John Kinnear,

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Winning designers shown above: (left to right) Kellie Cain, Nancy Gebhard, Janko Rasic, Mary Kennedy, Michael Cooke and John Kinnear (seated).

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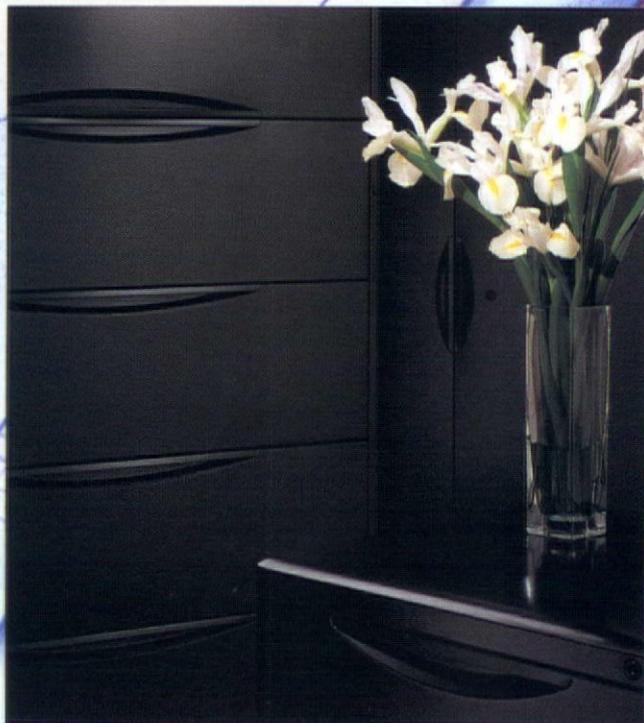
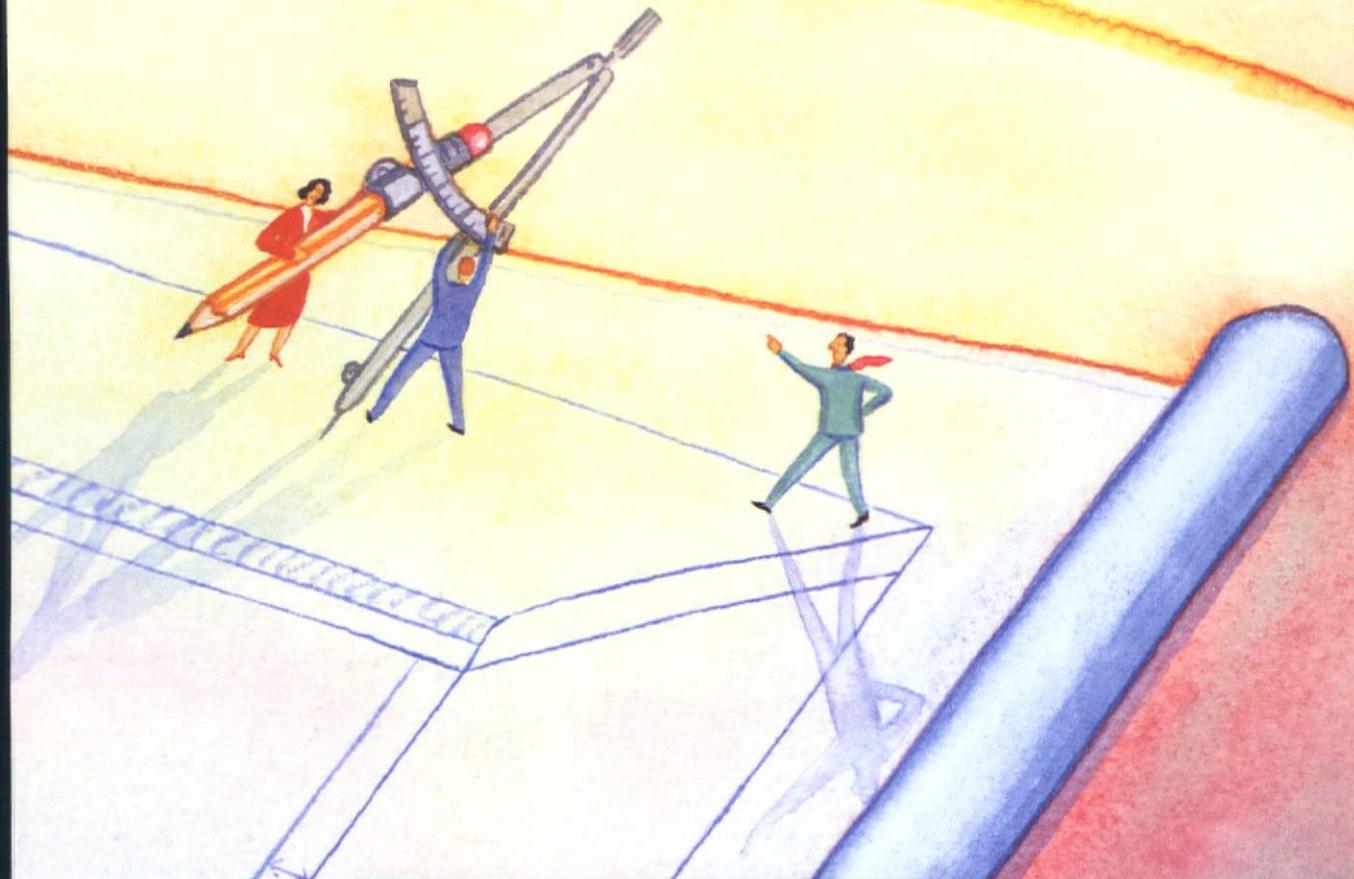
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M E R I D I A N

Raise Your Glass

Los Angeles - The winners of the 1994 Benedictus Awards for Innovation with Laminated Glass have been announced. The award, named "Benedictus" after the scientist who discovered the process for laminating glass, is an annual international awards program to recognize significant and enterprising architectural uses of laminated glass. The program represents a collaborative effort by the American Institute of Architects and Association of Collegiate Schools of Architecture Research Council and DuPont, and is supported worldwide by the International Union of Architects.

This year's professional award-winner is Architectes Urbanistes, Paris, for the Banque Populaire de l'Ouest, Rennes, France, a project encompassing offices and a social center. An innovative 393-ft. suspended structural glass facade—devoid of any internal frame—ensures maximum transparency and a complete view from the inside to the outside. The jury commented, "The architects have played with the illusion that glass offers by the different views and conditions of light during nighttime and daytime, so that the building appears to be either solid or transparent. The glass facade uses all the vocabulary one would normally expect, but takes it a step further."

Among the other distinguished professional finalists are Architects Behnisch & Partner, Stuttgart, Germany, for the Plenary Complex of the Deutscher Bundestag, Bonn, Germany; Dominique Perrault Architecte, Paris, for the Hotel Industriel Jean Baptiste Berlier, Paris; Agence Jérôme Brunet and Eric Saunier, Paris, for Laboratoire de Recherches des Musées de France, The Louvre, Paris; Shoen Yoh & Architects, Fukouka-shi, Japan, for Glass Station, Kumamoto, Japan; and Francois Deslaugiers Architecte, Paris, for Le Funiculaire De Montmartre, Paris.

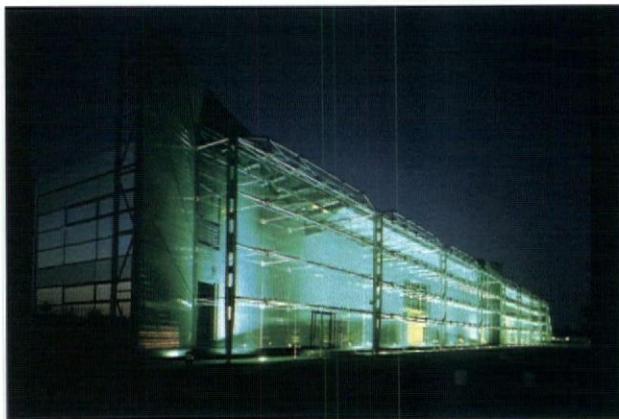
Burying the Hatchet

Washington, D.C. - In the same spirit of peace-keeping that has grabbed the international headlines in recent months, the American Institute of Architects (AIA), the American Consulting Engineers Council (ACEC) and the National Society of Professional Engineers (NSPE) have reached an agreement to work together to reduce potential conflicts between architects and engineers. Leaders of the three professional organizations recently endorsed a "Statement of Interprofessional Cooperation."

The agreement stresses that interprofessional jurisdiction disputes are counterpro-

ductive to architects, engineers and the public. It does not, however, aim to impose a national solution, but encourages each state or locality to resolve these disputes when they arise. Members of each of the three professional organizations involved will be available to help mediate conflicts in different states upon request.

AIA president-elect Chester A. Widom, FAIA hailed the agreement as a breakthrough for moving the design profession's focus away from interprofessional practice disputes and toward more important issues such as changes in alternative project delivery and strengthening partnerships with the rest of the construction industry. "While there will always be conflicts between the various disciplines," he said, "our major goal should always be to serve the public and our clients."



Architectes Urbanistes was the winner of this year's DuPont Benedictus Award for innovation in architectural laminated glass for its design for the offices of Banque Populaire de l'Ouest in Rennes, France (above).

They're History

Washington, D.C. - The National Trust for Historic Preservation has announced its 1994 list of America's 11 Most Endangered Historic Places. The list is compiled annually to alert the public and private sectors about historic places and buildings across the country that are threatened by neglect, deterioration, insufficient funding, development pressure, insensitive public policy or even vandalism.

Included on the list this year are the cornices and buildings of Harlem, New York; Fair Park's Texas Centennial Buildings, Dallas; Cape Cod, Mass.; the oldest surviving McDonald's in Downey, Calif.; the intact 19th century mining town of Virginia City, Mont.; the historic Northern Virginia Piedmont area; Natchez, Miss.; Frank Lloyd Wright's Taliesin, Spring Green, Wis.; The Old Mint, a survivor of the 1906 earthquake and fire in San Francisco; U.S.S. Constellation, Baltimore; and Manuquito Archeological Complex, Gallup vicinity, N.M.

By advertising this list, the National Trust for Historic Preservation hopes to encourage private owners, city governments, state officials and companies to realize the value of the irreplaceable heritage that these places represent and act as advocates and supporters of historic preservation. For more information on how to help, call the National Trust at 202-673-4000.

Bulls Take Over Office

Washington, D.C. - Total operating expenses in U.S. office buildings increased 0.1%, from \$8.01 per sq. ft. in 1992 to \$8.02 per sq. ft. in 1993, according to the Building Owners and Managers Association (BOMA) International's newly released "1994 Experience Exchange Report: Operating a Cost Effective Office Building. Your Guide to Income and Expense Data." At the same time, net operating income (total income less total expenses) rose by \$0.19 per sq. ft. in 1993, a 2.5% increase from 1992. These figures are based on a two-year control sample of properties.

"These numbers are a strong indicator that commercial property owners and managers continue to streamline their operations and cut operating expenses where feasible," states BOMA International's president, Thomas B. McChesney. "Efforts such as this should continue to enhance the overall strength of the industry in the coming year."

Fixed expenses, notably property taxes and insurance, constituted the largest portion of expenses in 1993 (33%). Utility expenses, which were almost all energy related, accounted for 22% of all expenses, followed by repairs/maintenance (15%), cleaning (13%), administrative (11%), and roads/grounds/security (6%).

Design Goes to Washington

Washington, D.C. - Recently, Representative George E. Brown Jr. (D-CA) introduced a bill which would establish a U.S. Design Council who's goals would be "to promote understanding of the importance of design in the development of products and systems..." as an advisory committee within the Department of Commerce.

Rep. Brown, who chairs the House Committee on Science, Space and Technology, held a hearing of the Subcommittee on Technology, Environment and Aviation. There he stated that design can reduce cost, improve quality, save customers' money and reduce waste. "By defining design as a practice...involving an entire organization rather than a separate component, this concept becomes accepted as a

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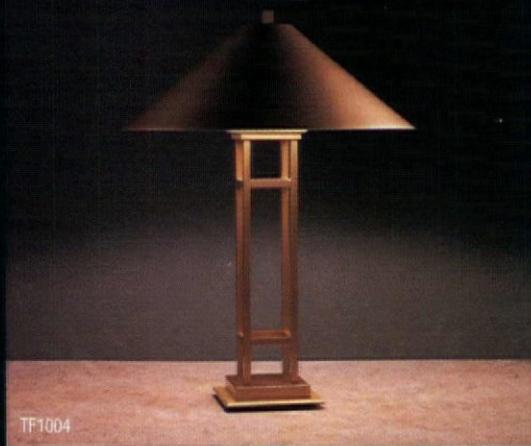
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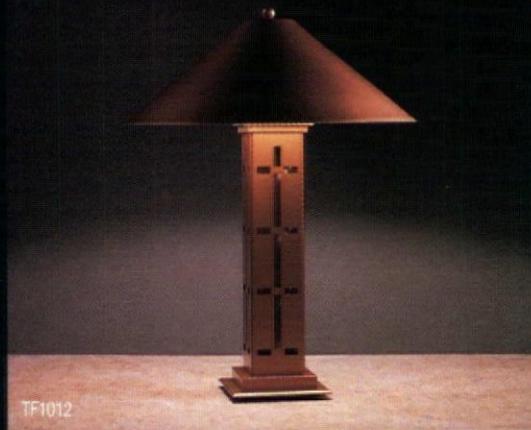
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TRENDS

link in a chain of factors required for success." Later he added, "The Society that loses sight of the need to cultivate its aesthetic sense is probably in decline."

IDSA executive director Bob Schwartz testified on behalf of the Society in favor of the bill. He says that, "Without design, science, engineering and technology remain an incomplete competitive formula. A U.S. Design Council is not about design. It is about making U.S. business competitive in the world economy.."

Schwartz goes on to say, "Although it's unlikely that there will be action on the bill in this Congress, its introduction now gives us an opportunity to demonstrate support for it." IDSA is currently evaluating ways in which it can support the bill and work to ensure its reintroduction in 1995.

Commissions and Awards

RTKL Associates Inc., Los Angeles, has completed the master plan for the 271,000-sq. ft. Irvine Entertainment Center, the initial phase of The Irvine Co.'s plan for an urban district at the center of the Irvine Spectrum in Irvine, Calif.

The Phoenix Hilton Suites hotel, Phoenix, Ariz., has commissioned **Hayes Architecture/Interiors Inc.** for the renovation of its 226 suites, lobby and lounge.

Langdon Wilson Architecture, Phoenix, Ariz., will design the interiors of the Halle Heart Center, a state-of-the-art cardiovascular education center for the American Heart Association, in Tempe, Ariz.

Tishman Interiors Corp., New York, has been selected by NYNEX to build two new consolidated business and marketing centers in Manhattan and Brooklyn.

Spencer and Jonnatti Architects Inc., Largo, Fla., has been retained to design a 75,000 sq. ft. pharmaceutical manufacturing facility for R.P. Scherer in Pinellas Park, Fla. and a 12,000 sq. ft. medical facility for Bay Area's Women's Care in Clearwater, Fla.

A design for a section of the Seattle Commons from students

Rachel Stevenson and Peter Culley at the University of Washington's College of Architecture and Urban Planning in Seattle, is the winner of the **Callison Partnership's** International Student Design Competition. Entries from more than 20 architectural schools in 11 nations submitted plans for a mixed-use development linking downtown Seattle to 470 acres of a revitalized residential and business area surround a grand park.

San Francisco-based **Kane Design Studio** has received a gold award in the 1994 Industrial Design Excellence Award competition for an exhibit created for Weiland Furniture Co. of Grabill, Ind.

The Sherman Design Group, Long Beach, Calif., will provide facilities planning and interior design services for a 13,000 sq. ft. Ambulatory Care Clinic for St. Mary Medical Center, Long Beach.

KPF Interior Architects, New York, has been selected to design the interior of the Hotel Colon Gauyaquil, now under construction in Guayaquil, Ecuador.

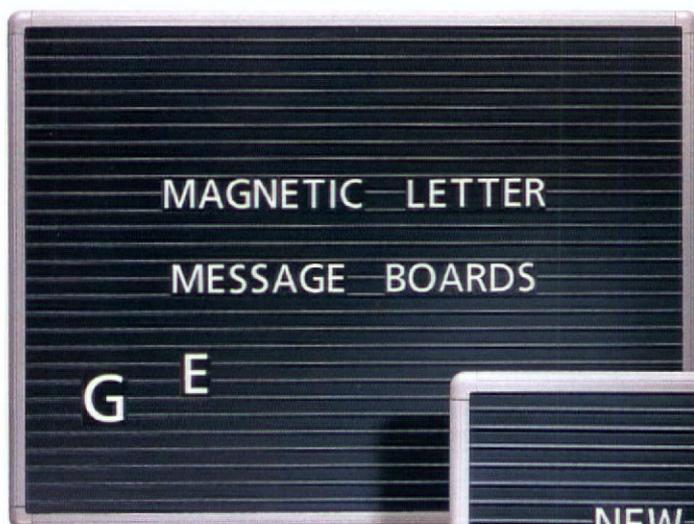
Stone Marraccini Patterson, St. Louis, has been awarded a contract by the Department of Veterans Affairs to create master plans for Veterans Affairs Medical Centers in St. Louis, Columbia, Mo., Poplar Bluff, Mo., Tomah, Wis. and Minneapolis.

The Howard Snoweiss Design Group, Coral Gables, Fla., has been commissioned by Royal Caribbean Cruise Lines, Miami, to provide space planning and interior design services for prime public spaces of several of its vessels under construction, including Legend of the Seas, Splendor of the Seas and a third, as yet unnamed ship.

The Hillier Group, Princeton, N.J., will design and construct a 250,000 sq. ft. administration building for Hoffmann-La Roche Inc. on the company's 137-acre site in Nutley, N.J.

Quantum Design Group Inc., Birmingham, Mich., has been awarded a major contract to program, plan and design the new Detroit headquarters of BBDO Advertising.

Magnetic letter boards that attract a lot of attention.



Here's something
to write home about:
Quartet's all new
Magnetic Letter Boards.

Besides the tasteful styling, the eye-catching, bright white letters won't pop off or turn cockeyed like you'll see on conventional directory boards.

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TRENDS

HNTB Corp., Kansas City, Mo., has been selected by the City of Ontario, Calif., to serve as design architect for a new, 200,000-sq. ft. convention center. The Indianapolis office of HNTB has been selected to design the new National Advocacy Center at the University of South Carolina in Columbia, S.C. **Robert A.M. Stern**, New York, will serve as design architect on the project and **Watson Tate** of Columbia, S.C. will serve as associate architect.

Elerbe Becket, Kansas City, Mo., has been selected by Maricopa County, Ariz., to design a new retractable-dome baseball park in Phoenix.

St. Louis-based **Hellmuth, Obata & Kassabaum's** design for the United States Courthouse project planned for downtown St. Louis, was awarded a citation of excellence by the American Institute of Architects' committee on architecture for justice.

BSW International, Tulsa, Okla., was selected to receive the American Institute of Architects Intern Development Program Outstanding Firm Award for 1994. The award honors firms that have implemented comprehensive education programs for intern architects.

The J. Paul Getty Trust has selected the firm of **Machado and Silvetti Associates Inc.**, Boston, as

master planners for the renovation of the building and grounds of the Getty Villa, Santa Monica, Calif., which has housed the J. Paul Getty Museum since 1974.

Staffelbach Design, Dallas, will provide interior design services for 92,000 sq. ft. of new office space for Price Waterhouse in Dallas.

Tomaino, Tomaino Iamello & Associates of Deal, N.J., has been chosen to design a new municipal complex in Red Bank, N.J.

The University of North Carolina School of Dentistry at Chapel Hill has selected **Odell Associates**, Charlotte, N.C., to design its new six-story, 95,000 sq. ft. clinical care addition.

Seacon Square, the largest retail development in Southeast Asia, has opened in Bangkok, Thailand. The two million-sq. ft. center represents a cooperative design effort for Seacon Development Group between the Los Angeles office of **RTKL Associates Inc.**, **SLA/Studio Land Inc.** of Irvine, Calif., and Bangkok-based **Design Directions** and **For Site Design**.

Slomanson Smith & Barresi Architects, New York, will remove, restore and replace two scenic murals located in the entry alcoves of New York City's Main Post Office.

People in the News

Karen Randal Ducsik has joined The Hillier Group, Philadelphia, as director of business development.

Mannington Carpets Inc., Calhoun, Ga., has appointed **Franco A. Bugatto** to the position of vice president finance and administration.

Susan Mitchell, formerly of M2=Mitchell x Mitchell Inc., Chattanooga, Tenn., has joined the Atlanta office of **Gensler and Associates/Architects** where she will provide leadership in marketing, management and technical services.

Carol Padham of Simon Martin-Vegue Winklestein Moris served as a project designer for the Stein Eriksen Lodge, which appeared in our July 1994 issue.

The Knoll Group, New York, has announced the appointment of **William G. Abel** to the position of senior vice president of sales and distribution. In his new position, Abel will oversee Knoll's North American sales force and dealership network.

RTKL Associates Inc. senior vice president **Gary Bowden** has been named a fellow of the American Institute of Architects.



TRENDS

Langdon Wilson Architecture, Phoenix, has promoted **Denis McKittrick** to director of interiors.

Atlanta-based Prince St. Technologies' founder **Bob Weiner** has announced his retirement from his position as chief executive officer. **Randy Hatch** will continue to serve as Prince St. executive vice president and manage all key components of the company. Prince St. was acquired by Interface Flooring Systems Inc., LaGrange, Ga., in March, and the two companies will work closely to develop joint marketing and team-selling programs.

Fairfield, N.J.-based Dauphin North America has announced the appointment of **Edward C. Pisarski** as vice president sales, central region.

AlliedSignal Fibers, Petersburg, Va., has promoted **Steven K. Bordeaux** to vice president, carpet fibers. **Paul J. Norris** has been named president of the company's fibers business in Morris Township, N.J., replacing **David C. Hill**, who has been named president of the performance materials business.

M. Arthur Gensler Jr., FAIA, FIBD, president and founder of San Francisco-based Gensler and Associates/Architects, was recently inducted into the Institute of Business Designers College of Fellows. **Edward C. Friedrichs**, FAIA, IBID,

board member and managing principal of Gensler's Los Angeles office, was named a Fellow of the American Institute of Architects.

Hansen Lind Meyer, Chicago, has announced the appointments of **Vernon B. Brannon**, CPA as chief financial officer and **Thomas G. Pinkerton**, AIA as national director of justice architecture.

The New York office of Swanke Hayden Connell Architects has announced a series of promotions. **Altan O. Gursel**, **Carl Meinhardt**, FAIA and **Joseph G. Pirrotta**, AIA have been promoted to principals; **Joseph Aliotta**, AIA, **Norris Barr**, **John Jappen**, AIA and **Cynthia Phifer Kracauer**, AIA have been promoted to senior associates; **Alex Badalementi**, AIA, **Terrance P. Dunn**, RA, **Anadi K. Dutta**, **Juan M. Mejia**, RA, **Myron Rosmarin**, **Kevin J. Simpson**, AIA and **John Vande Plasse** have been promoted to associates; **Susan Haberman** has been promoted to marketing manager. In the London office, **David Hughes**, RIBA has been appointed managing director and **Randall Heinrich**, RIBA and **Nick Pell** have been named associates. In Miami, **Bill Holt, Jr.**, AIA has been promoted to associate principal.

The Business and Institutional Furniture Manufacturer's Association (BIFMA), Grand Rapids, Mich., has appointed several individuals to fill seats on its board of directors. **M. Weldon Rogers, III**, president of EckAdams Co.,

has assumed the presidency of BIFMA from retiring **Ed Clark**, chairman of American Seating Co. **J. Kermit Campbell**, president and CEO of Herman Miller, will complete the last three-year board term of **Richard Ruch**, also of Herman Miller. **Thomas F. Canfield**, president of Rosemount Office Systems and **Daniel F. O'Sullivan**, president of O'Sullivan Industries, will fill two newly created board seats.

Joe O'Hollearn has been promoted to vice president and director of interior space design for McCulley Design Group Inc., San Diego.

Debra Mahoney LaPorte has joined TRO/The Ritchie Organization, Newton, Mass., as director of marketing.

Jack Lenor Larsen has named **Molly Brennan** to the new position of vice president showrooms.

Business Briefs

Momentum Textiles has opened a new showroom and office at 17801 Fitch St., Irvine, Calif.

A group of manufacturers led by **J. Robert Scott**, Los Angeles, is forming an organization called **Foundation for Design Integrity**, which will seek to raise industry awareness about

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

Take good design. And value. Many view them as incompatible.

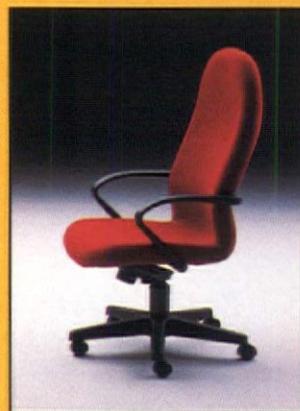
At irreconcilable odds.

That is the antithesis of our way of thinking at United Chair.

Consider Altura. Luxuriously handsome, with sleek, distinctly European lines. Yet amazingly affordable, passive ergonomic seating.

Is there value in good design? We know there is. Because it's here.

Coexisting beautifully.



ALTURA, HANDSOME AND AFFORDABLE.

united chair.
The Value Of Good Design

TRENDS

persons or organizations who use the original designs of others without permission.

Haworth Inc., Holland, Mich., has become a charter member of a new U.S. Environmental Protection Agency solid waste reduction program known as **WasteWise**. The partnership program will work to promote environmental improvement and economic opportunity through solid waste reduction by assisting companies in reducing solid wastes, thus protecting the environment, cutting costs and improving competitiveness.

GRID International (Graphics Retail Interior Design) is the new name for the New York office of The International Design Group.

James Harrell, AIA, NCARB has opened **Harrell Group Inc.**, an architectural planning and interior design firm specializing in health care, in Cincinnati. Harrell is joined by two other principals, Christine Madden, interior designer and Jerome Flynn, AIA.

The Dayton, Ohio-based Qsource companies specializing in process engineering and environmental services have joined with HOK/K, a joint venture company of Hellmuth, Obata & Kassabaum Inc. and Kajima International, to form a new engineering architecture firm spe-

cializing in the design and construction of industrial facilities. The new entity will remain based in Dayton under the name **HOK/K-Qsource**, and will provide a full range of building design, process engineering and environmental services for industrial facilities.

Globe Business Furniture, Hendersonville, Tenn., a subsidiary of Haworth Inc., has acquired GSP Manufacturing Inc., a wood office seating manufacturer in Tijuana, Mexico.

Los Angeles-based Nadel Partnership has established a Chicago office at 819 Wabash Ave. The new office is in association with architect Marvin Fitch, former partner and founder of Lowenberg-Fitch and Fitch/Larocca Associates. The Nadel Partnership/Marvin Fitch will focus on institutional, multi-family residential, commercial and renovation projects.

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; (305) 446-4387.

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

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

October 5-7: Contract ADAC 94, The Atlanta Decorative Arts Center; Atlanta (404) 231-1720.

October 5-7: HEALTHfocus; Merchandise Mart, Chicago; (312)-622-1071 to register or 1-800-528-8700 for accommodations.

October 20-25: Orgatec '94; KölnMesse, Cologne, Germany; Contact German Chamber of Commerce (212) 974-8835.

October 20-28: International Home Furnishings Market, High Point, N.C.; (910) 889-0203.

November 6-9: IFMA '94; Cervantes Convention Center, St. Louis; Call IFMA at (713) 623-4362.

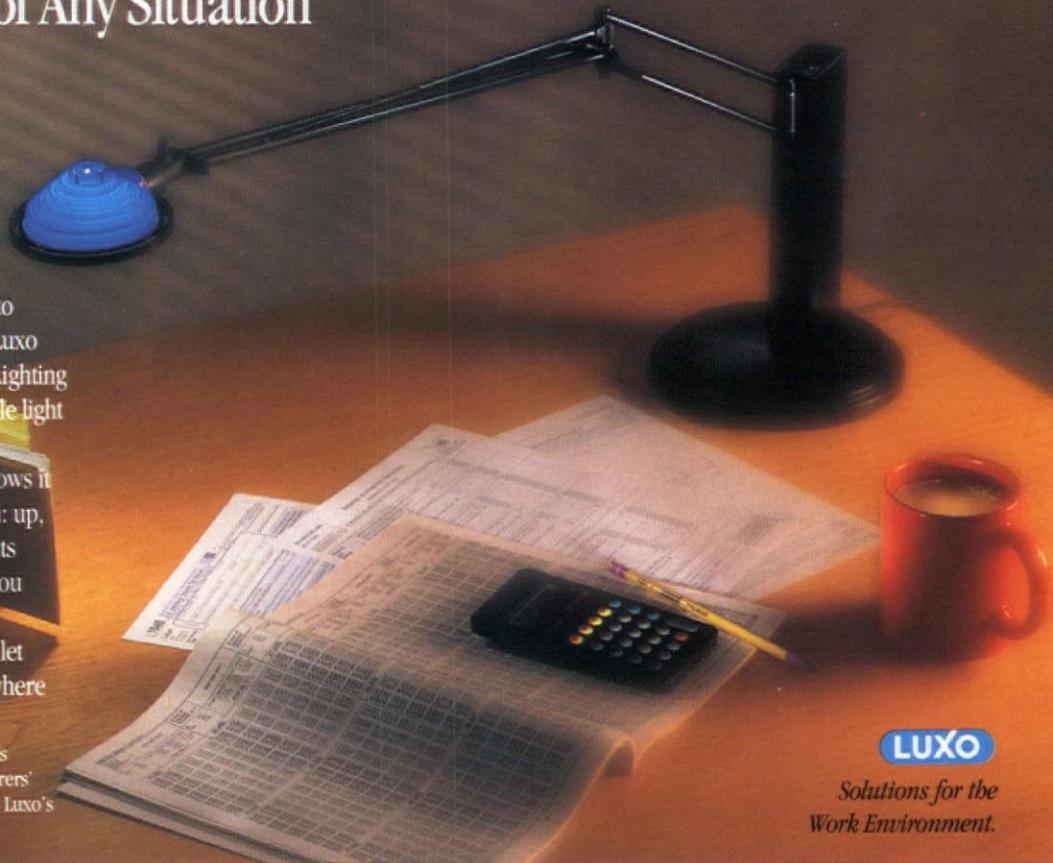
December 2-5: The International Furniture Fair; Tokyo International Fairgrounds, Tokyo; 03-5261-9401; Fax: 03-5261-9404.

December 3-6: NADI 105—The Visual Marketing & Store Design Show, Passenger Ship Terminal, New York; (800) 272-SHOW.

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*Solutions for the
Work Environment.*

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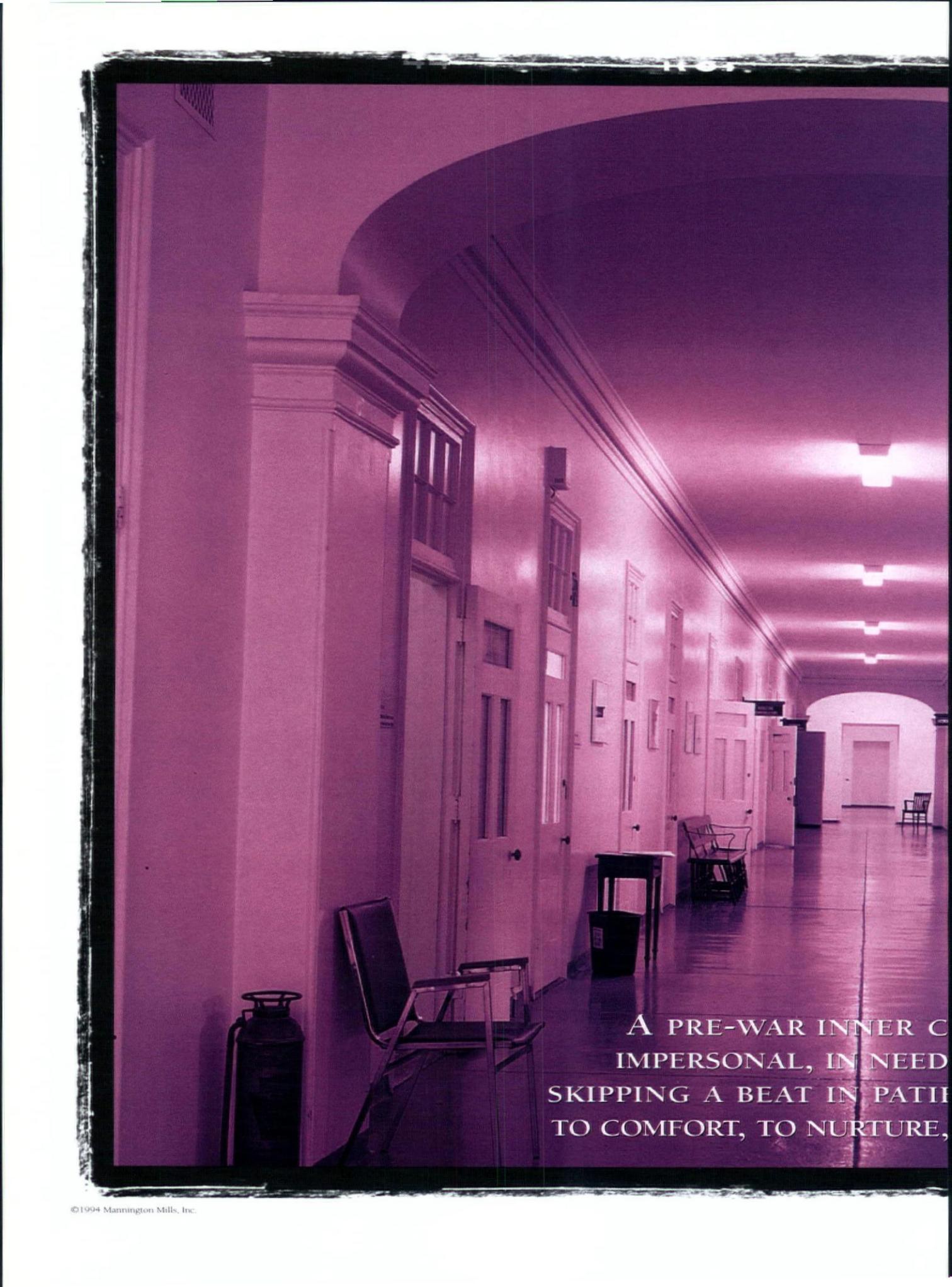
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HOSPITAL. INSTITUTIONAL,
MODERNIZATION. WITHOUT
MORE, DESIGN EACH WING
FOR BOTH BODY AND SPIRIT.

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At Mannington Commercial, we want the environment you're creating to be as grand. Intimate. Elegant. Austere. Spare. Or as spectacular as you do.

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And no single source provides you with as wide a range of service options, from the planning stages, through installation, and beyond.

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MARKETPLACE



Interchange, designed by John Rizzi for Allsteel, is a simple desk and panel system featuring adjustable tables, mobile storage and cabinetry that holds computers and hides clutter. Interchange is an elegantly simple set of elements that work alone and together in the home and the office to answer the work place challenges of the 90s.

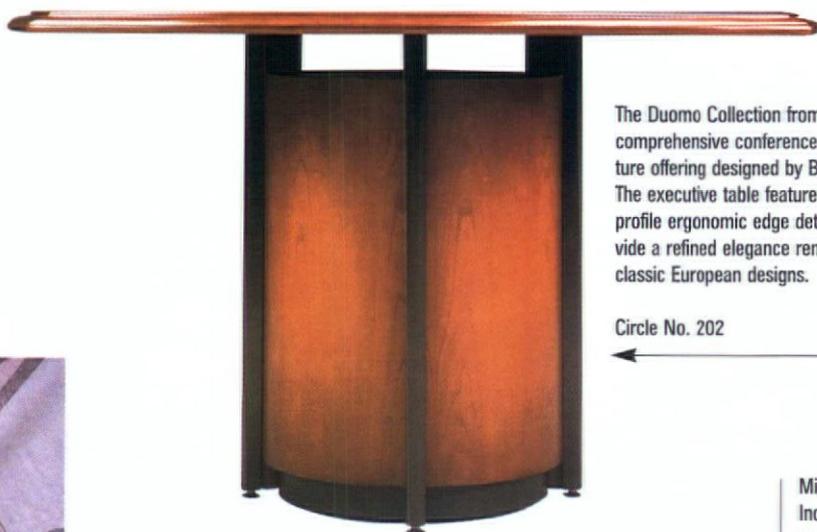
Circle No. 200



Durkan Patterned Carpet Inc. is pleased to introduce the "Stars" collection. The magical motifs of this collection may be

printed on any of Durkan's 17 base grades and are an excellent example of the soil-hiding benefits of beautifully designed printed carpeting.

Circle No. 201



The Duomo Collection from Nucraft is a comprehensive conference room furniture offering designed by Bill Schacht. The executive table features three soft profile ergonomic edge details that provide a refined elegance reminiscent of classic European designs.

Circle No. 202



The high-fashion textures, faux finishes and classic looks of Satinesque Designer Wallcoverings gain new breadth and depth with the introduction of A New Perspective, the first of an exciting series of 54-inch collections by Columbus Coated Fabrics. The 148 sidewall patterns and 8 borders encompass a wide range of tone-on-tone textures and motifs.

Circle No. 203

CLASS ACTS

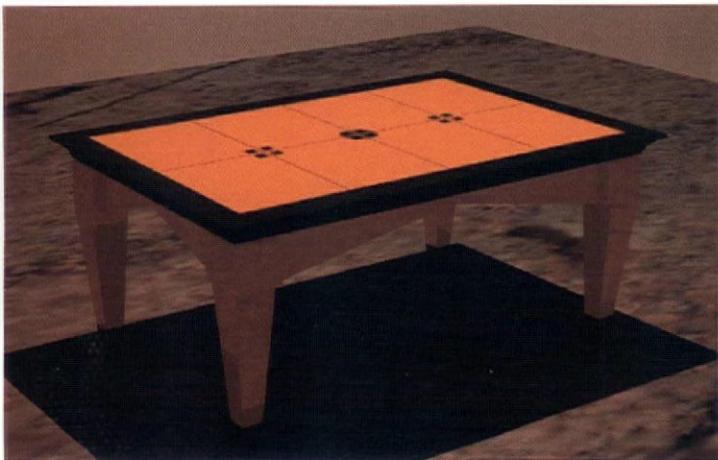
MicroComputer Accessories Inc. introduces Aspira™, a new line of underdesk pedestals. The pedestals are available in black and taupe in two- or three-drawer options, and are mobile to facilitate file sharing, a must in today's flexible office environment.

Circle No. 204



Dar/Ran Furniture Industries introduces the Duncan Collection, a line of occasional tables designed by J. Robert Bazemore. By offering a combination of skirt, veneer and leg applications, The Duncan Collection provides specifiers with more design options and extreme versatility.

Circle No. 205



Cue, a new active ergonomic chair from American Seating, blends exceptional design and aesthetics into a functional seating solution for task intensive users. Cue responds to each user with a tailor-made fit by offering a wide range of personalized positioning options.

Circle No. 206



SHARPEN YOUR PENCILS

David Palterer's collection of window hardware for Blome, Giardino Misterioso or "Mysterious Garden," adds color and drama to any window. Each hand-blown Murano glass finial and tieback exhibits the sparkle of spring and injects rhythm and motion into any setting.

Circle No. 207



Candace Stripe and Stepping Stone from F.S. Contract offer compelling proof that inherently flame resistant polyester can satisfy health care safety codes and be beautiful as well. Each woven of 100% Trevira, they are available with a moisture barrier and an antimicrobial finish, making them perfect for any healthcare environment.

Circle No. 212



Enhanced Access from Meridian Inc. is a line of optional drawer pulls designed specifically to meet ADA requirements for workers with upper extremity disabilities. Two different styles of drawer pulls, available in three color choices, coordinate easily with existing files and interior design color palettes.

Circle No. 208



MARKETPLACE

Egan Visual has garnered top honors for an exciting introduction that combines the simplicity of a whiteboard with the power of a personal computer. TeamBoard, designed to support a teamwork approach, allows work drawn on the whiteboard to be instantaneously displayed on a PC, E-mailed or laser printed.

Circle No. 213



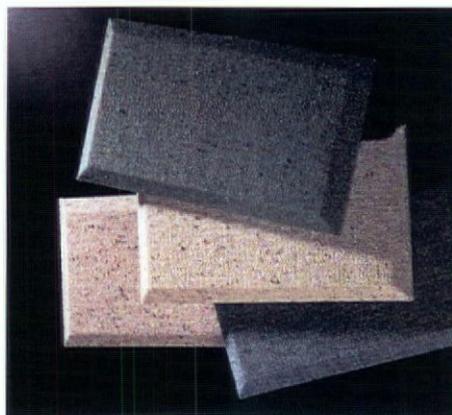
Health care facilities, corporate offices and retail interiors are refreshed by the flowing graphic style of Hatteras, the newest addition to the Cambrian Collection from Mannington Commercial Carpets. Mannington's unique 5/64 gauge, Accutuft technology gives Hatteras its lasting performance qualities and contemporary appeal.

Circle No. 214



Firenze and Milano, two coordinates recently introduced by Pollack & Associates, are beautiful jacquards that embody the fashion and color sophistication of the finest Italian fabrics. Architectural, geometric motifs are played against rich colors to yield contemporary yet timeless classics.

Circle No. 210



Wolf Gordon is pleased to introduce an innovative and eclectic wall panel system, Acoustical Panel Concepts (APC). These wall panels, ceiling baffles and tackable surfaces can be fabric or vinyl wrapped. APC can be completely customized to meet the specifications of any design requirement.

Circle No. 211



FALL FOR IT



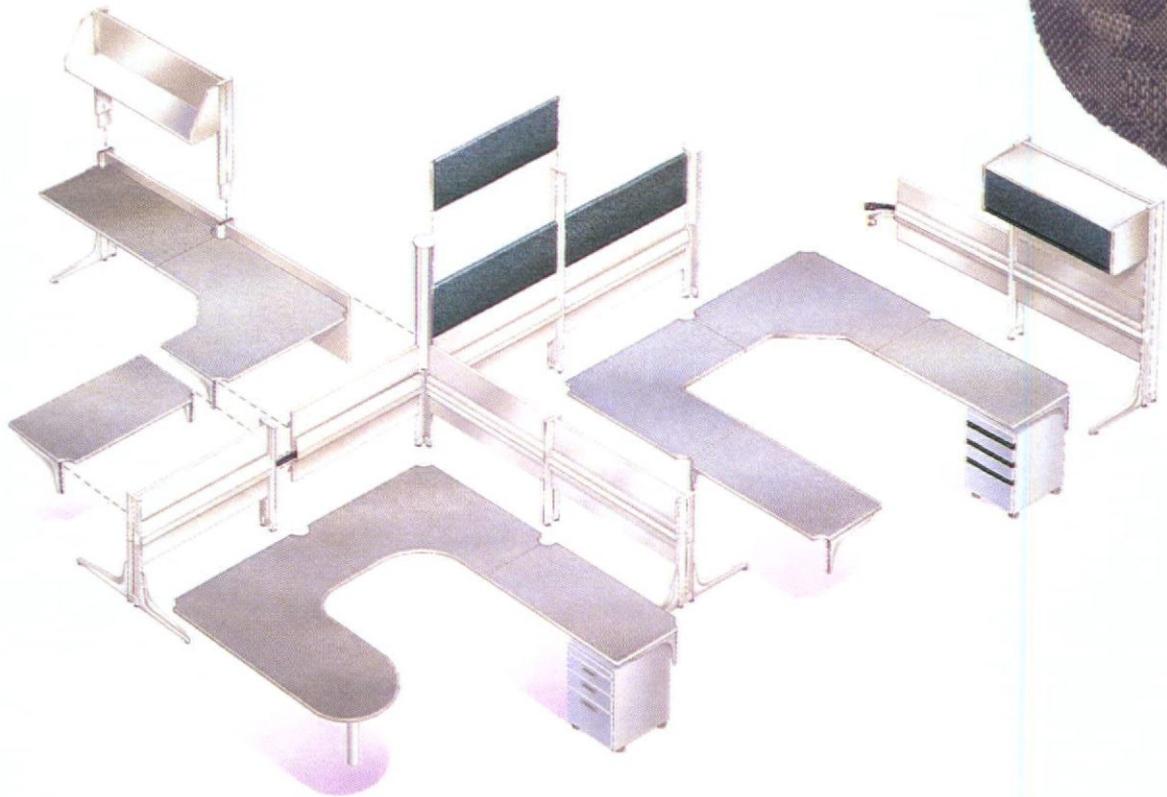
The first accessories collection from Brueton Industries, Complements includes 12 designs that painstakingly explore the medium of stainless steel, the concept of accessories and the boundaries of form and function. Nebula (shown), a vase designed by Stanley Jay Friedman, exhibits a gestural, almost liquid quality in stainless steel.

Circle No. 208

VELOCITY™

Accelerating Office Productivity™

ROSEMOUNT



Simple, Flexible and “Panel-Free”

The VELOCITY™ System is a unique new “panel-free” system that starts as a simple desk or training table and can be easily expanded into a complete workstation(s) featuring:

- ◆ height adjustability of all worksurfaces
- ◆ height adjustability of all upper storage
- ◆ ability to quickly add or reduce privacy
- ◆ no under-the-worksurface obstacles
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- ◆ highly interchangeable parts
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Rosemount Office Systems
Office Furniture for Productive People™

Executives today are doing it all...and need a chair to support them through a variety of tasks. Haskell's series of seating solutions for the executive of the 90s includes Derby, a stately, multi-functional chair. Handcrafted upholstery and ample cushioning combine with ergonomically advanced features to provide support and maximum comfort.

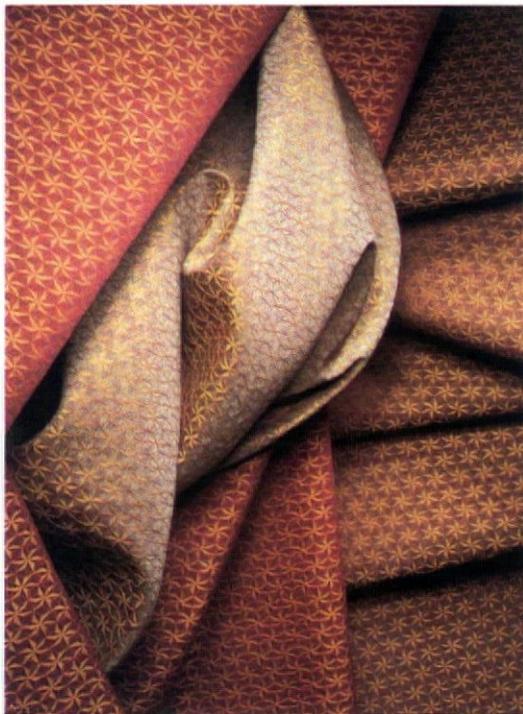
Circle No. 217



MARKETPLACE

Starburst, from the Rodolph Renaissance Collection, is a lively design of geometric elements with a twist of metallic. The fabric, available in 11 lustrous colors, is 60% cotton, 40% rayon, 54 in. wide and meets ACT's heavy duty rating for abrasion.

Circle No. 215



DESIGNS ON AUTUMN

Ben Rose/Hendrick Textiles, now owned by the Textus Group, introduces the Karakami Collection. Karakami is an elegant textile collection comprised of uniquely crafted fibers and rich colorways. Embracing Chinese and Japanese design influences, the collection is available in four distinct patterns.

Circle No. 219



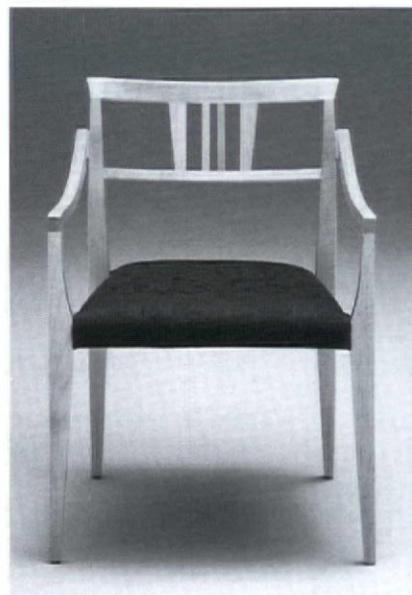
Innovations in Wallcoverings is pleased to introduce Mesh for vinyl wallcovering and upholstery. Mesh is a vinyl that has the appearance of textured fabric with a hand rubbed finish. This exceptional, three-dimensional pattern is created through a series of intricate printing and embossing steps and is available in eight color options.

Circle No. 218



Charlotte, a division of Falcon Products, Inc., recently introduced Trellis™, a line of stackable and non-stackable side chairs. Transitional in nature and timeless in appeal, Trellis is constructed of maple and comes in any of Charlotte's standard finishes or a custom finish.

Circle No. 216





Stuck?

PAGING THROUGH

THOSE PAWED OVER,

DOG-EARED

WALLCOVERINGS AGAIN?

Stuck? WITH

WALL TREATMENTS THAT

INSPIRE NOTHING BETTER

THAN CALLING IT A DAY?

Stuck? WITH

THOUSANDS OF POSSIBILITIES

AND NO SOLUTIONS?

Stuck? IN NEUTRAL?

Stuck? DO NOT PASS GO?

Stuck? BANGING YOUR

HEAD AGAINST A BLANK WALL?

CAN ANYTHING

FREE YOUR MIND?



800-572-0032

Where to look
when you think
you've
seen
it all.SM

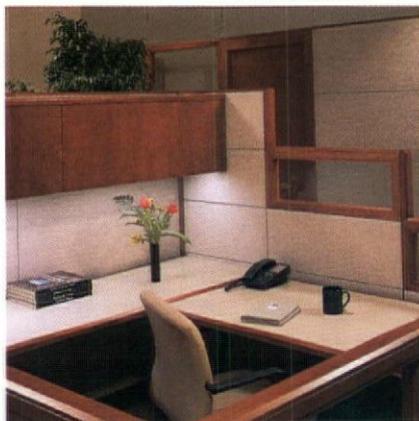
Movable Walls

Will movable walls always be an interior construction product of great promise—but limited market acceptance? These demountable partitions can span from floor to slab or finished ceiling height, delivering the same structural integrity that ubiquitous drywall and studs provide with the added benefit of reusability. Designers can choose from a variety of opaque, glazed or partially glazed wall panels and doors that are largely preassembled, and can adapt them to a variety of dimensions and other site conditions. With disposal of dry wall becoming a major environmental issue, the odds may be shifting in favor of movable walls. In any event, the product already looks quite convincing now.

JG FURNITURE

JG has redesigned the stackable panel by incorporating an extruded vinyl horizontal reveal with more rigid, installer-friendly hardware. To achieve a cleaner, more functional design alternative, panels are retrofittable and provide total flexibility for new or existing projects.

Circle No. 233



USG INTERIORS

The Ultrawall Partition System from USG Interiors Inc. is a flexible office partition wall that combines performance, aesthetic and cost benefits with exceptional fire and sound ratings. The flush-mounted Ultrawall panels come prefinished in 36 vinyl and 22 fabric finishes.

Circle No. 232



VIRGINIA METAL INDUSTRIES

Virginia Metal Industries Inc. has perfected what it terms "smart walls," a product line of electronically and acoustically sophisticated movable walls, called Silhouette III. This full-height modular wall system can be installed and moved easily to accommodate any office environment.

Circle No. 231



KI

Systemswall by KI provides designers and contractors with a unique, cost-effective concept in demountable and movable full-height and partial-height wall systems. Easily removable wall "skins" or shells make for simple finish changes or maintenance without disturbing adjoining walls.

Circle No. 234



TRANSWALL

Transwall Corporation's Corporate Executive and Designer Series features sophisticated, unitized, ceiling-height, movable wall systems that provide the flexibility to handle constant change in the office. These products are especially appropriate where style, prestige and good sound control are important factors.

Circle No. 235



HUFCOR

Hufcor movable wall products are designed to create successful commercial spaces in imaginative ways. Partitions can be covered in a wide range of materials including upholstery and laminates, or be made entirely of glass. Panels fitted with plywood faces easily facilitate changing art work on office or conference room walls.

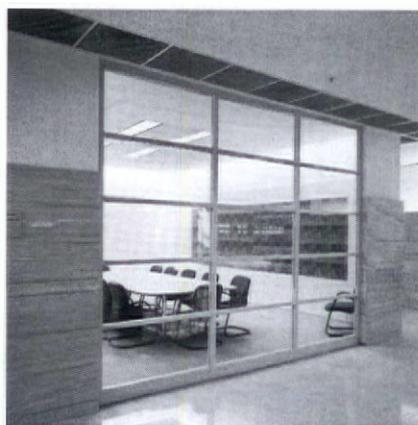
Circle No. 236



DOWCRAFT

Benchmark Series I is Dowcraft's premier movable wall designed to accommodate today's continually changing office environments. Focused on the customer-perspective and user-benefits, Dowcraft combines flexibility, sound control and mounting accessories to provide maximum comfort and functionality in any corporate setting.

Circle No. 237



CLESTRA HAUSERMAN

Clestra Hauserman Ultramovable is a high performance wall system that combines function and aesthetics with originality. Ultramovable's custom, one-piece panel design and lack of parts provides the flexibility necessary to alter office layouts quickly at a low cost while keeping inventory to a minimum.

Circle No. 238



ACME ARCHITECTURAL WALLS

Acme Architectural Walls are a versatile, demountable steel and glass wall system that allows the designer to achieve a custom look from standard components. The vertical and horizontal muntins and Mullions of classic design combine with a perimeter frame featuring recessed head, base and vertical joints to create a strong architectural statement.

Circle No. 239



STEELCASE

Montage, a new line of systems furniture from Steelcase Inc., includes stackable frame modules that can be stacked vertically or linked laterally to provide the option of total or partial space privacy. The lightweight aluminum frame modules can be specified to contain interchangeable tiles of fabric, veneer, laminate or glass.

Circle No. 240



By "spooling" around with a revolutionary new yarn called Lytyn™, Nancy Giesberger and Susan Lyons (below, left to right) have created Hardwear, a new wallcovering from DesignTex that offers the wear characteristics of vinyl plus the high touch qualities of textiles. Krypton, Cadmium (right, left to right), Xenon, Palladium, Platinum (below, top to bottom) and Titanium offer something for everyone in a total of 74 colorways.

Spools of the Trade

Susan Lyons and Nancy Giesberger bring "weird" to wallcoverings—in the impressive form of Hardwear by DesignTex

By Jennifer Thiele Busch

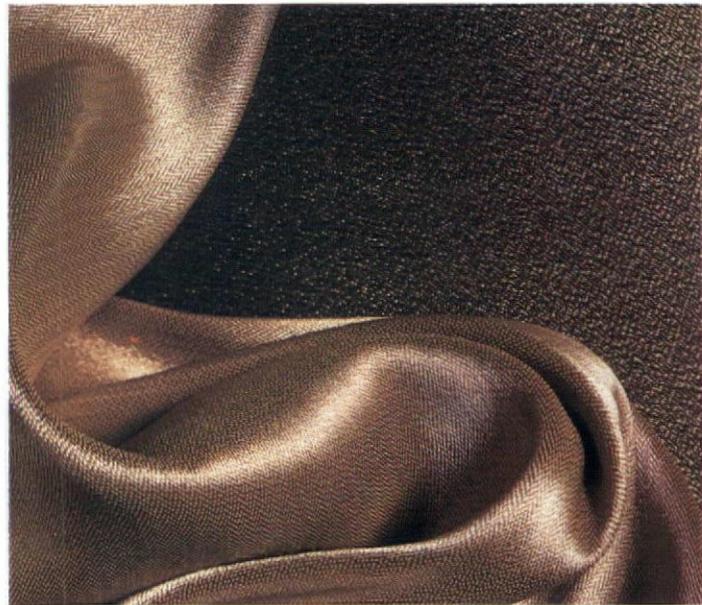


Good friends share many things. In the case of Susan Lyons, director of design at DesignTex, and Nancy Giesberger, Boston-based independent textile designer, it is a passion for "weird materials." More than 10 years after meeting at Boris Kroll, the two women have pooled their mutual interest and collective design experience for DesignTex to create Hardwear—a series of innovatively-constructed wallcoverings that provides designers with an altogether new tool for finishing vertical surfaces.

Hardwear was born from the dual mission to solve a problem and develop a new material at the same time. By using unorthodox materials in new ways, Lyons and Giesberger sought to create a product that had all the wear and performance characteristics of vinyl without sacrificing the tactile quality of textiles. "Hardwear exactly represents the idea of high-tech, high-touch," says Lyons. "It's hard, tough, sexy and sensuous at the same time."

The key to Hardwear is a revolutionary new yarn called Lytyn™, a vinyl-wrapped polyester that is woven on a filament warp. Hardwear's 64% Lytyn and 36% polyester construction gives each of its six patterns outstanding aesthetic quality and superior durability. "This is a composite material in the truest sense of the word," explains Lyons. "It represents the marriage of two substances with unique characteristics that are maintained while contributing desirable properties to the whole."

Giesberger had been experimenting with similar materials as far back as 1969, making DesignTex's development of Hardwear nothing short of a dream come true. "For me," she says, "the most enjoyable part of this project has been the realization of a concept I've been nurturing for most of my adult life." Both designers can attest that the collaboration imposed its own difficulties, however. "The early stages were full of visual and functional problems," admits Giesberger. "Every phase presented a new set of issues to resolve." For example, a



peculiar construction with a high end count and a low pick count created problems for the mill.

Considering the need to join strength and good looks, Lyons and Giesberger soon determined that the material was suited for vertical application. "The challenge in that arena is to develop a product that can perform well, and is sexy without being overbearing," explains Lyons. After examining the issues that must be addressed with wallcoverings—including seaming, flammability, cleaning and maintenance characteristics—the two friends set to work developing the product to satisfy both the technical and aesthetic requirements.

Nearly three years later, DesignTex has introduced Hardwear to the market as a wallcovering collection that can be

used in place of paint or vinyl in even the most demanding public spaces. The six patterns, Krypton, Cadmium, Xenon, Palladium, Platinum and Titanium, incorporate a range of styles from solids to textures to geometrics to abstracts to a more traditional motif. They are available in a total of 74 colorways in both lustrous and matte surface finishes. In addition, DesignTex is examining the possibilities of extending the product's uses to systems furniture applications and upholstery material.

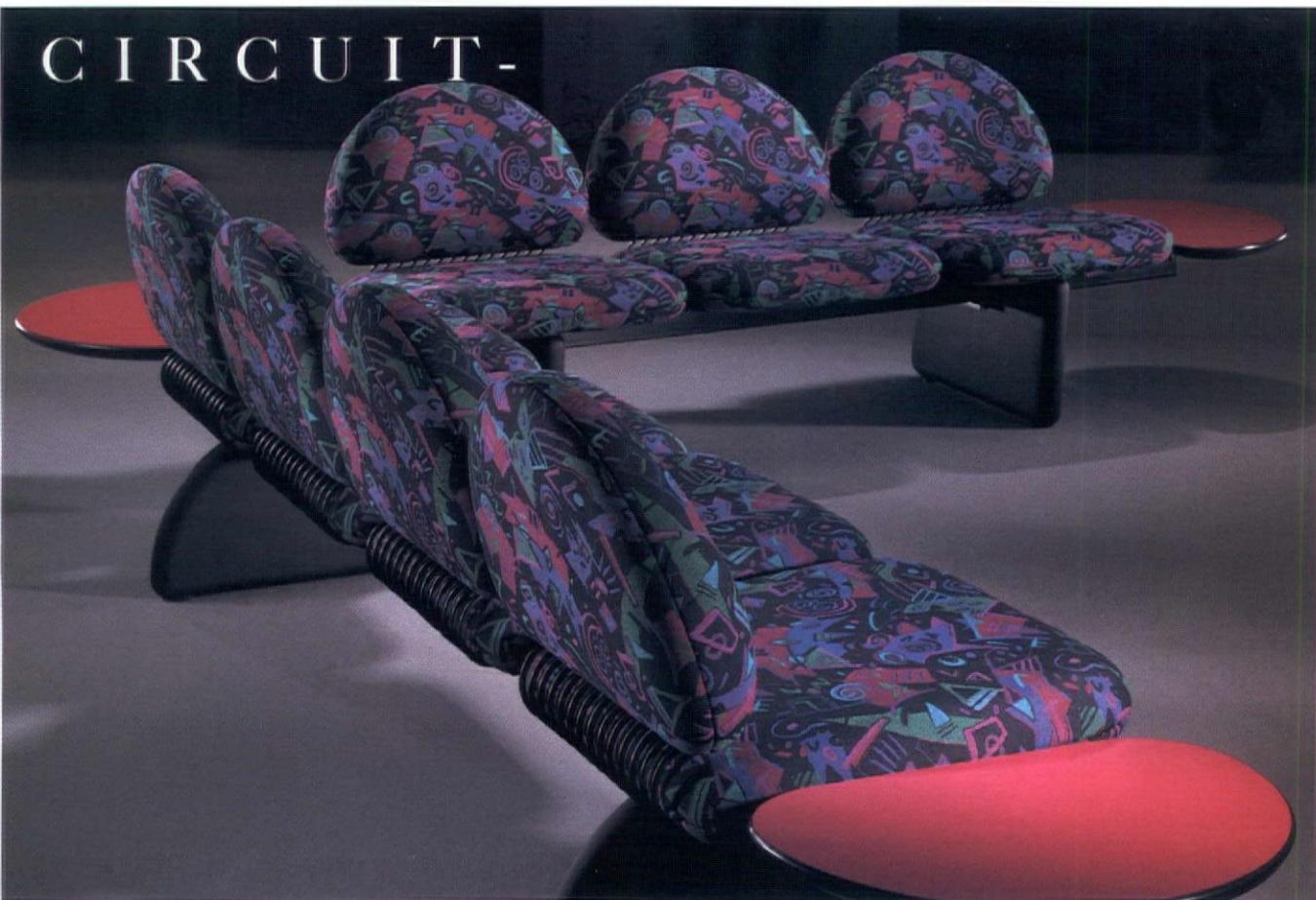
According to Lyons, Hardwear possesses all of a wallcovering's necessary qualities—and then some. By introducing a special compound into the yarn, DesignTex has been able to achieve a Class-A fire rating for both wrapped panel and direct-glue applications. "We also spent a lot of time refining the backing so the product would be light enough to be easily handled in installation, yet heavy-duty enough to cover most wall imperfections," she says. Perhaps Hardwear's most impressive characteristic is its seaming capability. The Lytyn fibers mesh together, so installers can achieve virtually seamless rooms," Lyons adds. "I can't emphasize enough that this product is a dream to seam."

"Weird" can be wonderful indeed—at least in the DesignTex edition. ☺

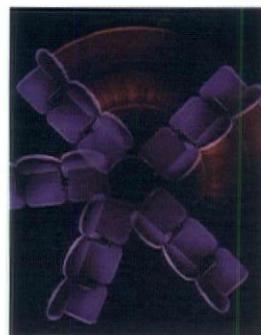


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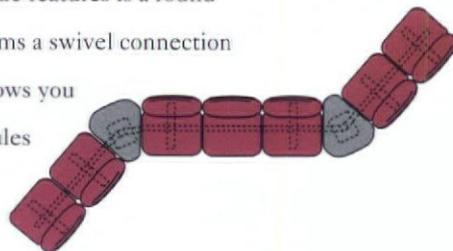


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A new, more modernistic direction for Bernhardt Furniture is convincingly represented by San Remo (right, above) and Chiavari (right, below), designed by Mark Goetz and Tim Richartz of TZ Design, and Verona (below), designed by John Kaloustian.

Out on a Limb

Conservative style in an unsure economy is safe, but that's clearly not why TZ Design and John Kaloustian created Bernhardt's newest lounge furniture

By Nicole Burns

“**T**here was a small window of opportunity to move from safe and familiar to different and challenging,” says Jerry Helling, vice president of contract at Bernhardt Furniture Company. “We thought the psyche was right at the moment—that people would accept stepping out and doing something a little stronger and a little more challenging.” That’s why Bernhardt recently went out on a limb to incorporate a modern aesthetic into its typically more conservative furniture line with three new lounge series that stake a middle ground between cutting-edge looks and tradition. San Remo and Chiavari, designed by Mark Goetz and Tim Richartz of TZ Design in Brooklyn, N.Y., and Verona, designed by John Kaloustian, an independent industrial designer in Northville, Mich., were created for comfort and elegance while breaking new ground for Bernhardt in commercial furniture design.

“The philosophy was to create some very new pieces, but not so new that they alienated people—especially as the market is beginning to break and the economy is getting better for contract furniture,” says Goetz. “We wanted freshness but we still wanted something people would feel comfortable with.” Bernhardt has actually taken the notion of comfort one step further by developing this collection to suit environments ranging from hospitality, corporate and retail to cross-over residential applications as well.

In designing San Remo and Chiavari—each series includes a chair and sofa—Goetz and Richartz drew from both the Bauhaus and the International Style. “They reinterpreted familiar themes in such a way that the results are relevant today,” notes Helling. Individual pieces captivate the eye by highlighting upholstery details. “My favorite part of the products is the craft,” admits



Goetz. “They’re beautifully tailored, which is exactly what we wanted from Bernhardt.”

Though the details made the furniture decidedly complex to produce, Bernhardt held true to its reputation to please both the designers and customers. “They were very difficult pieces to interpret from the production standpoint,” observes Helling. “We worked on them for months and went through a lot of changes, but found solutions that didn’t compromise anything.” For San Remo, keeping the essential profiles from the design draft to the finished product with taunt upholstery over cushions is key to its cool grace, as is the proper displacement of the back cushions for lumbar support. With Chiavari, the sitter is cradled by arm rests that connect under the seat, and supported by nickel-plated steel legs placed outside of the arm so as not to interrupt the flow of the line. Cylindrical cushions give Chiavari unexpected panache.

Kaloustian’s Verona series incorporates a chair, loveseat, sofa and chaise lounge, a grouping the designer conceived on his own. When Kaloustian approached Bernhardt with the design, the manufacturer surprised him by accepting the series free of alterations. “I have so much respect for that design because it is truly original,” says Helling. “It’s not a derivative of anything.”

Yet again, beauty did not come easily, with Bernhardt’s craftsmen challenged to marry the upholstery properly to the frame, gently blending the crowns and curves to flow together like sculpture. Accordingly, Kaloustian was delighted with the manufacturer’s commitment to his design and the technical outcome. “Furniture should endure time with style and quality,” he says. “Verona’s nice, clean, simple appearance adds a sense of timelessness.”

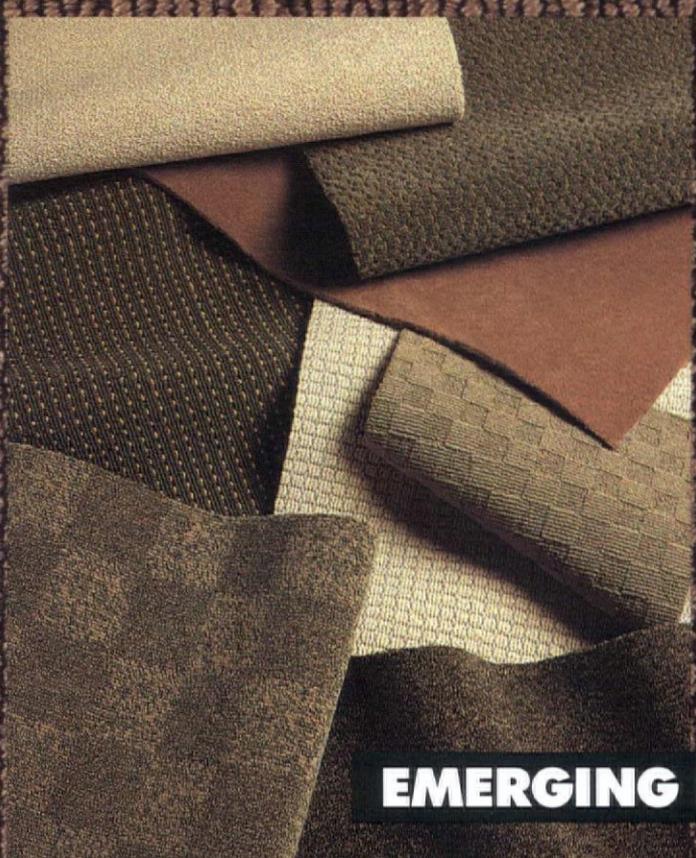
A new aspect for all three series was the use of nickel-plated steel instead of Bernhardt’s traditional wood. The introduction of steel has been favorably received by the design community, and the company plans to explore this new route further by enhancing products with metal details. Of course, the question arises about modern design’s place in Bernhardt’s product line.

“Some pieces may seem a bit riskier than others,” Helling admits. “But I think San Remo, Chiavari and Verona are going to be extremely successful.” If the positive reception by designers is any indication, Bernhardt has indeed created a fresh new image for lounge seating. So while everyone went out on a limb for this effort, they may have planted the seedlings of a new family tree of products for Bernhardt. ☺

Circle No. 222



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Right Now

Girsberger sources the planet to make affordable, ergonomic Pronto—so why does it look like nothing else you've sat in?

By Amy Milshtein

The world in your seat: Girsberger sourced custom components from around the globe to create Pronto. The value-priced, ergonomic chair, designed by Dieter Stierli, seats middle managers and VDT users perfectly—with their effortless cooperation.

When Heinrich Girsberger started his small, foot-pedal-driven, wooden accessories factory in Zurich, Switzerland, in 1889, he could not have possibly known that it would grow into one of the world's most innovative seating manufacturers. Or could he? Girsberger was one of the first in

while maintaining Girsberger's signature "international" styling. Fonville explains, "Many value priced chairs look and act alike because their components come from the same places." Re-tooling the factories to make their own components would immediately boost costs. To solve the problem, Girsberger

signed for Girsberger. "The result is 'pure design.'"

Typical of European companies, who assume responsibility for the cradle-to-grave life of their products, the wood, steel and synthetic components are selected with recyclability in mind. "Pronto also has a long life expectancy, which means less waste," explains Stierli. "That is the best way to be environmentally friendly."

Other details such as the drop back, strikingly minimal arm, aerodynamic arm cap and jewel-like back height adjustment knob please the eye. However a chair must also answer to other body parts. The ergonomics of the body can best be seen in the cantilever model, which offers all of the comfort without the adjustability.

Pronto's wide seat fits most people while the well-defined waterfall, pronounced lumbar dip and sculpted shoulders cradle the sitter. With no corners or pinch points the chair allows healthy sitting even for non-task situations. For middle managers or computer users, Pronto comes with two degrees of adjustability.

Managers who perform a variety of tasks throughout the day find the synchronic motion offers three adjustment possibilities: seat height, seat and backrest tilt, which can move with the user or lock into position, and tilt tension. For heavy VDT users, the individual adjustment system allows two possibilities: the seat height and the tilt of the seat and backrest can adjust independently of each other. The user simply shifts weight to reach the most comfortable position.

Both chairs boast concealed, low maintenance mechanisms that are safe and easy to use. Other Pronto options include: choice of fixed or adjustable height armrests or no armrests, fixed or adjustable height backrest, and hard or soft dual wheel casters. By design, every model in the dynamic series looks and sits more expensive than it is.

A chair that so effortlessly fits its occupant sounds like a perfect 1990s solution to a quintessential 1990s problem. Heinrich Girsberger would be proud. ☺



the industry to offer height adjustable stools and chairs. While ergonomics have come a long way since, Girsberger's philosophy that a chair should fit the occupant rather than the other way around can still be seen in the company's latest offering, Pronto.

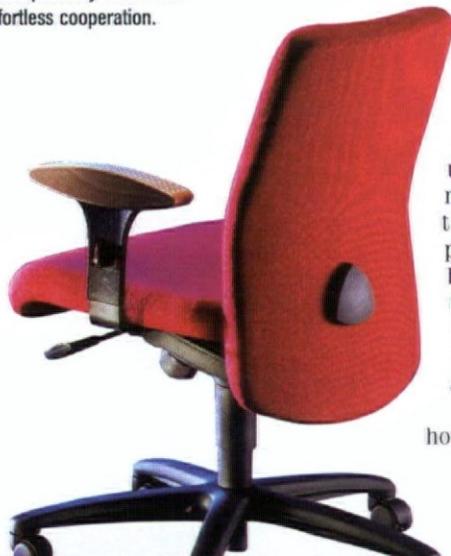
Pronto represents Girsberger's answer to a 1990s issue—value. "All of the general managers saw the need to introduce a lower priced chair," remembers Girsberger's executive vice president, Chris Fonville. "Yet we were all apprehensive about how to do it."

The problem was how to keep costs down

packed its shopping list of demands and embarked on a tour of world markets.

"Our styling is important," insists Fonville. "It's what sets us apart. So when we sourced a standard component we had the manufacturer modify it to our specifications." As an example, Pronto's base had to be a color Fonville calls "Girsberger gray."

Suppliers may have squawked at first, but they're surely singing now. Pronto is Girsberger's second hottest seller in the United States and Europe. While the price point, an average of \$525 list, has something to do with it, the look and the sit certainly clinch the deal. With no sharp edges or corners, Pronto's harmonious design strikes the eye. "We left out all unnecessary frills," says Dieter Stierli, de-



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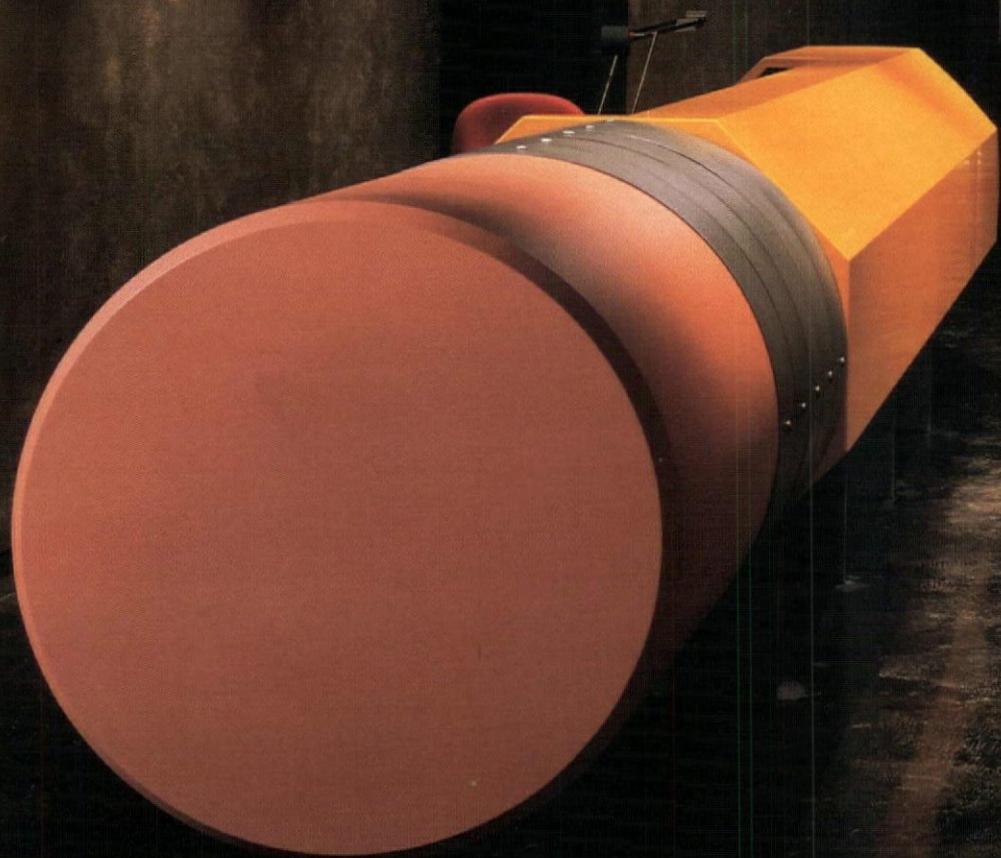
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Hurts So Good

Sometimes design doesn't feel like it should... like at Taylor & Smith, a Houston advertising agency designed by Gensler and Associates/Architects to make you squirm

By Amy Milshtein



We're not in Kansas anymore: Gensler & Associates/Architects' design of Taylor & Smith's lobby helps jolt clients and employees into open-mindedness. Hopefully the creativity will flow freely from the lobby of the Houston advertising agency to the remainder of its facility. Meanwhile, the receptionist sits behind a 20-ft.-long, perfectly scaled, yellow #2 pencil that comes zooming at you as you step off the elevator.



Sit down and make yourself *uncomfortable*. That's right, uncomfortable, because the people at Houston advertising agency Taylor & Smith believe that creativity is born of adversity and the best work is done when people are slightly ill at ease. Gensler & Associates/Architects bought into the theory and created an interior for them where discomfort is king.

"Be an orange," espouses Taylor & Smith CEO Larry Taylor. The central idea behind his mantra is to overcome what he calls "apple thinking," meaning conventional

Honey, I shrunk the receptionist

ideas, which often lead to mediocrity. "Be an orange" means being prepared to receive new ideas. Project designer Charles Kifer, project principal for Gensler, tried to embody these theories in the design.

"It's not chaos for chaos' sake," assures Kifer. "But it does play with people, which is exactly what the client wanted." Certainly Taylor & Smith was a playful company before it moved to this space. However, its previous, plain-vanilla offices didn't reflect that nature, even if its actions did. "They were the kind of firm that would knock off at 3:00 on a Friday to have a golf

tournament in the halls," reports Kifer. In the new space, however, one doesn't have to wait, because the mind games start right off the elevator.

Taylor & Smith's entry corridor looks unfinished with its open-grid ceiling and mottled cement floor. In fact, it looks downright unsafe because one wall, which starts plumb at one end, gradually tilts 30° at the other. If that's not unsettling enough, the "Freudian Chair," a sculpture that resembles a chair but couldn't seat anyone, builds apprehension.

What's a reception area without a receptionist? Taylor & Smith has one, but she sits behind a 20-ft.-long, perfectly scaled, yellow #2 pencil that comes zooming at you as you step off the elevator. Overscaling this icon of creativity forces viewers—including clients such as Bank United, Chevron Chemical, Continental Airlines Cargo, *The Houston Post* and Victoria Bank & Trust—to consider it in a new light. A walk through Taylor & Smith reminds the visitor how much of the visual environment we take for granted until the familiar visual cues are suddenly turned askew or taken away.

For example, let's follow a visitor around the corner from the Charles Addamsesque theatrics of the entry corridor to the recep-



tion area. What could better represent physical and visual relief than five custom designed, comfortable looking chairs positioned in an arc? Each chair is the same style, but each is also a different size. The visitor is forced, like Goldilocks, to choose one that's "just right."

Other furnishings and artwork in the reception seating area also push the envelope. A large table holding three bud vases beside the leaning wall straddles the line between life and art. Next to the table a large, a framed picture is propped up against the wall. Not only does the painting leak out of the frame onto the wall, but additional bud vases are glued to the frame, allowing fresh flowers to be put into the painting.

After this respite, the visitor crosses a bridge to the conference room/presentation theater over a two-story high open space that is 6-ft. wide at one end and tapers to 3-ft. wide at the other. Open on both sides, the bridge puts walkers on guard. "It was designed to engage the right side of the brain," explains Kifer.

Light from a bank of nine video monitors washes the bridge. These monitors allow Taylor & Smith the flexibility to control the mood of the area. For instance, the monitors could show a seascape or forest scene in addition to the obvious advertising spots produced by the agency.

The theater provides a perfect forum for multi-media presentations. Located on the opposite side of the tumbling wall, it opens wide to give the occupants an uplifting feeling. Various lighting zones that darken only necessary parts of the room keeps viewers attention sharp, while a custom table and credenza can attach in various shapes and further the notion that this is a working room with a multitude of tools at the ready.

Of course, Gensler didn't forget about Smith & Taylor employees. During business hours, almost every member of the staff has a private office or "Home Base" to work in. For breaks, "Town Hall" provides an escape where these creative people can eat, meet, punch a bag or throw hoops. For after hours parties a mirrored disco ball is available.

Why, in this age of open planning and systems furnishings, did Smith & Taylor choose to house almost all its employees in private offices? (Indeed, only five employees work in open spaces.) "People need 'Home Base' for privacy, quite work and phone calls," explains Steve Speier, president of Smith & Taylor. "However, these spaces are small and quite open with no doors."

Equipped with a particle board front porch, window and clamp-on porch light, each of the 33 private, carpeted "Home Bases" is the total domain of its occupant. Complete freedom has been granted to



employees to set up and decorate their spaces as they like. Naturally, they tend to fully exploit their freedom.

Employees are grouped by discipline, so that art directors work among art directors and so forth. Although the agency originally grouped people by teams, this scheme didn't work. "People need the support of their peers when they are in 'Home Base,'" says Speier. "Plus, it's hard to write or make phone calls if an art director is screening a TV spot right next door."

However, Speier reports that less than 50% of a person's time is spent in these havens. Group work, where concepts are hammered out, takes place in one of the many conference rooms. Conference rooms are "first come, first confer" at present. In the future, Speier predicts that each team will claim its own, permanent conference space to tack with boards and equip appropriately.

Despite its freaky appearance, Smith & Taylor still works like a 1990s office. An organized circulation helps people from getting lost while inexpensive finishes keep the

A kit of parts turns the advertising agency's conference room (opposite) into a working room. A custom table and credenza can attach in various shapes and three of the four walls are covered with tackable mohair.

Crossing this bridge (above) leads you from the Goldilocks-like reception seating area to the conference room/theater. Not only do telephone poles make the journey more exciting, they don't strain the tight budget.

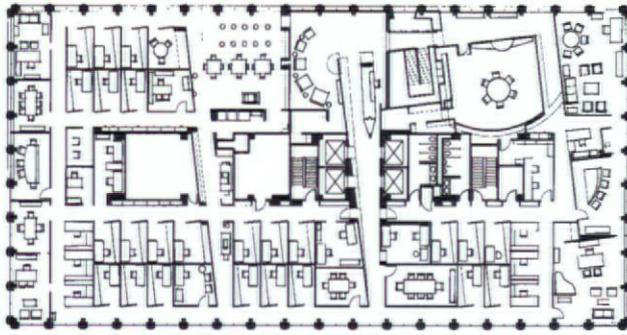
A 1990s client might just need a mirrored disco ball

budget low. "The design is also incredibly forgiving," says Kifer. "If space needs to reconfigure and an outlet has to be moved, chances are that will not violate the design."

While the space has been well received, problems did occur in the beginning. When people complained that the home bases weren't quiet enough, the designer put anachoric (egg carton) foam on their walls. That not only quieted the room but made a graphic statement that says, "this space is quiet."

Whether it's eating lunch, breaking a sweat or dancing the night away, Town Hall (below) helps employees shift gears and smash creative blocks. Re-used and found furniture is another way the architects kept the budget low.

It's a zoo: Private offices or "Home Bases" (bottom) remain the total domain of their users, who may configure the furnishings and decorate any way they please. Bold individuals can even turn a Home Base into a plush jungle.



Another aspect of this unusual project was that Kifer himself learned to see in unexpected ways. "I draw on this experience and try to use these concepts when I design traditional corporate spaces," says Kifer. "Every client needs to be creative or intuitive in their work sometimes. It's not all about efficiency and productivity."

However, when asked if he too is an orange, Kifer promptly replies, "I'm an asparagus." Huh? "After designing this office I decided to start a consulting firm," he explains. "It's called Asparagus...We Do Fresh Thinking."

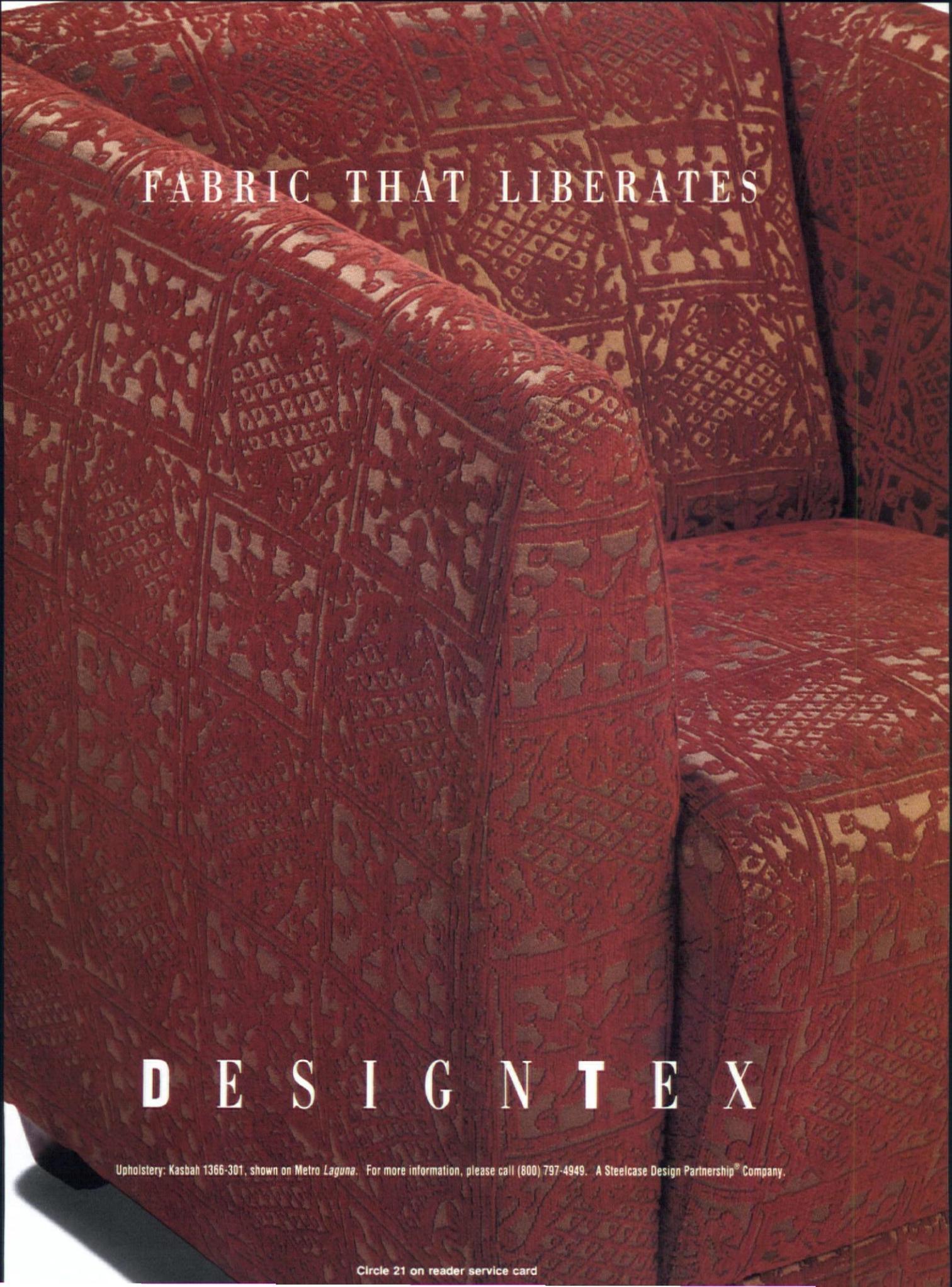
How is it working for Larry Taylor, his employees and clients? Taylor sees a direct connection between environment and behavior. "This space helps renew us," he says. "We simply produce a better product for our clients here."

Obviously Taylor's clients agree. It may be asking too much of any interior design to keep the "discomfort" (or creativity) alive day after day, but the CEO has no doubts for now. "This space continues to excite the senses at the same time it challenges the users to look at the paradigms of space and business," he insists. "Our clients also continue to get excited because our space is so refreshing to the senses."

As refreshing as a long, tall glass of orange juice, you might add, with just a trace of everyday discomfort. ☺☞

Project Summary: Taylor & Smith Advertising

Location: Houston, TX. **No. of floors:** 1.5 **Total floor area:** 25,000 sq. ft. **Average Floor size:** 16,000. sq. ft. **Total staff size:** 70 **Cost per sq. ft.:** \$21. **Wallcoverings:** Scalamantré. **Leaning wall, drywall and paint:** Marek Brothers. **Painted cement floor:** LTB Interior Constructors Inc. **Pencil:** Johns and Hausmann. **Lighting:** Fe2, Midwest Electric. **Graphics:** GraphTec Inc. **Art chair:** David Guthrie. **Tables:** Pastense, Johns and Hausmann, Fe2. **Lounge chairs:** Susan Whitworth. **Theater chairs:** Commercial Furniture Services Inc. **Upholstery:** Twentieth-Century Re-editions. **Frame:** Susan Whitworth. **Artwork:** John Gaudlen and David Powell, Gensler and Associates/Architects. **MDF board:** Johns and Hausmann. **Credenza:** Johns and Hausmann. **Pollack chairs:** SFSI. **Rail:** Pioneer Contract Services. **Carpet:** Texan Floor Services. **Stair:** American Stair. **Telephone poles:** Houston Lighting & Power. **Barstools:** Pastense. **Mirror ball:** Light Bulbs Unlimited. **Sports equipment:** Oshman's Inc. **Chalk board:** LTB Interior Constructors, Inc. **Acoustical foam:** Sonex. **Client:** Taylor & Smith Advertising. **Architect/Interior designer:** Gensler and Associates/Architects. **Audio/visual:** J&S Communications. **Building:** Martin Fein Management Company. **Construction:** Marek Brothers Systems Inc. **Contractor:** LTB Interior Constructors Inc. **Electrical engineer:** Mid-West Electric Company. **Graphics:** GraphTec Inc. **Mechanical engineer:** Graves Mechanical. **Millwork:** Johns and Hausmann. **Photographer:** Nash Baker.



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Sound Underground

To capture the sound of music, the Joan and Irving Harris Concert Hall, designed by Harry Teague Architects, is buried 35 ft. below Aspen, Colo.

By Roger Yee

In pursuit of great sound, attendees of the Aspen Music Festival in Aspen, Colo., descend 35 ft. below grade to take their seats in the Joan and Irving Harris Concert Hall designed by Harry Teague Architects. The transition is managed with as much light and views as possible, so that the audience passes through the entry lobby (below) and descends the stairway (opposite) to the 500-seat space without losing sight of the Rocky Mountain landscape.

Dressed in black-tie attire and stepping carefully around scaffolding, loose boards and other signs of ongoing construction, the members of the Emerson String Quartet took their places on the stage of the Aspen Music Festival's nearly finished Joan and Irving Harris Concert Hall for what was supposed to be a triumphant test run. But the haunting strains of Mozart's String Quartet in D, K. 575, that everyone expected to hear were supplanted by something more unsettling than a missed beat or a wrong note—an impenetrable silence that puzzled and frightened the scattered groups of listeners standing in the \$4.8-million, 21,800-sq. ft., 500-seat, cherry, walnut and maple-lined space

pianist Vladimir Feltsman commented to James Oestreich, music critic of the *New York Times*. "They were very smart to use all the wood. I love it. There are no tricks. It is very clear, very clean, very natural."

Harris Concert Hall is indeed the very natural product of a singular environment. A 116-year-old former mining town of 5,049 residents (1990 Census) in the High Rockies of central Colorado, Aspen currently devotes itself to skiing, conspicuous consumption and the life of the mind with a passion that reaches far beyond Roaring Creek Valley. Its social life plays like a soap opera, characterized by wealthy global trendsetters and Hollywood celebrities who indulge themselves on the slopes of Aspen Mountain and at chic boutiques housed in Aspen's charming Victorian architecture. Its intellectual life is dominated by the Aspen Music Festival and the Aspen Institute of Humanistic Studies, both offspring of the legendary Goethe Bicentennial Convocation and Music Festival sponsored in July 1949 by Walter Paepcke, then chairman of the board of Container Corporation of America, who envisioned Aspen as "a community of peace with opportunities for man's complete life...with facilities at hand for his enjoyment of art, music, and education."

Whatever happens in pursuit of the good life in Aspen, the Music Festival of 150 concerts and events ranging from chamber and orchestral works to opera, jazz and master classes has always been world class. The tone was set during the Goethe Bicentennial when Albert Schweitzer, Thornton Wilder, Artur Rubenstein, José Ortega y Gasset, Gregor Piatigorsky, Dimitri Mitropoulos and other distinguished participants gathered to enjoy music under a tent designed by Eero Saarinen. Today, the Music Festival and its affiliated Music School of 175 faculty members and 925 students welcome the world to a summer season from June to August and a newly inaugurated Music Festival winter season from November through April, featuring such noted artists as Emanuel Ax, Pinchas Zukerman, Marc Neikrug, Misha Dichter, Cho-Liang Lin, André-Michel Schub and the Emerson String Quartet.

In fact, the 100,000 well-educated (89.1% are college graduates) and affluent (53% report incomes of over \$100,000 a year) annual visitors to the Music Festival need not fear that



designed by Harry Teague Architects. Then Robert Harth, president of the Music Associates of Aspen, suddenly burst into laughter when he realized the musicians were holding their bows one inch above the strings.

Happily, the outcome of this project, like the history of the Music Festival itself, was a highly audible success. During the opening of Harris Concert Hall in August 1993,



Aspen's casual, off-beat spirit will act as a deterrent to serious musicianship. As Dichter recently told Charles Michener, music critic of the *New York Observer*, "With so many musicians going to concerts, it's a tough audience. It may look informal, but to the musicians, it's not."

For all the charms of the Aspen landscape, it was the musicians who perceived the need for a permanent enclosure in the earliest days of the Music Festival, a smaller, more intimate venue than the 1,700-seat Bayer-Benedict Music Tent designed in 1964 by Bauhaus artist Herbert Bayer, where orchestra rehearsals, chamber concerts, student recitals and recording could take place free from large crowds, rain and thunder, birds and the more than occasional airplane, motorcycle or stray dog. For this reason, the Music Festival has spent the last two decades seeking more space in addition to the Music Tent, the 500-seat Wheeler Opera House, built in 1889 at the height of Aspen's glory as the West's "Silver Queen" by financier Jerome Wheeler and restored for opera and opera master classes, and various Music School facilities with seating capacities ranging from 20 people up to 100. While a logical site for growth existed adjacent to the Music Tent on the 85-acre Aspen Meadows, conflicting legal rights to the land kept the Music Festival's hopes in limbo for years.

By the time Harth arrived to head Music Associates of Aspen in 1989, the community was ready to settle the land rights and grant clear title to the Aspen Music Festival, Aspen Institute and Aspen Center for Physics. "I came at the right time," Harth admits. "Everyone felt it was time to build." Since local architect Harry Teague (grandson of legendary industrial designer Walter Dorwin Teague) had successfully designed a new dormitory for Music School students, Harth invited him to work on the Concert Hall. The two agreed on the key issue at once. "Our primary goal would be great acoustics," Teague remembers. "Everything else would follow."

Harth, Teague and a handful of other colleagues formed an informal building committee that drafted a program as ambitious as any Music Festival undertaking. Since Harth reasoned that other opportunities to build in the immediate future would be problematic at best, he urged the committee to incorporate as wide a range of activities as possible in the new facility. "We wanted to house performances of solo instruments and chamber groups," Teague says, "and rehearsals of anything up to full orchestras."



A curious thing happened as Teague and the consulting acousticians on the project, Elizabeth Cohen and David Schwinn, developed the proportions for the Concert Hall from the Music Festival's requirements. "The problem was to create the right volume for the three paths that sound takes—the line of sight, first reflection and rotation—while

Aspen's audience is anything but casual to the musicians

keeping the ceiling under Aspen's height restrictions," Teague indicates. "Each time we increased the seating capacity, the volume grew bigger, the ceiling rose higher and the public outcry got louder. So we came up with the idea of treating the Concert Hall as a giant musical instrument that we would bury 35 ft. under the Meadows."

Once the concept of an underground facility was examined in detail, the committee found much to like. "Burying the Concert Hall seemed so inevitable," Harth observes. "The Music Tent would retain its prominence on the Meadows, the Concert Hall would isolate sound and conserve energy better, and the Music Festival would be able to hold concurrent events side by side." In recognition of the effort required to build a subterranean structure, Aspen and the Music Festival agreed to a seating capacity of 500—up to 300 more than the City had intended to allow.

Meanwhile, Teague found the interior as demanding as the exterior. With Cohen and Schwinn pointing out the acoustic conse-

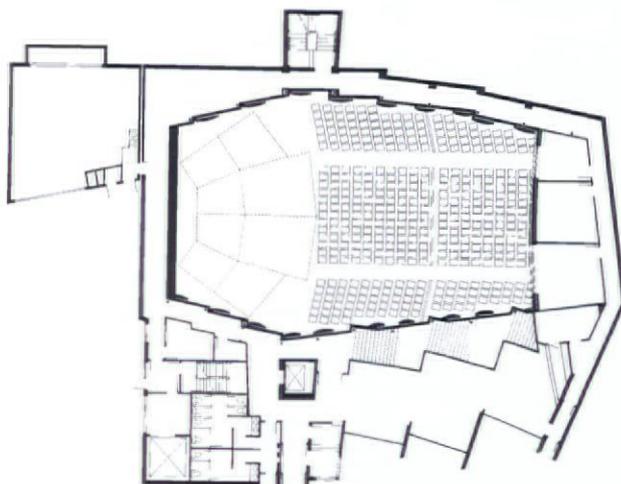
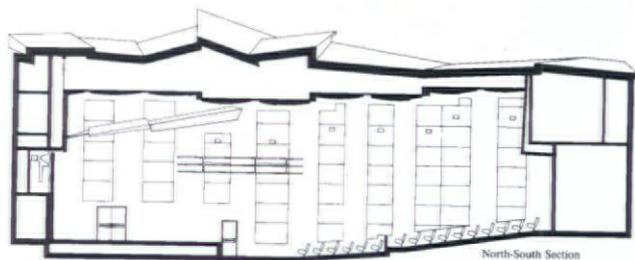
The shape of music is as apparent as the sound inside Harris Concert Hall (above), which looks symmetrical but is not. Its hard, largely convex surfaces, lack of parallel planes, dense walls finished in wood veneer, 4-in. thick sculpted plaster ceiling and movable stage canopy and wall panels serve the acoustics of both solo instrumentalists and full symphony orchestras.

quences of every move with lasers and other sophisticated analytical tools, he fashioned a distinctive design that looks deceptively symmetrical. It's a wealth of acoustic detail inside a "basic shoebox shape" like that of Boston's Symphony Hall: plenty of hard, convex surfaces, no parallel planes, seats rated for 1 sabin of absorption apiece so the space sounds the same whether empty or occupied, dense walls finished in four-ply drywall or concrete block sheathed with wood veneer, and a plaster ceiling of billow shapes for optimum rotation that seems to radiate from the Music Tent. Acoustic panels such as the canopy that can be raised and lowered over the stage and wall panels that pivot from the back of the stage and along the side walls change the size and reverberation of the space as the repertoire shifts between large and small ensembles.

Construction of the steel-and-concrete structure was advanced a year ahead of schedule due to unexpectedly strong fund raising efforts led by Chicago philanthropists Irving and Joan Harris. Consequently, careful planning enabled general contractor Shaw Construction and construction manager Billy Sallee to work uninterrupted for 11 months despite a record 240-in. snowfall in the winter of 1992-1993. "We broke ground the day after the 1992 Festival closed in August 1992," Harth proudly recounts, "and proceeded steadily through July 1993, when we were ready to open our doors."

Only the origami-like roof and glass entry lobby were visible at ground level when Harris Concert Hall celebrated its opening gala of music by Vivaldi, Barber, Beethoven and a world premier by Joan Tower on Friday, August 20, 1993. But acclaim for the Music Festival's newest venue was soon heard around the music world. Violinist

Harris Concert Hall's origami-like roof and glazed lobby (below) are the tip of an iceberg that can be seen more fully in section (above) and floor plan (right). Burying the hall was a direct response to the need to have an optimum volume for acoustical purposes that stayed under Aspen's height restrictions. As a result, an existing Music Tent still dominates the scene.



Pinchas Zukerman called Harris Concert Hall "the first concert hall of the 21st century," while soprano Renée Fleming pronounced it "...the finest hall I've ever sung in."

According to Harth, Harris Concert Hall is busy from 16 to 20 hours a day during the Music Festival. "People are bowled over by the acoustics," he reports, "and bowled over by the beauty." The sound of music 35 ft. below Aspen appears to be a perfect score—for the Musical Festival and Harry Teague. ☞

Project Summary: Joan and Irving Harris Concert Hall

Location: Aspen, CO. **Total floor area:** 21,800 sq. ft. **No. of floors:** Two. **Total seating capacity:** 500. **Cost/sq. ft.:** \$240. **Paint:** Sherwin Williams. **Laminate:** Formica. **Dry wall:** Eagle Gypsum. **Masonry:** Brickyard. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Heuga. **Ceiling:** Armstrong. **Lighting:** Ram-busch. **Doors:** Amweld. **Door hardware:** Bestlock, Norton, Hager. **Glass:** Thermoglass. **Railings:** custom by Myers Steel. **Auditorium seating:** Irwin Seating. **Lounge seating:** custom by Myers Steel. **Architectural woodworking and cabinetmaking:** Grand Wood Works. **Signage:** Wesselman Signs. **Colortran:** Theatrical Lighting Systems, Acromedia Sound System Design. **Elevators:** Otis. **HVAC:** York, Bord & McClung. **Fire safety:** Grinnel, Globe Fire Sprinkler. **Building management system:** Barker Coleman. **Underfloor duct:** Spund-strand. **Plumbing fixtures:** Kohler. **Client:** Music Associates of Aspen. **Architect:** Harry Teague Architects. **Structural engineer:** TSDC of Colorado. **Mechanical and electrical engineer:** Engineering Economics. **General contractor:** Shaw Construction. **Construction manager:** Billy Sallee. **Lighting designer:** Harry Teague Architects. **Acoustician:** Elizabeth Cohen, Cohen Acoustical; David Schwinn, Salter Associates. **Furniture dealer:** Irwin Seating. **Photographer:** Timothy Hursley, The Arkansas Office.



Making It

The U.S. headquarters of Kubota Tractor Corp. in Torrance, Calif., designed by LPA, reveals as much about the people who make its tractors as the tractors themselves

By Julie D. Taylor

On the latter-day version of the Cinderella story, *Pretty Woman*, Richard Gere's business executive shows the only glimmer of enlightenment he will attain in the film when hooker-with-a-heart Julia Roberts laments that his financial dealings just aren't about "making things." Roberts isn't alone in her anxiety about how a service economy can pay its own way. Fortunately, the United States has rediscovered the joys of making low-cost, high quality products, and is zealously reclaiming market share from imports in fields as diverse as microelectronics, automobiles and even home audio equipment. If the nation were to forget, plenty of rivals are waiting to pounce. Not far from the glitz of Rodeo Drive in Beverly Hills, for example, Kubota Tractor Corporation's new U.S. headquarters, designed by LPA and located in the hard-working city of Torrance, Calif., proudly conveys the culture and craft of manufacturing.

"First and foremost, Kubota is a company that makes things," says Dan Heinfeld, AIA, president of LPA's Orange County office in Irvine, Calif., "so we wanted to produce a facility that was crafted." This keen eye toward the importance of craft is seen in every aspect of the 4.6-acre building site, from the overall architectural scheme to the hardware details.

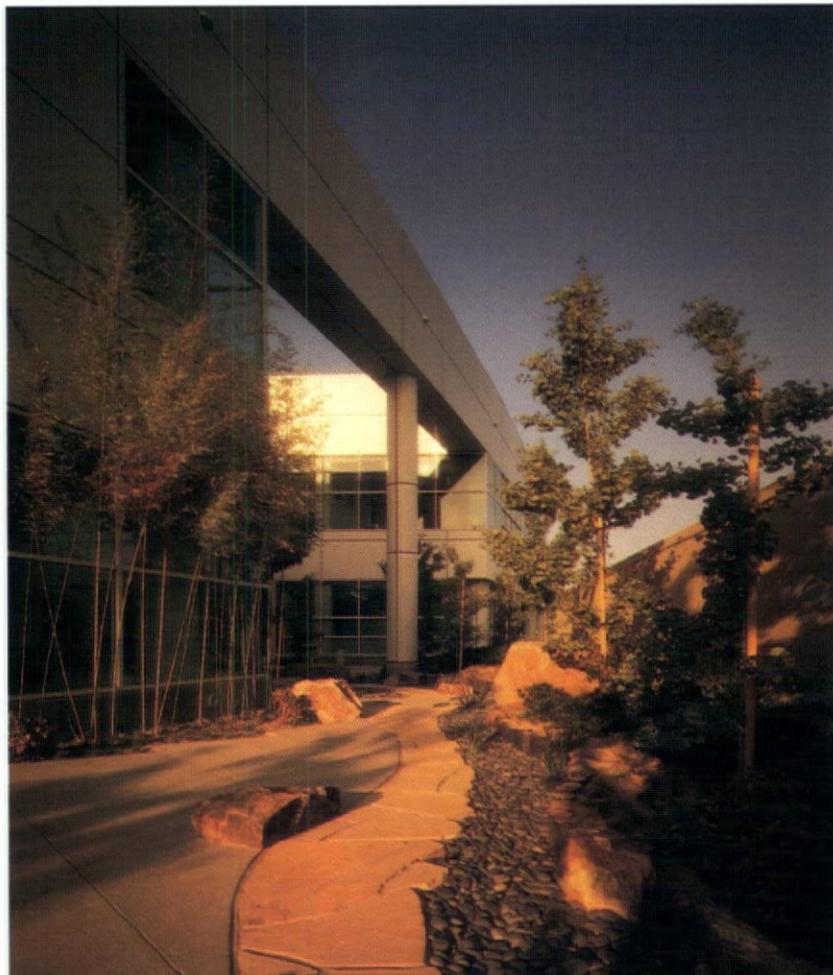
Conveying the soul of the machine was no *deus ex machina* for the LPA design team. Rather, it seemed natural and logical for the design team to imbue the building with the style, image and feeling of the machines Kubota makes. Indeed, as Kubota executives know, a machine needs structure, form and cohesiveness for its parts to work harmoniously in production and operation. Likewise, the people behind the machines must be happy and healthy in their work to create superior products. LPA thus culled ideas from various aspects of Kubota's corporate culture, including its Japanese heritage and American market, to design the facility.

Kubota is no stranger to industry, having been founded in the Meiji Japan of the late 19th century as a caster of engines and pipes that thrives today in machinery, fluid systems, environmental controls and building materials as well as casting, netting annual sales of \$8 billion worldwide in 1993. One of Japan-based Kubota Corporation's

five divisions, Kubota Tractor distributes tractors, engines and industrial implements from five divisional offices in the United States, and expects net sales for 1994 to reach \$400 million. The company takes its major domestic competitors, Ford and John Deere, very seriously. "We believe we are number one in the under-40-horsepower segment of the tractor market," says Moriya Hayashi, senior vice president of Kubota Tractor Corporation, "and are growing in the 40- to 100-horsepower area." Hayashi was the main client contact for the headquarters project, and was involved in every step of the development process.

Realizing that its 15-year-old facilities in Compton, Calif., were hindering business because of the location, which has done nothing to attract a superior work force, and the layout, which split management and R&D into separate parts on either side of a free-

The soul of a new machine: The circulation spine (opposite) of Kubota's new headquarters in Torrance, Calif., includes a 200-ft. by 40-ft., sandblasted concrete "Kubota Wall" that functions as a gathering place for employees in its general offices and its R&D/warehouse, which were once separately housed on opposite sides of a freeway. Reaching out to the business world and neighboring community, Kubota's exterior elevations (below) display a contemporary face tempered by a Japanese-style garden that acts as a respite for employees.







way, Hayashi sought a new headquarters that would foster interaction and respond to employees' needs. Several areas within an easy commute of its existing facilities were inspected before Kubota selected Torrance for its proximity to the airport, quality of life and

What southern California employees really wanted

receptiveness to business. Kubota then staged a competition that selected Obayashi America as developer, and Obayashi brought in LPA as architect and interior designer.

To foster interaction and create a unified environment, LPA took some novel cues from Kubota's tractors. "Just as tractor engine parts have a fiberglass cover," explains Heinfeld, "we wrapped the relatively transparent offices around the relatively opaque R&D space." The two-story, 80,000-sq. ft. facility comprises 27,500 sq. ft. of office

space and 25,000 sq. ft. of warehouse, manufacturing and R&D, with the rest of the floor area being dedicated to staff lunchroom, exercise room, boardroom, computer facilities and other support functions.

LPA and Kubota started out by drafting a workable program to foster interaction and unity, and to provide flexibility for future growth. LPA interviewed department heads to establish standards for space and furniture. Because 10 years had passed since

Kubota executives last considered purchasing office furnishings, the designers took them through an educational process to demonstrate how a combination of private and open plan offices could contribute to Kubota's efficiency, taking into account concerns of com-

fort, cabling, storage and adaptability.

Furniture mock-ups were erected by three vendors for comment by the entire work force before the final selection. In the end, a standard manufactured system was chosen over a custom-made alternative framed in dry wall. "We devised open floor plans with minimal hard-wall obstructions so departments can expand and contract," Heinfeld reports. "Only the systems have to adjust."

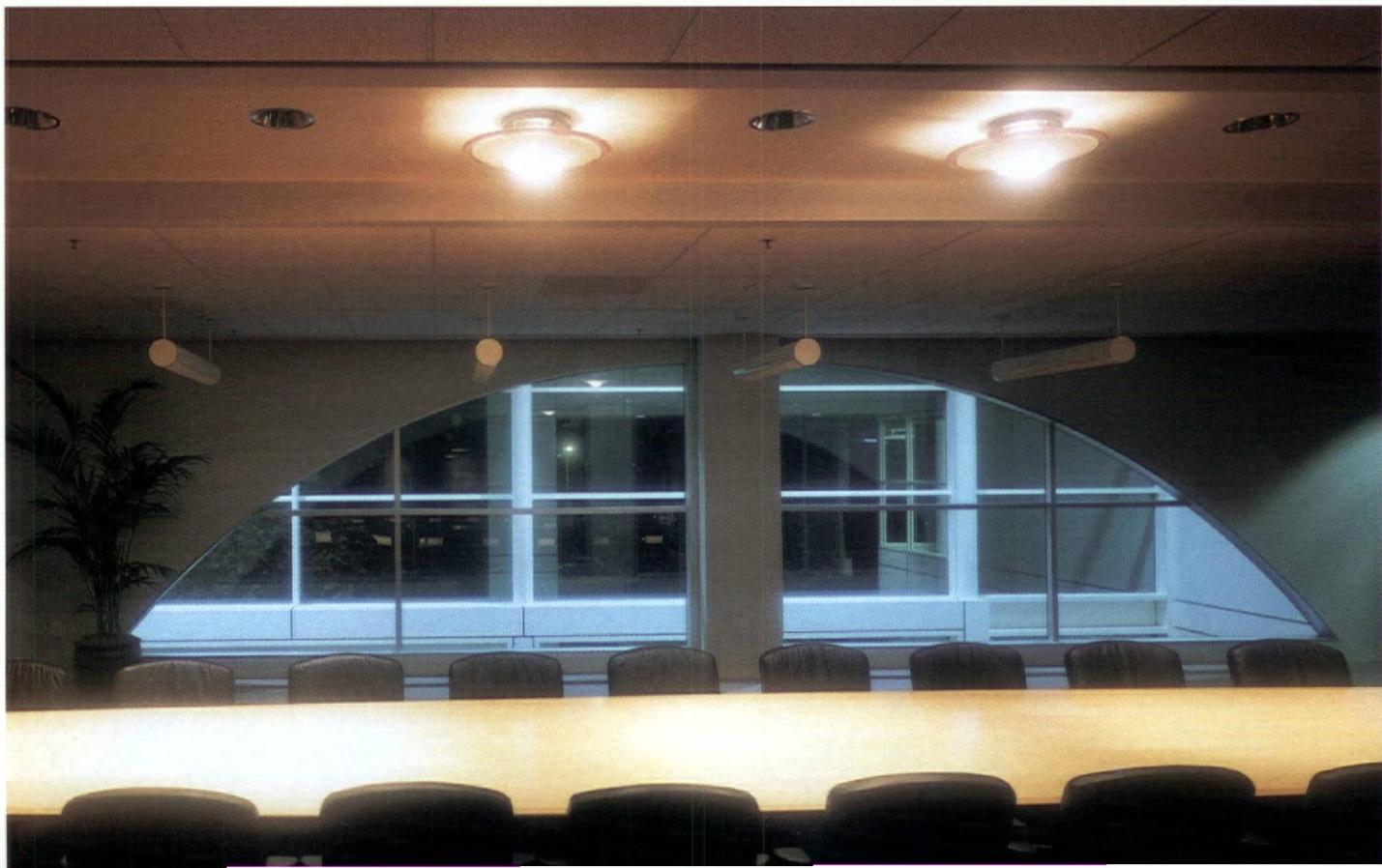
The same furniture system was used for all office areas, from support staff in open-plan

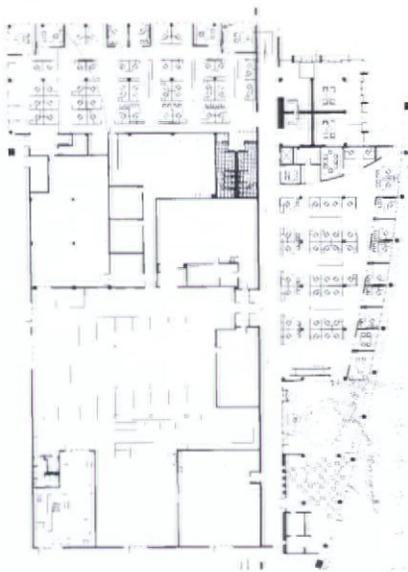
space to executives, department heads and managers in enclosed offices. "We wanted a distinction between general office workers and closed office workers," adds Richard D'Amato, project designer for LPA, "but we wanted them to relate." Upgraded finishes, additional components and a range of side chairs were used to distinguish upper-level employees.

Hayashi considered employees' concerns to be of paramount importance, and had questionnaires sent to them all. "Listening to employees' opinions doesn't mean we just do whatever they want," Hayashi notes. "But they often know what is most efficient, and what will benefit both themselves and the company." Sure enough, employees freely evaluated such matters as the type and location of furniture, the use of computer equipment, the placement of coffee, copy and facsimile stations and the establishment of a fitness center.

"There are many choices we could have made within our budget," Hayashi admits. "We felt it was important for employees to be satisfied with the new facilities." For greater involvement, Hayashi created employee committees for the building design and physical move, as well as sub-committees for such areas within the building as the lobby, exercise room and lunchroom. All this interaction paid off visibly when Kubota executives noticed how much better employees dressed and conducted themselves after the move.

Interestingly, Kubota considered it important for the building to express company goals inside and out, a point not consistently made by many Japanese businesses. Employee morale and efficiency would be bolstered by the beauty and thought behind





Occupants in Kubota's 30-seat boardroom (opposite, bottom) are never far removed from the world outside or Kubota's products, thanks to a generous window overlooking a display of vintage, current and prototype Kubota tractors. The reception area (opposite, top) likewise takes its cues from the company's tractors by incorporating such materials as wood, glass, metal and stone.

All employees evaluated the open planning concept and the furniture selected for Kubota's general offices (above, right) to encourage communication and company solidarity. Concern for workmanship and utility are embodied here as in many other visual aspects of the facility, as can even be seen in the interplay of light and shadow along the circulation spine's "Kubota Wall" (below).

In a metaphorical gesture, Kubota's offices wrap around the R&D/warehouse much like the cowl of a tractor, as shown in the first floor plan (above, left).



the facility, while the company's goals and culture would be woven into the architecture and planning. "I wanted a building of moderately contemporary design, but not aggressively contemporary," Hayashi maintains. "The building would have an image of advanced technology that matched our products, but not in a high-tech manner." This can be easily seen in the two-story, glass-encased reception area that welcomes visitors with all the signs of Kubota's culture, including glass, leather, wood, aluminum, crushed stone and a display of Kubota tractors, and in the 200-ft. long "Kubota Wall" of artistically sculpted, sandblasted concrete that dramatizes the main circulation corridor joining the office and R&D facilities.

Similarly, Kubota went to great lengths to see that both Japanese and American cultures be accommodated—much to LPA's delight. "Expressing the bi-cultural nature of the company gave us some great opportunities," Heinfeld insists. As a result, American interpretations of such Japanese motifs as shoji screens and rock gardens freely intermingle with open space and landscape that are distinctly southern Californian in spirit.

Early in the development of this project,

LPA realized that it was not working with a conventional corporate client. Indeed, Hayashi himself brought an artist's sensitivity to the discussions (his brother is a well-known artist in Japan). Heinfeld and D'Amato acknowledge that serving such an involved and insightful client meant having reasons for every major design detail and going back to the drawing board more than once, but they have no regrets. "Mr. Hayashi has a very

critical eye in terms of things that work," says Heinfeld. "So much came about through his enthusiasm in the project, which really made us look harder for intrinsic solutions."

By entrusting the soul of the Kubota machine to a facility imbued with the structure, cohesiveness and form of the Kubota organization, the company may even be reminding us why technology exists in the first place. Not merely for "making things"—but for making things happen that can benefit us all. ☺

Julie Taylor is a freelance writer based in Los Angeles.

Project Summary: Kubota Tractor Corporation

Location: Torrance, CA. **Total floor area:** 80,000 sq. ft.; office, 27,500 sq. ft.; warehouse and manufacturing, 25,000 sq. ft. **No. of floors:** Two. **Total staff size:** 150. **Paint:** Frazee. **Laminate:** Nexamar. **Dry wall:** U.S. Gypsum. **Ceramic tile flooring:** Dal-Tile. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors. **Lighting:** Poulsen, Lithonia. **Doors:** Durand. **Door hardware:** Von Duprin. **Glass:** PPG. **Windows:** US Aluminum, Rebo. **Window treatment:** MechoShade. **Railings:** custom design by LPA. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** AI. **Cafeteria, dining, auditorium seating:** Steelcase. **Other seating:** Vecta, Metro. **Upholstery:** Steelcase. **Conference tables:** Vecta, Metro. **Cafeteria, dining, auditorium tables:** Vecta. **Other tables:** Steelcase. **Files:** Steelcase. **Architectural wood-working and cabinetmaking:** Millcraft. **Signage:** custom design by LPA, made by 3 Star Sign. **Metal exterior panels:** Alucobond. **Elevators:** Dover. **HVAC:** Lievert. **Fire safety:** Garvin. **Plumbing fixtures:** American Standard, Kroin. **Client:** Kubota Tractor Corp. **Developer:** Obayashi America Corp. **Architect:** LPA. **Structural engineer:** SKT. **Mechanical engineer:** Ito Engineering. **Electrical engineer:** R.E. Wall. **General contractor/construction manager:** Obayashi America Corp. **Lighting designer:** R.E. Wall, LPA. **Landscape architect:** Calvin Abe. **Furniture dealer:** Universal. **Photographer:** Adrian Velicescu, Erich Ansel Koyama (general office).



METHODIST CANCER CENTER

1st Floor	2nd Floor
3rd Floor	4th Floor
5th Floor	6th Floor
7th Floor	8th Floor
9th Floor	10th Floor
11th Floor	12th Floor
13th Floor	14th Floor
15th Floor	16th Floor
17th Floor	18th Floor
19th Floor	20th Floor
21st Floor	22nd Floor
23rd Floor	24th Floor
25th Floor	26th Floor
27th Floor	28th Floor
29th Floor	30th Floor

10
40

A Fighting Chance

Nebraska Methodist Hospital's new Methodist Cancer Center, designed by Henningson, Durham & Richardson, offers oncology patients in Omaha everything they need for the battles of their lives

By Jennifer Thiele Busch



The precast concrete exterior of the Methodist Cancer Center (above) was designed to complement the similar construction of the adjacent Nebraska Methodist Hospital, but was jazzed up a bit by HDR with tinted and reflective blue glass windows and blue design accents. Once inside the soaring lobby (opposite), however, all similarity stops. Different materials and colors and extensive natural light give the Cancer Center an identity all its own.

In the 1930s, Nebraska Methodist Hospital in Omaha became the Cornhusker State's first hospital to offer radiation therapy for the treatment of cancer. So it is only fitting that in the early 1990s, it also became the region's first medical center to incorporate diagnostic, treatment, educational and follow-up services in a new outpatient center, consolidating the most current trends and state-of-the-art thinking about the disease and effective methods of dealing with it under one roof. For cancer patients in Nebraska, western Iowa and northwestern Missouri, the Methodist Cancer Center represents new hope. With a sensitive and functional interior design by Henningson, Durham & Richardson (HDR), it also provides the sense of comfort and emotional support that are all too often overlooked in the struggle to save lives.

According to Jerry Mahoney, the now-retired vice president in charge of construction and capital expenditures at Nebraska Methodist Hospital who was responsible for day-to-day contact with the architects during the planning, design and construction of the Center, the concept for the Cancer Center was

born some 10 years ago when key hospital personnel visited two cancer centers in California and North Carolina to investigate comprehensive oncology programs. In Omaha, cancer-related services had long been housed as specialized groups in various locations throughout the hospital and around the city, leaving cancer patients with no convenient facility for so-called "one stop" service.

"The Cancer Center sprang from the realization that therapies should be combined in one place that would be easy for patients to reach and not require them to be transported all over," says Mahoney. The advantages extended far beyond the medical treatment and clinical service aspects of oncology care. Says Gary Petersen, Nebraska Methodist vice president who serves as administrator for the Cancer Center, "Cancer represents over 100 different diseases, so there are many medical and ancillary specialties that deal with it. The advantage of the new facility is the synergy of having related disciplines in the same place."

In addition to providing comprehensive medical services for patients, the Cancer



The Cancer Center is centered around a two-story, octagonal atrium topped with a pyramidal skylight. On the first level, the main reception desk (left) sits directly under the skylight as the focal point of the interior design and the starting point for patient treatment. On the second level, a glass railing rings the atrium opening (below) and provides views down below.

Center would offer a number of additional services, including oncology nursing, dietitians, pharmacists, physical and occupational therapists, home health care, social services, psychologists, support groups, family counseling, cancer education, chaplain care and accounts management. Having the many different disciplines associated with oncology care together in one place would

Nothing in common but the walls

also facilitate the freer exchange of ideas between staff members and foster a learning environment for both patients and staff. An auditorium for seminars and conferences and a dedicated cancer library would further underscore Nebraska Methodist Hospital's commitment to cancer education.

That the new, 52,000 sq. ft. Cancer Center would be located adjacent to the outpatient surgery wing of Nebraska Methodist Hospital was a given, since the linear accelerators used for radiation therapy were located in the basement of outpatient surgery and it would be impractical to move them. To maximize construction efficiencies, the program also called for improvements to the outpatient surgery unit—7,000 sq. ft. of existing space would be renovated to provide for two additional operating rooms and expanded pre-op holding, recovery and post-recovery areas. The Cancer Center would nevertheless remain physically and conceptually separate from its closest neighbor, reflecting Nebraska Methodist Hospital's desire to create a facility with a distinct and independent identity.



James Hohenstein, a senior vice president at HDR who served as project designer for the Cancer Center, recalls that the HDR design team worked closely with hospital staff and administrators to examine patient flow issues, determine a logical clinical pathway for patients and arrange the layout of the new facility accordingly. In the plan, the first level became the primary outpatient treatment space, housing main reception and waiting areas, clinical and diagnostic services and chemotherapy, plus a cancer library where patients and their families can learn more about the disease.

The second level was designed as rentable office space for private practice oncology doctors. The fact that at least three local oncology practices moved their offices to the Cancer Center to take advantage of its comprehensive services is a positive reflection on the success of the design. "Convincing doctors to move in was not as difficult as it might have been," observes Mahoney, "considering that these practices were basically in competition with one another."

The lower level consists of a renovated and expanded radiation therapy unit, additional physician's offices, the auditorium and a 2,000-sq. ft. Breast Center dedicated to the diagnosis and treatment of breast cancer, plus related counseling, education and community service programs. "The key to this area is the coordinated effort," says Petersen. "By relocating mammography to the Cancer Center, we could provide a new breast biopsy machine and other equipment that allow for less invasive treatment methods." The Breast Center's distinctly separate location within the plan also allows it to offer "after hours" mass screening programs for women. It also serves as a very marketable service in a social climate that is increasingly concerned about women's health issues.

Logical patient flow was critical to the success of the facility. "Our instructions to HDR primarily centered on patient flow," recalls Mahoney. "We didn't want people going every which way." Beginning with a dedicated entry that would signal to patients that they were entering a calm, soothing environment, the Cancer Center was designed to keep people moving as comfortably and efficiently as possible through the process. "We basically created a circular flow through the building," explains Hohenstein. "Patients make a logical progression from lobby to reception to lab or infusion or radiology."

Distinct spaces help identify various functions. A soaring canopy and glass-walled lobby mark the entrance and set the stage for the bright, welcoming interiors to come. The building basically centers around a full-height, octagonal atrium topped with a pyramidal skylight, accented by glass-



enclosed elevators, custom light fixtures, oak-paneled walls and a glass-railed opening on the second floor. Directly beneath the atrium, the main reception desk acts as a focal point that symbolizes the beginning of the patient treatment process. From main reception, patients may proceed to sub reception and waiting areas for the Breast Center, clinical laboratory services, radiation therapy or infusion. In addition, the private practice offices maintain their own waiting and reception facilities, as well as individual chemotherapy units.

"These treatments are often very difficult to go through," observes Hohenstein about the various therapies offered at the Cancer Center. Thus, another primary goal with the interiors was to design an environment that was patient-focused, warm and caring. "We paid particular attention to the materials we used," he continues. "The building feels open and inviting and may ease the pain and trauma patients experience."

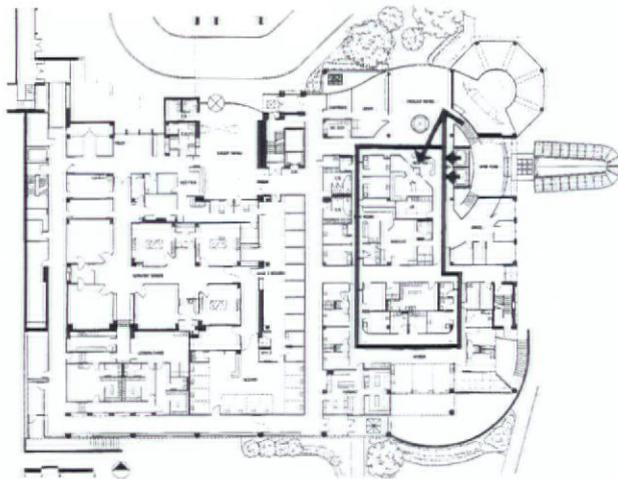
Various therapy and treatment units are consolidated within the Cancer Center and given distinct identities. On the lower level, the Breast Center (above) is treated as an individual entity. Ambulatory infusion (below), where patients often spend hours for treatments, is as comfortable and non-institutional as possible with wood floors, lots of windows, recliners, TVs and VCRs.



The subtle filtering of light throughout the facility was particularly important for creating a bright, open atmosphere. The atrium pours daylight into the core, while waiting and treatment areas are exposed to light through windows wherever possible. Windows are especially prominent in infusion, where patients often spend hours in a single therapy session.

Though the precast concrete, grid-like exterior of the building was designed to complement the adjacent hospital, the interior design took a decidedly different turn. "We took the opposite approach inside," says HDR's Robert Holm, who was responsible for the interior design. "The interiors have a very different scheme. In the Cancer Center we went more towards grays rather than beiges, and used a lot of wood. It's such a total change and a distinct identity that you have no doubt where you are." Nebraska Methodist Hospital has long been a great believer in carpeting, which is also extensively used throughout the Cancer Center, but the use of real wood flooring, covered with a thick polyurethane protective coating, is a new design element specifically introduced to minimize the institutional environment.

If patient treatment areas received a good deal of attention, so did the more educational aspects of the Cancer Center. An octagonal, canted-wall auditorium boasting advanced audiovisual capabilities and seating for 106 forms the physical and symbolic cornerstone of the facility. Here, physicians and related specialists regularly gather to attend cancer symposia and review treatment options, while patients and their families are invited to attend smaller educational sessions. The auditorium's very conspicuous shape and placement at the front corner of the Cancer Center is deliberately designed to catch the attention of those passing through—perhaps reminding patients that medicine is learning more about cancer every day, and hope for a cure is eternal. ☺



Brayton. Auditorium seating: American Seating. Upholstery: Arc-Com. Liz Jordan Hill, Deepa Textiles. Coffee and side tables: Designer Woods. Files: Allsteel. Architectural woodworking and cabinet-making: Designer Woods. Planters: Architectural Supplements. Signage: ASI. Elevators: Dover. HVAC: Trane, Dunham-Bush. Building management system: Johnson Controls. Plumbing fixtures: American Standard, Sloan, Just, Chicago Faucets. Client: Nebraska Methodist Hospital. Architect/interior designer: Henningson, Durham & Richardson; Jim Hohenstein, Chris Barnwell, Tod Corey, Mike Moran, architecture: Robert Holm, Marcia Vanhauer, interior design: Jim Kucks, project manager. Structural engineer: Dick Netley. Mechanical engineer: Jim Mertz. Electrical engineer: Joe Maxwell. Construction administration: Tim McDonnell. General contractor: Kiewit Construction Co. Furniture dealer: Sheppards, Raders, Allmakers. Signage consultant: Babendure Design Group. Landscape architect: Bill Kallmer. Audiovisual consultant: Technical Services Inc. Dietary consultant: Tom Morrow Associates. Photographer: Tom Kessler.

An octagonal auditorium (above) underscores Nebraska Methodist Hospital's commitment to cancer education. State-of-the-art audiovisual equipment allows physicians to regularly share information and consult each other on diagnosis and treatment issues.

The Methodist Cancer Center was built adjacent to Nebraska Methodist Hospital's outpatient surgery wing for practical reasons (top), but they are distinctly separate facilities sharing nothing but a dividing wall.

Project Summary: Methodist Cancer Center

Location: Omaha, NE. Total floor area: 52,000 sq. ft. No of floors: Three. Average floor size: 17,333. Cost/sq. ft.: \$115. Wallcoverings: Koroseal, Boltatex. Paint: Sherwin Williams. Laminate: Wilsonart. Dry wall: U.S. Gypsum. Masonry: Watkins. Resilient tile: Armstrong. Vinyl bonded wood flooring: Permagrain. Carpet: Lees, Bentley. Carpet fiber: DuPont. Ceiling: Armstrong. Lighting: Lithonia, Prescolite, ALS, Alcco, Nuart, Hubbell, Hadco. Doors: Curries, Weyerhaeuser, VT Industries. Door hardware: Corbin Russwin. Glass: Viracon. Window frames: Kawneer. Window treatments: Maharam. Railings: Puritan Manufacturing. Patient room seating: Nemschoff, Haworth. Patient room casegoods: Designer Woods. Patient beds: Hill-Rom. Patient overbed tables: Hill-Rom. Patient room lighting: Architectural Lighting. Lounge seating: Wieland.



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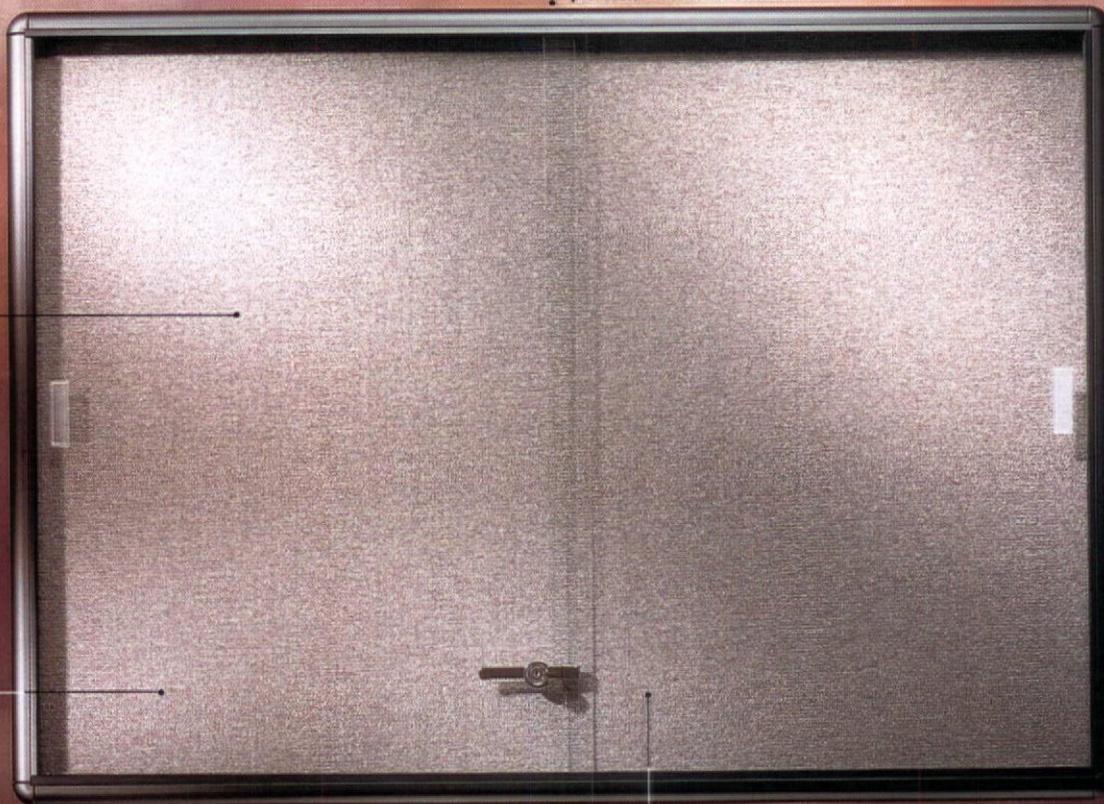
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Your Lobby or Your Life

First National Bank of San Diego's structure and location were sound, but visitors were disoriented in approaching its five nondescript street entries. As a result, Keating Mann Jernigan Rottet removed an existing fountain and escalator along with existing dark finishes and replaced them with a straightforward circulation pattern—emphasizing a new main entrance—and lighter materials (below). Tenants have been highly satisfied with the results. Photograph by Nick Merrick/Hedrich-Blessing.

The economics of remodeling in the 1990s is based on knowing whether an obsolete facility is worth more repositioned—or reduced to rubble

Governors of our 50 states may not be planning to celebrate the moment, but 1995 will see every state economy expanding at the same time for the first time since 1984. For owners of office buildings, however, the champagne will be mixed with tears. Vacancy rates still remain at roughly 19% in most markets because the current economic recovery has been accompanied by sustained corporate restructuring and layoffs. True, rising demand for goods and services left businesses no choice but to hire over 2.7 million net new employees in the past year, a move that government shadowed by adding 270,000 workers of its own. But some 85% of the new jobs are in relatively low-paid service occupations paying an average of \$6.33 an hour—while many of the white collar workers who would be earning an average of \$14.72 an hour are still sitting on the sidelines waiting for corporate America to recall them. Continuing layoffs at such *Fortune* companies as PepsiCo, IBM, Amoco, Hughes Aircraft and Xerox are keeping office space absorption from rebounding smartly.

Aside from widespread employee dismissals, corporate America has other tricks up its sleeve for reducing the rent bill. Businesses and institutions are now enthusiastically integrating state-of-the-art information technology into their work flow, so that laptop computers, cellular telephones, facsimile machines, voice mail, electronic data base management and other wizardry allow their employees to do more work with fewer members of the vast army of receptionists, secretaries, filing clerks, stenographers and even middle managers who once peopled the office floor. Employees who are still employed but engaged outside the office for much of the time, such as sales people, accountants and management consultants, are experimenting with "hotelling," sharing universal office space that is dedicated to them only in the rare moments when they are actually on their employers' premises.

What can owners of the most seriously affected office buildings, namely what real estate professionals consider average and below-average product, do to retain or attract tenants? For some older buildings, saddled with inefficient floor plates, limited electrical capacity, outdated mechanical and electrical systems, ADA liabilities and costly-to-remove asbestos, there may be no recourse to mothballing or outright demolition. Owners of more viable properties must also endure a painful self-appraisal to see if renovation makes economic sense.

Among the vital signs that must be considered in a renovation are the adequacy and flexibility of structural, mechanical, electrical and HVAC systems, the competi-

tiveness of the location, the quality of security and life safety provisions, the tenants to be potentially disrupted by construction, the patience of investors as the cost of renovation is amortized—and yes, the aesthetics of the facade, lobby and common areas. The answers are not always easy to predict. In the following pages are a variety of installations, including four office buildings, whose need for renovation pays tribute to the enduring power of design to define our world. ☛





New Lease on Life

How two well-planned renovations by Keating Mann Jernigan Rottet are bringing new life—and tenants—to Ameron Center, Pasadena, Calif., and First National Bank, San Diego, Calif.

By Holly L. Richmond

Like a plague afflicting owners of older office properties, oversupplied office space markets and ADA legislation have conspired to make office building renovation increasingly common in our time. Office buildings built in the 1970s and 1980s are being forced to reposition themselves as long-term, first-class tenants vacate them for newer addresses offering shorter leases as well as more modern amenities. For example, when Ameron Center in Pasadena, Calif., and First National Bank in San Diego, Calif., found themselves struggling simply to maintain their high levels of clientele and occupancy in 1991, both felt obliged to upgrade their common areas. In taking charge of the two renovation projects, Lauren Rottet, AIA, a partner of Los Angeles-based Keating Mann Jernigan Rottet, set the goal of making 100% occupancy a reality for her clients—and convincingly demonstrated how design can revitalize real estate.

How badly had the outlook deteriorated for the two properties? Ameron Center was a 1970s office building of standard architecture, materials and palette whose Pasadena location had experienced tremendous growth in the past five years, giving it the potential for high leasability—but also placing it in a competitive marketplace. Ameron Inc., the building's namesake, is a multinational manufacturer of building construction products with sales reaching \$453 million in 1993. The corporation wanted an office space that would reflect the quality of its performance within the industry. "Aesthetically speaking, Ameron Center was clearly outmoded when compared to the newly constructed facilities surrounding it," declares Rottet. "It needed a fresh image, something to make it distinct."

First Interstate Bank, Los Angeles' largest retail banking company with assets of \$51.5 bil-

lion in 1993 and the building's owner and principal tenant, had decided to downsize its operation in Pasadena and consolidate in an office space it owned in Los Angeles. This opened up a sizable amount of leasable area in the eight-story building. M'Liz Callender, assessment manager for First Interstate, worked with colleagues at the Bank on how to best manage the move and resulting space vacancy. "We wanted to have a balanced mix of tenants, anchored by large, good credit institutions like Ameron Inc., with an infill of smaller professional firms," Callender recalls.



Looking for confusing circulation, a fountain that obstructed traffic and an escalator that went nowhere? Don't look here! The lobby (opposite) in First National Bank of San Diego's building has been appropriately renovated with a strong circulation plan and lighter, more elegant materials replacing the original dark finishes. When plans for the renovation began, the design team took its cue from the nearby San Diego Harbor. Not that a nautical theme was literally applied (left), but lighting and choice of materials were key.



company, Ameron, the superintendent of construction and various building engineers met every Wednesday at 9:00 a.m. and determined the scope of the renovation to include the garage elevator lobby (separated from the building lobby by a courtyard), perimeter paving and landscape, ground floor exterior and signage, an abandoned drive-through teller bay that would become the new retail and garden area, the entrance to the main lobby, the main lobby, the elevator lobby and elevators and a new loading/service area. Fortunately, the work focused primarily on aesthetic enhancement. Ameron Center had a straightforward and serviceable floor plan, and its mechanical, electrical and plumbing systems needed very little work.

An effective circulation pattern pulled everything together quickly. "We hit the basic design on the first pass," remarks Dana Taylor, associate at Keating Mann Jernigan Rottet and Ameron project manager. "Our philosophy was to build upon what was there. We integrated new materials with old to give the building a timeless, classic design."

Because the dark wood paneled lobby was wrought with circulation problems, Rottet and her team widened the space 3 ft. and added a translucent, frosted glass wall that created a visual break and an illusion of depth. Benches were then floated along a wall of light veneer to provide a seating group and to further define the space. Finally, the walls in the elevator lobby were covered in light materials and a new energy efficient lighting

system was installed. The change could not have been more dramatic. As Taylor comments, "When we finished the lobby, one of the tenants walked in and said, 'Now this is how the building should have looked from the beginning!'"

Keating Mann Jernigan Rottet's approach to the First National Bank of San Diego renovation followed the same philosophy of building on existing strengths. First National Bank is the anchor of the 27-story multi-tenant building formerly called the Columbia Centre, that was acquired in 1986 by Equitable Real Estate. The building's problems were typical of its genre: dark materials and finishes which showed the effects of 10 years' use, non-compliance with code regulations, and a drastic change in intended use since its completion in 1982.

Originally the building had been planned for maximum public access to its three levels of retailing and terraces overlooking the

How the terraces and front door faced the wrong side of San Diego

suite. For this reason, First Interstate wanted the project to incorporate old and new design elements.

Since the budget allocated for the project was minimal, deciding what to renovate was key. Rottet began the planning process by presenting the client with a "shopping list" of needs supported by a very conservative cost estimate. "We originally priced the renovation at twice what we ended up spending," admits Rottet. "The client was pleased when we negotiated the price way down."

A project team representing the architects, the client, the property management

Originally the building had been planned for maximum public access to its three levels of retailing and terraces overlooking the

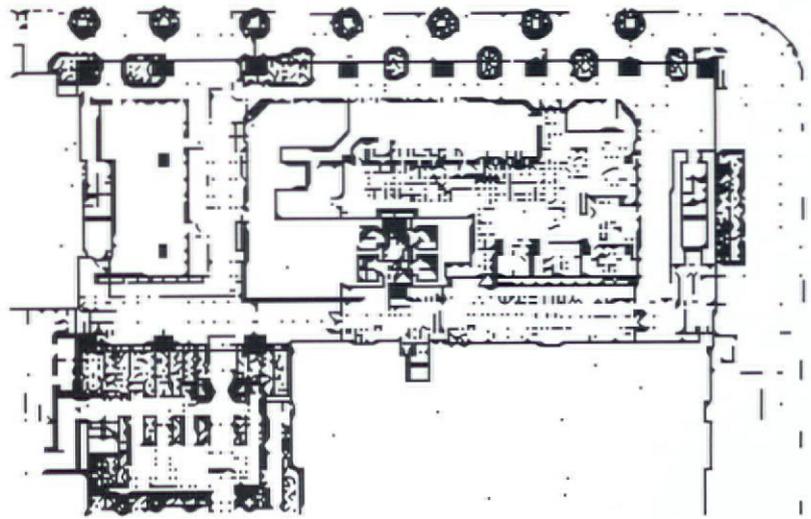
Originally the building had been planned for maximum public access to its three levels of retailing and terraces overlooking the

San Diego waterfront. However, the city's grand scheme to build a state-of-the-art convention center directly adjacent to the First National Bank building never materialized, so the retail space did not perform as planned. Furthermore, many of the 10-year leases were coming due, and the building needed to maintain its high level of occupancy in a market contested by newer and more competitive properties.

Rottet notes that another similarity between the two renovation projects was the meager budget. "The client came to us and said, 'What do we need to do to make this building competitive in San Diego, and how can we do it for the least amount of money?'" she remembers. Consequently, the project team investigated three critical design elements: how the building would look on the skyline, what pedestrians and motorists would see as they approached the building, and what visitors would see when entering the lobby.

At least the building's structure and location were sound. Problems arose the moment visitors approached it. "The building had five street entries, but none served as the main entry," observes Steve Zimmerman, an associate at Keating Mann Jernigan Rottet and project manager for First National. "Once inside the lobby, people had no idea where to go."

How confusing could a lobby be? First, a fountain separated the parking garage shuttles and building elevator lobbies—forcing guests and tenants to walk steps up and over or around the fountain to reach the elevators. Then there was an escalator that, as Zimmerman says, "basically led to nowhere." In a twist of fate, the city also developed in the opposite direction from



what had been predicted, leaving the terraces and what was supposed to be the front door facing the wrong side of the property. "The final problem," as Rottet describes, "was that the building was sunk in a dark moat. We wanted to make the entire area much lighter."

As a result, the fountain, escalator, existing dark finishes and materials were all removed and replaced with lighter materials, while a new main entrance was established. "This was very tricky," Paul Pietsch, construction manager for Equitable Real Estate, points out. "We had to scaffold off the entire lobby and atrium area, yet maintain a clear, safe traffic route for the tenants."

Construction proceeded on weekends and after-hours to avoid major complaints from the tenants or the public. As soon as work was complete, new tenants including large law firms, the U.S. Probate Court, financial firms and, of course, First National Bank of San Diego, were ready to sign or

First Interstate's Ameron Center had a workable floor plan (above), so the renovation focused on exterior and aesthetic enhancement. A strong design element was carried through from the elevator lobby to a ceremonial front door at the opposite side of the building. Dark wood was replaced with lighter finishes, including travertine and granite that were specified for the floor, along with custom-designed, matching wool carpet in the elevator lobby and cabs (opposite). Also central in the redesign was the conversion of a drive-through teller area into outdoor retailing and a garden (left). *Three Moons*, by artist John Okulick is featured.



renew leases. Pietsch maintains that everyone has been thrilled with the results.

Leasing is the name of the game in office building renovation, of course, and the happy ending to this story is that both Ameron Center and First National Bank have 90-100% occupancy. Keating Mann Jernigan Rottet couldn't be happier. "We created a new feeling for both the buildings," Rottet explains, "but only by building on and bringing up-to-date what was already there."

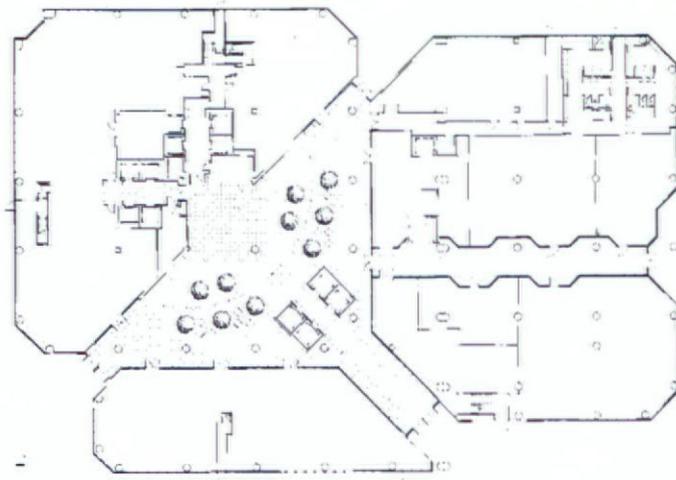
Can renovation turn every ugly duckling of real estate into a swan? Probably not. But you can bet the bank, whether it's still there or not, on the successful future of these two southern California beauties. ☺

Project Summary: Ameron Center

Location: Pasadena, CA. **Total floor area:** 136,099 sq. ft. **No. of floors:** 8. **Average floor size:** 15,870 sq. ft. **Total staff size:** 450. **Total project cost:** \$950,000, lobby and retail; \$350,000, exterior. **Paint:** Decratrend. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Flooring:** Carrara Marble Company of America. **Carpet/carpet tile:** custom design by Lauren Rottet, made by Almar Carpets International. **Ceiling:** USG Interiors. **Lighting:** Edison Price. **Doors:** Britexvue. **Door hardware:** Schlage. **Glass:** Amber Glass & Mirror. **Windows:** Kawneer. **Railings:** Columbia Fabricating Co. **Architectural woodworking and cabinetmaking:** Pella Architectural Products. **Signage:** CAS Sign Systems Co. **Elevators:** U.S. Elevator, Amtech Reliable Elevator Co. **HVAC:** Trane. **Fire safety:** Notifier. **Security:** Threshold Access Control System. **Building management system:** Trinet EMS System. **Client:** First Interstate Bank of California. **Asset manager:** MEC Corporate Real Estate. **Architect:** Keating Mann Jernigan Rottet Architecture and Interiors. **Structural engineer:** John A. Martin & Associates. **Mechanical engineer:** Tsuchiyama & Kaino. **Electrical engineer:** Frederick Brown Assoc. **General contractor:** Illig Construction. **Building manager:** Northwest Asset Management. **Lighting designer:** Alfred Schollee & Assoc. **Photographer:** Chas McGrath.

Project Summary: First National Bank

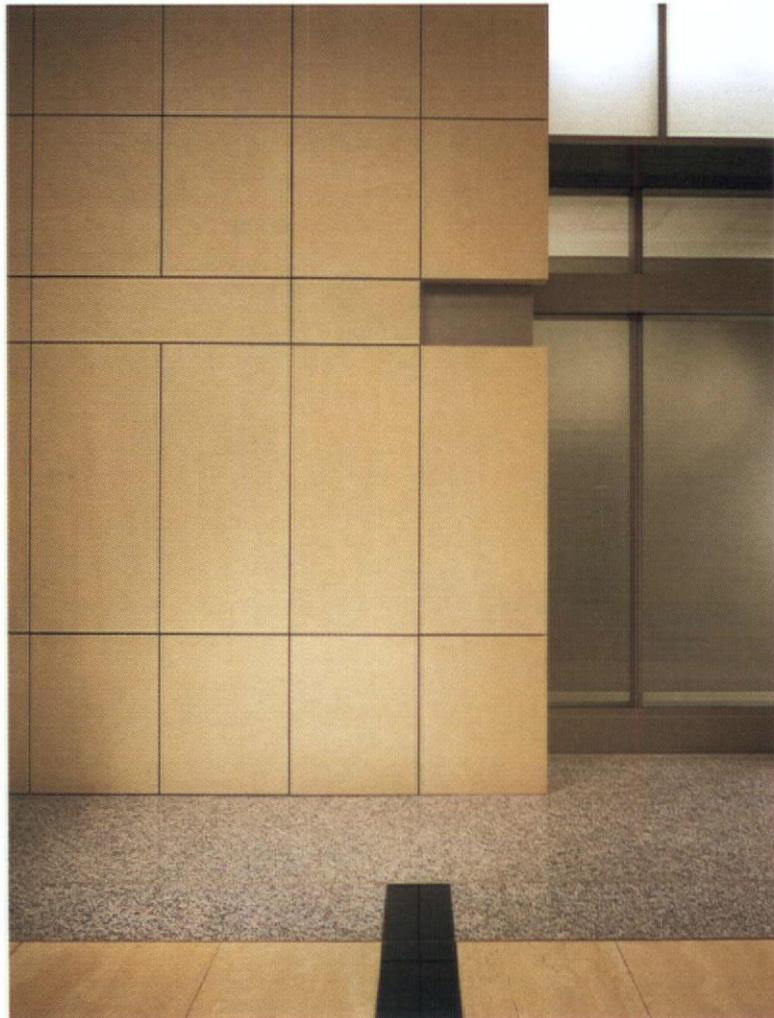
Location: San Diego, CA. **Total floor area:** 815,000 sq. ft. gross; 7,000 sq. ft., atrium. **No. of floors:** 27. **Average floor size:** 25,000 sq. ft. **Total construction cost:** \$10 million. **Wallcovering:** Stow Davis/Wigand, Margraf. **Paint:** Frazee. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Flooring:** Margraf, Sigma France. **Carpet/carpet tile:** Decorative Carpets, Prince Street Technologies. **Ceiling:** Armstrong. **Lighting:** Edison Price, Modular Fiberstars, Bega, Hydrel. **Doors:** Stow Davis, Total Doors, Ellison. **Door hardware:** Yale. **Glass:** La Mesa Glazing, Diamond Chromatic Glass. **Railings:** custom by Industrial Sheet Metal. **Reception desk:** Stow Davis/Wigand. **Auditorium seating:** Steelcase. **Architectural woodworking and cabinetmaking:** Stow Davis/Wigand. **Signage, planters and accessories:**



Debra Nichols Design. **Elevators:** Millar. **HVAC:** Titus. **Security:** Security Door Controls. **Building management system:** Honeywell, General Electric. **Plumbing fixtures:** American Standard, Sloan. **Client:** Equitable Real Estate. **Architect:** Keating Mann Jernigan Rottet. **Structural engineer:** John A. Martin & Assoc. **Mechanical and electrical engineer:** Levine, Seegel Assoc. **General contractor:** Ninteman Construction, exterior; Turner Construction, interior. **Lighting designer:** T. Kondos & Assoc. **Landscape:** Kawasaki Theilacker Ueno & Assoc. **Photographer:** Nick Merrick/Hedrich Blessing.

The renovation of First National Bank of San Diego updated common areas and added amenities. Keating Mann Jernigan Rottet removed a poorly placed fountain and unneeded escalator, and established a much needed main entry (left).

Walls of French limestone and translucent, frosted glass that adds an illusion of depth are fitted together with gracefully delineated joinery (below) in the lobby of Ameron Center. The result is a contemporary expression of the International Style that helps blend old and new within the revitalized 1970s facility owned by First Interstate Bank.





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Circle 24 on reader service card

Eat While U Bank

A visit to the unconventional location where Citibank N.A. operates a Food Court in its Manhattan headquarters, with a design by Swanke Hayden Connell Architects

By Roger Yee

The Citi never sleeps," says Citibank, N.A. to customers of its 24-hour automated teller machines and global banking operations. However, "the Citi" does eat. Indeed, the nation's largest commercial bank (with \$216 billion in assets) offers its work force breakfast and lunch at major Citibank facilities around the world. So when the Bank decided to consolidate trading operations at its Manhattan world headquarters, 399 Park Avenue, in one large, contiguous space and chose the 7th floor area occupied by the cafeteria, the fate of the food service was never in doubt, only the location. The handsome, new Food Court/Take-Out/Deli, designed by Swanke

Hayden Connell Architects (SHCA), incorporates features that reflect the current American way of eating in a new location that is as safe and sound as any Citibank asset—right inside the former vaults on subterranean level B.

Citibankers who come to the Food Court for hot entrees, take-out or do-it-yourself salads and sandwiches may not know or care how it evolved into its present state. However, the task of relocating the food service from a bright, window-lined space above the city streets to a windowless, underground maze obliged Citibank to work with vast enclosures defined by low ceilings and massive, 18-in. thick walls adjacent to

vital data and telecommunications centers, and make it feel as natural in this context as the 7th floor had. Citibank shrewdly turned the situation to its advantage by changing its food service format from cafeteria to food court. As its Corporate Support Services had already discovered, the mostly self-service islands in a food court have numerous advantages over cafeteria serving lines in an age of varied tastes, tight work schedules and costly labor, since they can provide a wider menu and different levels of service using less manpower.

Of course, Citibank, SHCA and food service consultant RJS could not plan the 21,000-sq. ft. Food Court to serve some



Breakfast at Citibank: Employees at Citibank headquarters can enjoy breakfast and lunch in the new Food Court on subterranean level B. The format was chosen to replace the previous cafeteria serving line to give employees more choice and different levels of service while reducing labor costs by placing much of the menu on a self-service island (right). After paying for their selections, employees can find their seats in any of the adjacent dining rooms converted from vaults (opposite) or return to their offices upstairs.



1,500 meals a day without acknowledging the location of the core and vaults at every step—and trying to keep food and dishes moving in efficient circulation paths. Consequently, the delivery and storage area were placed in an existing (and unalterable) rear mezzanine 4 ft. above level B, while the kitchen was assigned to the adjoining space with stairs and a dedicated lift to close the gap and achieve ADA compliance. Beyond the kitchen, the servery, dining rooms, dish drop-off and dish washing room were clustered tightly together to complete the operating cycle.

Comments Stephen Feldman, project manager for Citibank's Corporate Realty Services, "Everything in the Food Court is very efficient by design."

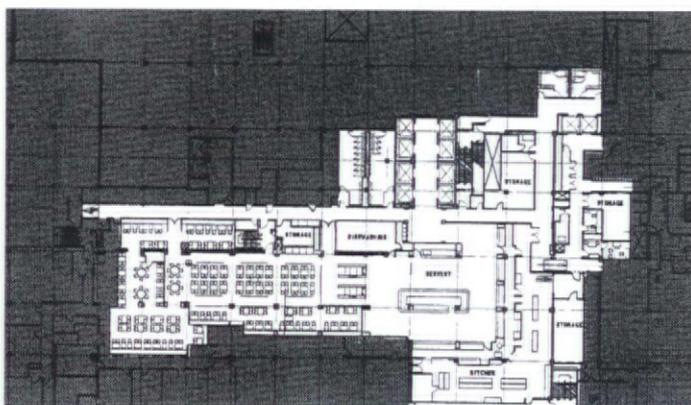
Feldman also observes that almost everything else about this project required special attention—and got it. For example, site preparation began with what he describes as "a jeweler's job of demolition" to break through the walls of the former vaults at selected points to create smaller, more intimate dining rooms without damaging any of the data and telecommunications cable and conduit running through the space. "Working around the data center required special care," he says, "and we had to waterproof our space to protect facilities on the level below."

It's hard to see how an endeavor like this could have succeeded in any other fashion. Attention to detail can be immediately sensed in such areas as the auxiliary HVAC unit that helps keep the air surprisingly fresh, the acoustical ceiling tiles and fabric covered wall panels that support normal levels of conversation, the carefully reconditioned dining tables and chairs that look as good as new, the incandescent accent lighting fixtures that soften the institutional setting, and the coordinated carpet and textiles that give each dining room its own identity. The small-scaled works of art in the dining rooms were drawn from Citibank's corporate collection, one of the oldest of its kind in America, or purchased specifically for the Food Court. Otherwise, the

design uses chiefly standard products—for economy and ease of replacement.

To produce the Food Court, Feldman headed a team matrix that included a construction manager and in-house representatives of engineering management, furnishings and moving, and art administration. The team's objectives were to work with Benjamin Mandaro, the dining services manager in Citibank's Corporate Support Services who represented the interests of Citibank employees, and to supervise the various consultants on the job such as SHCA, which has designed various facilities for the Bank. Key participants in the project normally met once a week.

How well does the completed design actually work? Jon Facchino, project architect for SHCA, remarks, "Our challenge was to make this space functional in spite of its constraints, and uniquely inviting even though it occupies the same building where the employees work." If the lively scene at lunch hour is any indication, SHCA has succeeded in creating what may be the only edible asset Citibank has ever stored in its vaults. ☺



Project Summary: Citibank Food Court

Location: New York, NY. **Total floor area:** 21,000 sq. ft. **No. of floors:** One. **Total capacity by tables or guests:** 300. **Wallcovering:** General Wallcovering. **Paint:** Zolatone. **Laminate:** Formica. **Ceramic tile flooring:** American Olean. **Carpet/carpet tile:** Milliken. **Ceiling:** USG Interiors. **Lighting:** Winona, Zumtobel. **Railings:** Abbott Metal. **Dining chairs:** existing, refurbished by Chairmasters. **Banquette seating:** Chairmasters. **Upholstery:** Knoll, DesignTex. **Dining tables:** existing. **Architectural woodworking and cabinetmaking:** John F. Davie. **Signage:** existing. **Kitchen equipment:** Braun Equipment. **Client:** Citibank Corporate Realty Services; Asmita Bhatia, space occupancy manager; Stephen Feldman, project manager; Lorraine Hollomon-Sylvester, help desk facilitator; Joseph Kalagassy, mechanical engineering manager; Suzy Lemakis, art administrator; Thomas Santiago, construction manager; York Tom, electrical engineering manager; Karen Wolff, FF&M purchasing agent; Richard O'Neill, consulting field superintendent; for Corporate Support Services: Benjamin Mandaro, dining services manager; Susan Namm, hospitality service director. **Architect:** Swanke Hayden Connell Architects; Peter Conant, design principal; Jon Facchino, project architect/manager; Ena Lee, designer; Davidson Headley, technical. **Structural engineer:** Goldreich Page & Thropp. **Mechanical/electrical engineer:** Ambrosino DePinto & Schneider. **General contractor/construction manager:** Citibank Corporate Realty Services. **Lighting designer:** Horton Lees. **Photographer:** Peter Paige.

Only at Claridge's

To stay at Claridge's Hotel in London has always been an honored privilege, and rooms newly designed by Tessa Kennedy already have guests waiting

By Charles Lockwood



When Buckingham Palace stages state banquets, the "royals" often head to London's Claridge's Hotel, a cultural icon established in 1893 that still boasts a surviving section from 1898. Under Tessa Kennedy Design Ltd., guest accommodations such as Room 633 (above) and Room 244 (opposite) have been discreetly refurbished, restoring the original Neoclassical and Art Deco elements and reusing existing furnishings as much as possible.

Of London's many luxury hotels, none is more distinguished than Claridge's in the heart of Mayfair. Its guest register reads like a who's who of the world, including presidents, prime ministers, kings and queens, business leaders and show business celebrities in addition to merely affluent travelers, all of whom insist on the finest accommodations and service. To keep the image of what amounts to a British cultural heirloom fresh as well as lustrous, the hotel has challenged various interior designers to update its guest rooms without losing its spirit. The work of interior designer Tessa Kennedy shows just

how invigorating this process has been for the nearly century-old structure.

Until a generation ago, a would-be guest needed a proper introduction from a trusted client or well-known business firm to secure a room at Claridge's. More than a hotel, it was the unofficial annex of Buckingham Palace. Just before the 1947 marriage of Princess Elizabeth to Prince Philip, a harassed diplomat reportedly telephoned Claridge's and asked to speak to the King. "Certainly, sir," was the hotel's response. "To which King do you wish to speak?"

Today, Buckingham Palace often stages state banquets at Claridge's with Queen Elizabeth II, the Queen Mother, the Prince of Wales and other "royals" in attendance, as well as numerous private parties. Accordingly, Claridge's has taken great pains not to disappoint them or more typical guests, who include globe-trotting business people from the United States and Europe, well-to-do international tourists, European nobility and what the hotel calls "our own residential market from the United Kingdom, the 'landed gentry' who no longer have houses in London and want to stay for a few days or weeks." The oldest section of the seven-story structure, a dignified red brick edifice from 1898 that reflects the turn-of-the-century transition from a showy Victorian taste to a more sober Edwardian style, looks as well kept as the adjacent red brick wing from the 1930s that epitomizes the chic but restrained Art Moderne style that characterized late Art Deco.

To satisfy its fastidious guests and to attract more of their kind, the hotel has spent millions of pounds in the past decade overhauling its core functions, updating kitchens and other behind-the-scenes facilities, installing air conditioning and the latest telecommunications in its 132 guest rooms and 60 suites, and refurbishing spacious guest bathrooms while preserving their huge bathtubs and old-fashioned fixtures. The job has not been easy in any way, but it has been complicated by the need to keep Claridge's open without interruption by following a careful schedule.

"Noise is the greatest enemy of a hotelier, because hotels sell peace, quiet and





sleep, particularly for guests arriving from overseas and different time zones," says Michael Bentley, manager of Claridge's. "By waiting until the slow periods of the year to complete our work—namely, the summer

The unsettling sight of small chandeliers in really large rooms

months of July and August and the winter months of January, February and March, we endeavor to sectionalize the work so we always have a quiet zone in the hotel."

Of course, guest rooms and suites have not been overlooked amidst the modernization of Claridge's mechanical systems and support facilities. "The guest rooms are grand in scale and beautifully proportioned with separate entrance foyers, huge baths, dressing areas and interconnecting hallways, things you couldn't possibly build today," notes Bentley, who first came to the hotel in 1958. "Many guest rooms still have their Art Deco furnishings, such as bird's-eye maple wardrobes and dressing tables, chrome lamps and other light fixtures, tall mirrors with Art Deco detailing and the like."

Time had taken its toll all the same. "A decade ago, some guest rooms started to look a little plain, a little dated, and increasingly difficult to let," Bentley concedes. "Since then, we have retained a number of interior designers to work their magic, to give these rooms more personality and a more contemporary feeling while preserving all the original features that our guests know and love."

Tessa Kennedy, principal of Tessa Kennedy Design Ltd., has redesigned more of these rooms than anyone else, over three dozen in the past seven years, including 16 in 1993. A quiet but respected force in the design profes-

sion, she serves such commercial clients as Sainsbury, Rothschilds Bank, Midland Bank and De Beers in addition to a residential clientele that includes George Harrison, Queen Noor of Jordan and Greek tycoon Stavros Niarchos. Claridge's has proved to be a very special assignment for her.

"The guest rooms that I have worked on at Claridge's had been beautifully maintained," Kennedy says, "but the curtains, wallcoverings and carpets were often in dull colors. Decorative items were off scale, such as small chandeliers in really large rooms or pictures that weren't the right size for their spot on the wall. But working at Claridge's has been a designer's dream. Most hotels want several different room schemes which they repeat over and over again. Not Claridge's. Each of my rooms has been completely different."

While original architectural elements ranging from turn-of-the-century Neo-Classical to Art Deco have been consistently retained in her designs, they have been dramatized by a variety of techniques that draw upon many decorative sources, including Renaissance, Brighton Pavilion and Biedermeier. Consider Rooms 228-230, a two-bedroom suite Kennedy refers to as the "Egyptian Suite," which she redesigned in 1992. Despite their generous size and arrangements, they had become lifeless after earlier designers deliberately suppressed their Art Deco character.

After removing the "non-events" of previous remodeling efforts, Kennedy took the opposite approach. "I played on the original Art Deco satinwood furniture by painting all the doors and cupboards as satinwood," she observes. "I used Art Deco molding above the bed, doubled it in size





Highlighting the past is Kennedy's way of remodeling some 50 guest rooms at Claridge's, but she takes care in basing new designs on existing Neoclassical and Art Deco themes. Thus, views of Rooms 228-230 of the "Egyptian Suite" show a drawing room (opposite, top) and bedroom (opposite, bottom) that enlarge the motifs in its original, satinwood furniture by mirroring the Art Deco craze for things Ancient Egyptian with antiques and newly designed furnishings.

In an increasingly anonymous world, Kennedy evokes the power of closely related spaces and furnishings. For example, Room 627 (above, left) shows how patterns can create strong imagery in a hierarchy where many interact without canceling others' impact. Room 416 (above, right) of the "Tartan Suite" is repainted to resemble a mahogany-paneled room with red and green textiles in a Scottish castle without altogether suppressing its Art Deco origin.



with faux satinwood in paint, and created a monumental bedstead. The hotel purchased a stunning Art Deco sofa and six chairs from the *Normandie* for the suite." With the suite's Art Deco roots reclaimed, Kennedy added exotic "Egyptian" touches that recall the Art Deco era's craze for things even remotely ancient Egyptian, such as obelisk-like cupboards and hieroglyphics-inspired stenciling.

Spacious suites have given Kennedy the greatest opportunities to "work her magic," but she has successfully redesigned 16 single and double rooms as well. Small spaces vividly demonstrate how drama can be created even in close quarters by carefully relating all of the design elements to each another. Such has been the case in the transformation of Room 432, a double that Kennedy describes as "really boring," with nothing distinctive in the way of design details other than "some paneled effects on the walls." Inspired by Jean Cocteau's church in Villefranche, Kennedy highlighted the existing paneled effects in a new paint scheme, added Art Deco light fixtures from Claridge's warehouse to the room's existing Art Deco bedstead, desk and chair, and created a new bedspread design in an Art Deco pattern. Room 432 is not boring any more.

How does Claridge's feel about Kennedy's work? "She has a brilliant eye for color, selects fabrics we've never seen before and knows wonderful craftsmen, particularly specialist painters," declares Bentley. "She's kept all the best original features and added touches of her own to create distinctive guest rooms of enormous appeal. Many of these rooms had been diffi-

cult to let before. Now, they're some of our most popular accommodations."

Designers of entirely new facilities could still profit from studying the way Kennedy has introduced individual design characteristics within the overall framework of Claridge's. How many designers can expect to hear accolades like those of Ginger Rogers after staying in Kennedy's Suite 228-230, a contemporary design with Art Deco spirit? "It's so perfect," she told Michael Bentley. "It could have been created for Fred and me." 🐾

Charles Lockwood is a Los Angeles-based writer on urban planning and architecture.

Project Summary: Suites and Guest Rooms of Claridge's Hotel

Location: London, UK. **Total guest accommodations:** 132 guest rooms, 60 suites. **Total bedrooms remodeled:** 50. **No. of floors:** 7. **Average room size:** 490 sq. ft. **Cost/sq. ft.:** \$160. **Paint:** Sanderson. **Carpet:** Hugh Mackay. **Lighting:** antique. **Doors:** antique. **Door hardware:** antique. **Window curtains:** Dreamplace. **Guest room casegoods:** 1930s originals. **Guest room beds:** 1930s originals. **Guest room tables:** 1930s originals. **Guest room seating:** 1930s originals or Art Deco antique. **Guest room lighting:** 1930s originals or Art Deco reproductions. **Upholstery:** Isle Mills. **Architectural woodworking and cabinetmaking:** Parke Interiors. **Plumbing fixtures:** original. **Client:** Claridge's Hotel. **Interior designer:** Tessa Kennedy Design Ltd. **General contractor:** Claridge's own company. **Construction manager:** Davenport. **Lighting designer:** Tessa Kennedy Design Ltd. **Furniture dealer:** various antique dealers. **Photographer:** Fritz von Schulenberg, Simon Brown.

Big Glass Pumpkin

In this New York-style Cinderella story, Der Scutt Architect gives 505 Park Avenue the new outlook on life that owners dream about

By Holly L. Richmond

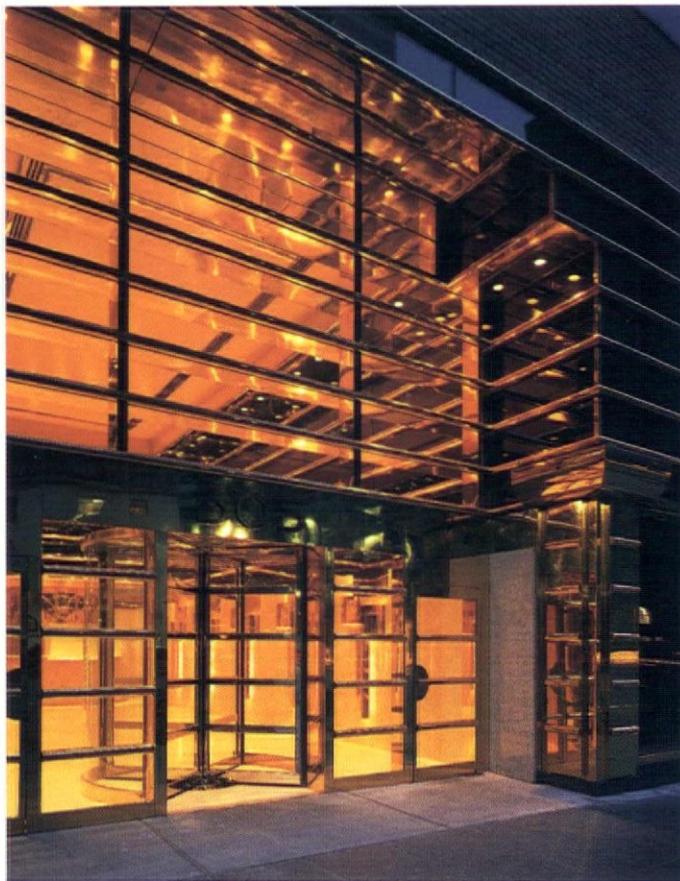


It took more than the wave of a magic wand to renovate this 22-story office building, but the results have been close to magical. Originally designed in 1947 by Emery Roth and Sons, 505 Park Avenue, located at the corner of Park Avenue and 59th Street in New York City, was an early example of the "ziggurat" or "wedding cake" office building that proliferated in the city during the 1950s. When Der Scutt Architect was retained by First Park Associates to transform the property, retail activity was experiencing tremendous growth, midtown Manhattan commanded some of the nation's highest office rents—and structures like 505 Park Avenue needed more than face lifts to survive in a highly competitive commercial space market.

The physical transformation of 505 Park Avenue could not have been more effective in the eyes of the most important beholder of all, the client. "Der Scutt's design brought the building from being the step-child on Park Avenue to a jewel box," proudly states Joseph R. Wenk, principal at Devon Properties, real estate manager for the building. "To our great satisfaction, it has been virtually 100% leased since renovation."

Over two dozen competing schemes were considered before the basic renovation strategy was selected. Plans called for a two-story renovated lobby, new store fronts for retailers on street level, replacement windows and masonry restoration, as well as upgrades of such mechanical and electrical equipment as elevators, air conditioning, security and communication systems. The design concept was meant to respect the architectural lines of the original structure while creating a new visual perception. "I decided to use marble, brass, and bronze glass in the lobby renovation," Der Scutt declares. "With only three materials and very little differentiating color, the space takes on a very simple yet sophisticated feel."

How did this Cinderella story come about? The lobby space was enlarged by removing a portion of the second floor. Then the interior walls on the second level were replaced with tinted bronze glass, so second floor tenants



Sparkle, glitter and grandeur radiate throughout the renovated lobby (opposite) of 505 Park Avenue in midtown Manhattan. St. Florient marble, bronze glass, and polished bronze metal in an emphatically horizontal motif give the space dramatic visual impact, which is further enhanced by custom-designed sconce-torches and an architecturally integrated circular concierge desk. The exterior facade and entrance (left) of the building follow the same horizontal scheme, using bronze semi-circular ribs and tinted glass to draw the visitor inside.

could enjoy a view into the upper area of the lobby—in effect, additional windows for occupants of otherwise interior spaces.

The lobby renovation work proved extremely difficult and required careful planning and construction during off-hours. A poor design relationship between the original entrance and the rest of the building required complete demolition of the entrance area and construction of a temporary entrance through a retail space while work was being done. "We also had to tear out most of the existing windows to install a new facade of horizontal bands of Solarban glass and bronze, semi-circular ribs," adds Scutt. "Unfortunately, this exposed some tenants to the weather for a while."

The new design is unabashedly theatrical in the way it seeks to hold attention. Thus, the rounded, Art Moderne-style exterior appears to flow right into the lobby by way of the bronze, semi-circular horizontal ribs that lure our eyes inside. Upon entering the lobby, however, we invariably gaze up at 10 custom-designed, wall-mounted torches. "I wanted the torches to conform to the round motif and provide scale," says Scutt, "but I also wanted them to add some architectural animation."

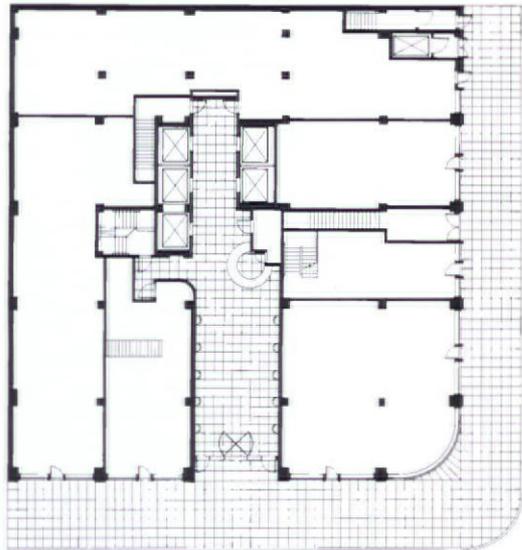
Naturally, the uniquely-shaped, circular concierge desk of 505 Park Avenue is also custom designed for dramatic effect. It features the formidable battery of built-in information systems that have become standard office lobby equipment, including state-of-the-art TV security monitors, telephones, a tenant intercom system, elevator control pan-

els and monitors and a fire safety command system. Unlike many other concierge desks, however, it is also an integral part of the architecture rather than a freestanding afterthought. Abdul Jaffai, a concierge at 505 Park Avenue for over 10 years, has no trouble recognizing how things have changed since the renovation. "It's like day and night," comments Jaffai. "The tenants that have been here for years are much happier, and the new tenants coming in are first class."

Cinderella's transformation does indeed feel complete. Since the renovation, 505 Park Avenue has attracted chiefly large law firms and real estate businesses upstairs, while quality retail shops thrive downstairs. Most tenants will probably be home by the time the clock strikes midnight, but those who toil through the night know this glittering pumpkin coach is here to stay. ☞

Project Summary: 505 Park Avenue Lobby

Location: New York, NY. **Total floor area:** 1,600 sq. ft. **Paint:** Benjamin Moore. **Marble:** Port Morris. **Flooring:** Tile & Terrazzo Co. **Ceiling:** USG Interiors. **Lighting:** custom designed by Der Scutt, fabricated by Allied Bronz. **Doors:** Allied Bronz. **Door hardware:** Superior Hardware. **Window treatment:** Allied Bronz, Wausau Metals. **Signage:** Christopher Klumb Assoc. **Elevators:** design by Der Scutt, fabricated by National Elevator Cab Co. **HVAC:** H. Sand & Co. **Fire safety:** Firecom. **Client:** Devon Properties. **Architect:** Der Scutt Architect. **Structural engineer:** Office of James Ruderman. **Mechanical/electrical engineer:** Lehr Assoc. **Construction manager:** E.W. Howell. **Photographer:** Peter Mauss/Esto.



What Do You Value?

Value engineering is a powerful tool for providing the greatest value for a design project, but anyone who practices it by simply reducing costs could face disaster

By Beth Harmon-Vaughan, IBD and Janet Wiens

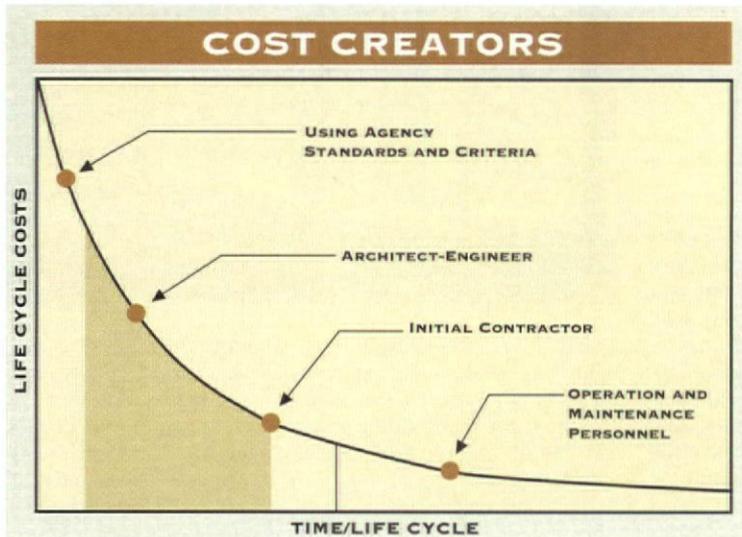
Everyone expects value. Businesses expect value from employees. Designers expect value from suppliers. Clients of designers expect value from everyone who touches their projects. Value engineering provides one avenue for giving these customers the greatest return on their investment.

What exactly does this mean? Value engineering can be defined as a tool for identifying design alternatives and suggesting options based on the necessity and desirability of the function, the economics required to meet that function and the cost/worth relationships that contribute to overall growth. It is a decision-making process that identifies ways to reduce project costs.

What's the point of all this? The purpose of value engineering is simply to provide the greatest value for each dollar invested in a project. But note that it represents more than simply reducing costs.

For example, value engineering may involve substitution of less costly products, materials or systems than those originally specified. Getting the cost estimator or contractor involved during the design development or construction phases allows alternatives to be developed and evaluated against initial and life cycle costs. Function, aesthetics, availability and constructability are also considered. At best, value engineering fosters the development of innovative solutions that support the initial design concept, reduce construction dollars and maintain quality.

Designers historically have developed alternatives based on their knowledge of project requirements, objectives and budgets. In recent years, while the designer is frequently consulted, solutions are often developed by a contractor, construction manager or even a product manufacturer. This process has occasionally become adversarial, with the designer striving to maintain design integrity, the owner trying to maintain the budget, the contractor trying to maintain the schedule and the construction manager trying to reduce costs. At worst, the



Life cycle costs can be most effectively reduced by value engineering changes early in the time/life cycle flow (above).



perceived outcome of value engineering is that someone loses in the process.

Yes, value engineering affects the design process. It typically adds time to the designer's efforts, time for which the firm may not be reimbursed. Schedule is always a consideration. Developing and evaluating alternatives can take one day to two weeks. There is also a built outcome. The best examples of value engineering are invisible when the project is complete, so that the project functions according to specification and expresses the original design intent.

Sounds too good to be true? Take the specification of granite as the exterior material for a portion of four faces on a recently completed 45-story office tower. Through value engineering, it was determined that a much less expensive material with the same appearance could be substituted for granite above the eight floor. The

change was imperceptible even to the trained eye, and the owner saved \$800,000.

Life cycle costs and maintenance can be affected most dramatically by value engineering. A client who signed a 10-year lease for 500,000 sq. ft. of space in a new office tower not long ago wanted a durable, easily maintained, carpeted flooring material that would not have to be replaced in the open plan office landscape areas for the term of the lease. An appropriate product was selected that exceeded the budget allowance. Through value engineering, numerous lower-cost alternatives were evaluated. However, when life cycle costs proved to be much higher for the alternatives, the client selected the originally specified flooring material.

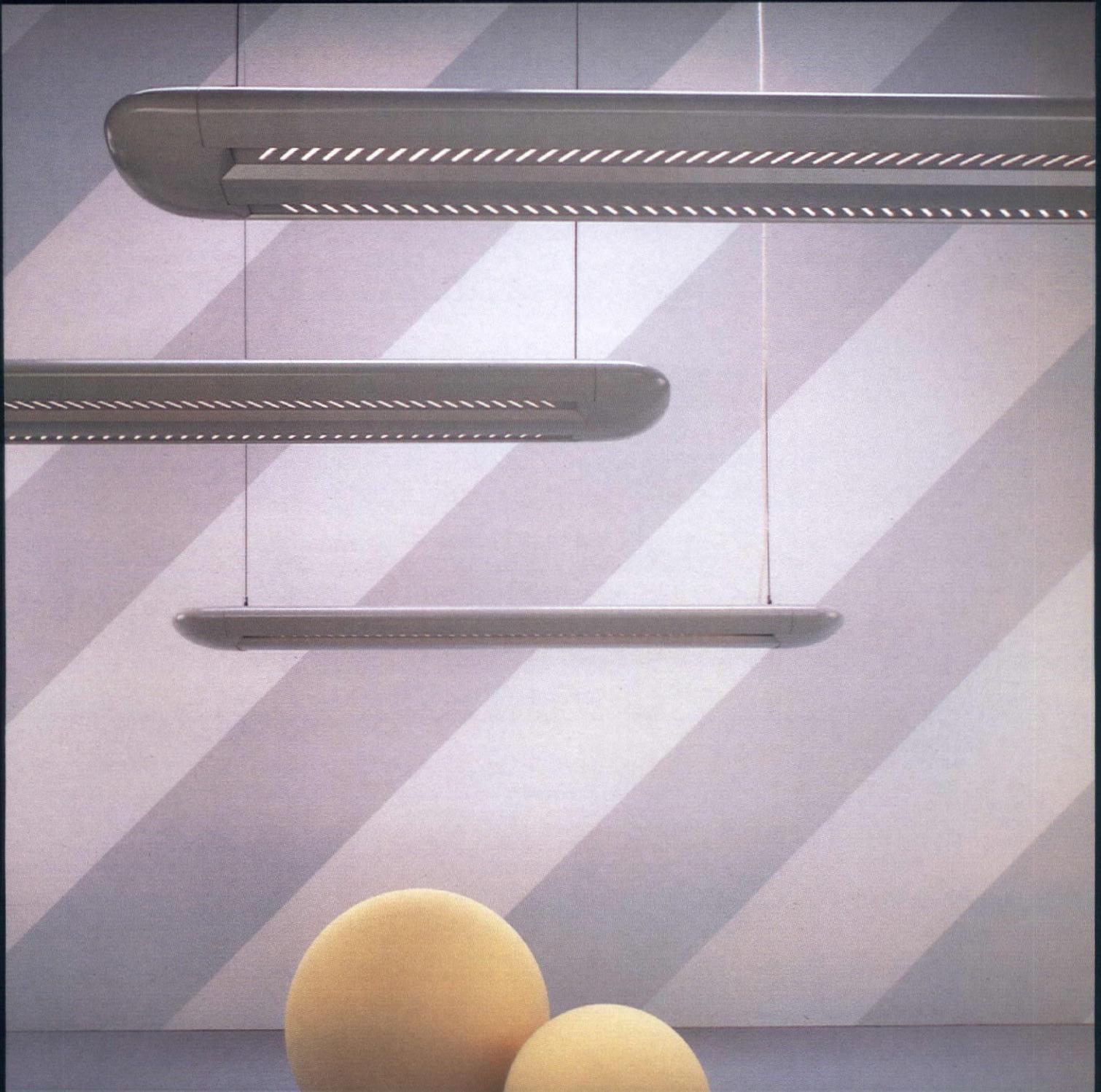
Not everyone benefits equally from value engineering, nonetheless. While all projects can benefit from effective value engineering, those projects with unique problems or constraints, such as budget, schedule or product availability, and very large, complex projects, such as stadiums, hospitals and complex interiors covering more than 100,000 sq. ft., are most likely candidates to realize the greatest benefits from value engineering.

The process: Who does what, how and when?

In the past, value engineering was a singular, linear activity, with one member of the project team determining that an aspect of the project required value engineering. The contractor or consultant would develop the alternatives and pricing, and a decision would be made. While this was an effective method for getting the issue resolved, it often generated conflict among team members.

- Who should get involved? Contemporary project culture suggests that value engineering should be a collaborative effort among team members. Owner, designer, contractor and suppliers all have something to contribute and are in fact obligated to increase value and performance. Working collectively in this way enables all

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appropriate team resources to be applied to a targeted issue. One major consequence is a broader range of viable options and more effective decision making. It's often best to have the contractor price the various options, perhaps in collaboration with suppliers.

- When should the process kick in? Value engineering is often not considered until a project is in trouble—seriously overbudgeted or behind schedule. Obviously this is the least effective time to make changes in the project that will, at best, only offset other losses. The optimal time to value engineer a project is during design development. The cost of change is lower and the benefits are greater with an early, proactive approach—which may also provide the basis for continuous quality improvement thereafter.

- What exactly is to be done? Not surprisingly, the team must determine the issues to be value engineered, whether it be building systems, interior finishes, furniture, tenant improvements or the like. A determination regarding

decision-making criteria, including initial and life cycle costs, availability, maintenance, design impact, schedule or constructability should also be made.

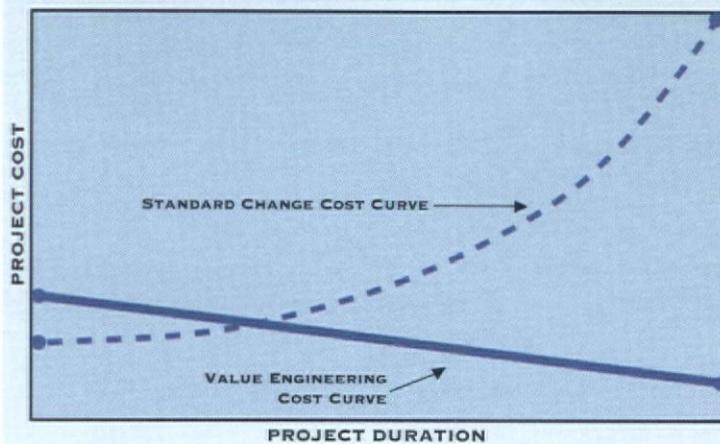
- How should everyone proceed? The next step is to develop a process for evaluating alternatives. Frequent review of alternatives, perhaps at regularly scheduled project meetings, is the best way to keep value engineering in front of the team. A value engineering log may be maintained throughout the course of the project, adding or deleting the amount of each selected alternative from the established project budget or bid cost. This allows team members to understand the budget implications of each change.

Rules of thumb: No magic formula?

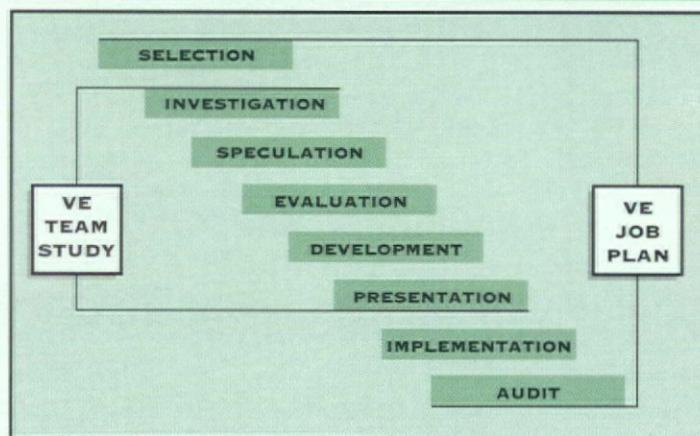
There may not be a fail-safe recipe for effective value engineering, but certain rules of thumb can help.

- Get the contractor on board early. His input is vital to a successful process. Let's face it. He has the greatest expertise in building methods and the greatest control over final costs.
- Work openly on value engineering. The

COST OF CHANGE COMPARISON



VALUE ENGINEERING JOB PLAN PHASES



Value engineering has its greatest impact when instituted early in the project development process, when the cost of these changes is much lower (top). Ideally, value engineering kicks in early and becomes an integral part of the process (above).

first ground rule: share information. A team member representing a different discipline or aspect of the team may approach value engineering from a different point of view. Encourage and listen to the creative alternatives this may foster.

- Be certain each partner on the client/design/construction team has dedicated adequate resources to meet team commitments.

Scope of service: Is this extra?

Should value engineering be an additional service or part of the normal project process? Arguably, it is an informal aspect of every project decision. Customers who purchase design services expect design professionals to bring value to their projects. With the design profession struggling to prove value to its customers and to justify fees accordingly, value engineering can be an important aspect of the overall service package. While it's difficult to quantify value, this

process provides an opportunity to quantify successes—and to demonstrate where value is added.

Because of the method used to compensate designers and contractors, traditionally fees based on a percentage of construction cost, designers and contractors have had little incentive to reduce project costs. If anything, such efforts took more time and lowered fees. But as fees continue to be more competitive and customers increasingly demanding of quality, value engineering becomes an even more important aspect of service delivery. Fees must be structured to offer incentives to the design and construction team to compensate for their innovative, cost-saving ideas.

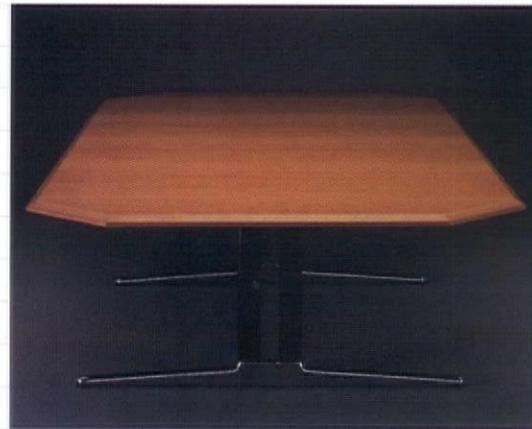
After all, value engineering benefits all team members. First, it lays the groundwork for developing cost-effective solutions. Second, it provides customers the greatest value for their investment. Finally, it provides the basis for effective decision making by the owner and team members. Owners hire designers to guide them in project decision making, but often don't fully realize the outcome until the project is completed. Value engineering provides information owners need

to predict accurate outcomes.

Whether the desired outcome is dollars saved, shorter construction time, fewer change orders, an excellent post-occupancy evaluation or lower maintenance and life cycle costs, value engineering's success is best illustrated by projects that function at maximum effectiveness over a longer period of time. For value engineering isn't a fad or buzzword. It's the way design professionals should approach each project—the right way to do business. If we practice value engineering, we should expect fair compensation for saving money.

If each team member buys into and advocates the process, we will deliver high-quality projects that meet customer needs while making responsible use of financial and material resources. Just because the art of exceeding customer expectations is rare in design and construction doesn't mean it can't happen. Who else should take credit for doing it better? ☺

Beth Harmon-Vaughan, IDI, is vice president and national director of interior architecture, and Janet Wiens is manager of architecture marketing for HNTB Corporation, a national engineering, architecture and interior planning firm serving a national clientele.



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Past Plastered

Traditional skills are still available to accurately replicate historic decorative plaster in the 1990s—but there are also ingenious alternatives when all else fails

By Bernard Rothzeit and Carl Kaiserman

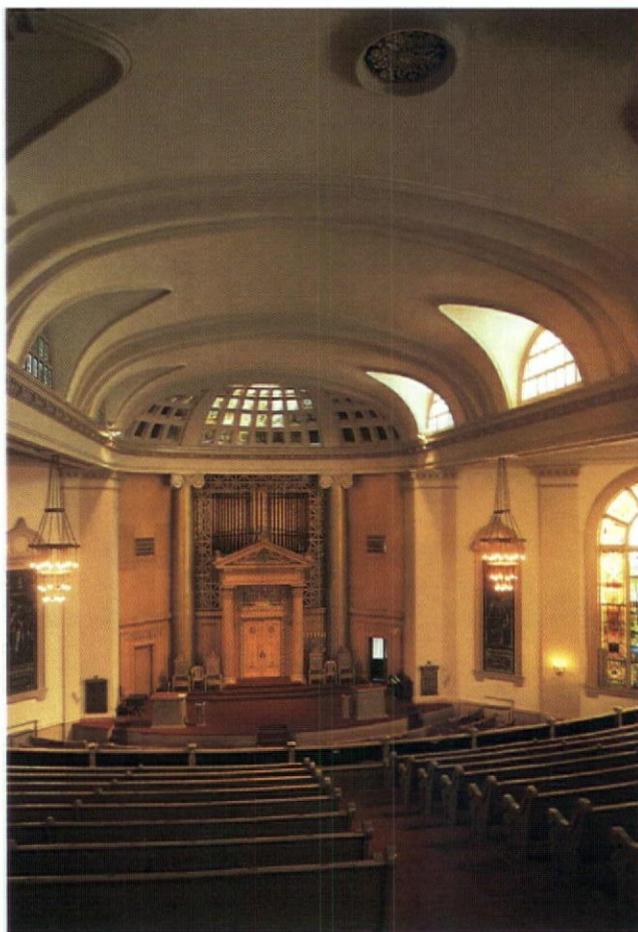
Sonny, you're seeing the last of the breed." So said an agile octogenarian about the ornamental plaster job he was doing for me. The year was 1968, and his words seemed prophetic in the following decade—only it did not happen. The Post-modern movement plus the preservation engine have revived and strengthened decorative plaster work. In particular, the renewed attention to historic preservation has fueled an entirely new generation of artisans skilled in the repair of decorative plaster and surrounding flatwork.

On flatwork: Can you resist the urge to tear it all out?

With flatwork, you may have an urge to tear it all out as you examine cracked surfaces and sections in which the plaster is no longer attached to the lath. Don't despair. There is a character to old plaster that is inimitable, and should be retained if possible, especially if the replacement material is to be gypsum wallboard.

The first step is to discover what may be causing the problems observed. A test probe is often very helpful, and can provide both a look behind the scenes and a profile of the material and construction involved. Damage may be direct, caused by chairs or carts striking walls and adjacent woodwork. Or it may be indirect, such as vibration, high humidity, exposure to freeze/thaw cycles or building movement, including wind, expansion/contraction or settlement. Interior faces of exterior walls may suffer water infiltration, but don't overlook pipes that may have developed leaks.

Once the cause or causes have been identified, the cure can be properly prescribed. Proper attachment of the plaster or lath to backup studs or structure is important to minimize relative movement. Tapping the



When the barrel vault and ribs in the nave directly before the ambulatory (above) collapsed in Temple Beth Elohim, Brooklyn, N.Y., Rothzeit Kaiserman Thomson & Bee restored its plaster form with a less costly alternative incorporating fiberglass reinforced gypsum plaster ribs and curved sheetrock flatwork for the originally all-plaster vault.

surface with a rubber or plastic mallet can often reveal hollows behind. A useful device that has reappeared on the restoration scene that specifically provides this service is the plaster washer, a metal or plastic disk or donut secured with a power screw through the plaster to the lath and studs beyond. A light spackle coat conceals this repair from view.

Where the problem is cracking or separation of the plaster, the defective area can be cut out and repaired. The use of a mending system with "give" such as fiberglass or cloth tape is best where the cause is suspected to be continual seasonal or traffic generated movement. Follow-up with joint compound in thin layers with wet or dry sanding between applications. For inside corner joints, paper tape affords a better engagement, as it is thinner and takes a crease.

However, where the problem is larger than approximately 4 in. in diameter, complete removal of the defective material and replacement with a gypsum wallboard "plug" may be most cost effective. Where one wishes to remain historically faithful to the original material and construction, replication of the typical, three-coat procedure (scratch, brown and finish) should be followed.

On decorative plaster: Does your budget cover the skills you need?

Decorative plaster repair work can take many forms depending on type of skills required and available budget. When the budget permits, the best route is to repair plaster with plaster, using essentially the same techniques that were originally employed. Crudely stated, decorative work can be divided into casting of ornamental features and "running" of continuous profiles such as coves and moldings.

In casting, the plasterer makes a rubber mold using a complete or mostly complete medallion or other original element. Missing



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parts of the original can be sculpted of clay or wood before the making of the mold. Paint should be stripped and the original surface filled and smoothed. Common molding materials used are urethane or polysulfid rubbers in two-art formulations, in trowel applied or brush-on consistencies.

After application and setting, the mold is peeled from the original, providing an exact mirror image. This is then set on a supported base and a molding or casting plaster used to provide a true copy of the original piece. The mold is subsequently cleaned and the process repeated. (An excellent description of this process can be found in the November 1985 edition of *The Old House Journal*.)

The beauty of the rubber mold is that the casting of identical pieces can go on and on. Cast elements can be screwed, nailed and/or glued into place. Seams and casting irregularities can be touched up before priming and painting.

For crown molds or other continuous moldings of a uniform profile, the casting method is certainly an option. But where runs are long and entail curves, the quickest and best way is to install the repair in much the same way as it was originally built. A sheet metal profile called the knife is nailed or screwed to a wood frame known as the horse. Both are fastened to a wood board at right angles to guide the mold.

Then, with one person in the lead applying plaster, the second pushes the mold, scraping away the excess material. This is the type of work that elicited the plasterer's comment in the opening paragraph. Usually several passes are necessary before the work is satisfactory. Do not rush the work!

(Another variation on this method is bench run ornament, in which the technique is the same, but the work is performed on a table. The complete moldings are then secured in place in a similar manner to cast elements.)

On alternative materials and methods: If traditional methods are too costly

The popularity of alternative materials has been spurred on by both the need for restoration in a marketplace that places a high premium on original materials and by the trend to traditional-style ornament. Thankfully, the skills are still out there if the need does arise to provide historically accurate replication, or the budget allows for the unmatched character of hand-crafted workmanship. Traditional plaster

methods will be simply too expensive in certain situations, of course.

For instance, when the author's firm was called to Temple Beth Elohim in Brooklyn, N.Y., because one of its beautiful barrel vaults was collapsing, an appropriate repair method had to be found. Finding the cause for the partial collapse came first, of course. The otherwise sturdily built 1906 structure had its ceiling vaults suspended by 2 x 4 hangers, one per truss, and only lightly nailed.

The initial remedy was to install additional hangers, properly supported so that no further damage could occur. When a plaster replacement of the failed vault was specified, it went far beyond the congregation's means. The author's firm then revised its documents by calling for fiberglass reinforced gypsum plaster ribs and curved sheetrock flatwork for the originally all-plaster vault.

Working from scaffolding, we produced a profile and radius of the vault. A sawcut was made perpendicular through the plaster and a cardboard sheet inserted. The profile was traced on the cardboard to create a direct, full-size template. (Alternate methods of copying a profile are to use dividers, a compass or one of the many profile gauges commercially available. In any event, check your results against other areas of the original to insure a consistent match.)

Once the profile was established, the manufacturer supplied it in several sections, each about 5 ft. wide on the arc and 24 in. wide. (Being a light, resilient, strong and nailable material, FRGP has turned out to be an ideal solution.) The contractor cut back the original work and fitted in the new pieces. Joints between pieces and between the new work and the old were covered with fiberglass tapes. After a coat of bonding agent on the flatwork and ribs, a one-eighth-in. thick layer of skin coat plaster and a color coat of flat latex paint completed the job—at just under half the cost of the original, all-plaster proposal.

Twelve years later, Sonny, the work looks as good as new. ☺

Bernard Rothzeit, FAIA, and Carl Kaiserman, AIA are partners in the New York-based architecture and planning firm of Rothzeit Kaiserman Thomson & Bee. Readers may seek additional information from Traditional Building, 69A Seventh Avenue, Brooklyn, NY 11217, telephone (718) 636-0788, or The Old House Journal, 2 Main Street, Gloucester, MA 01930, telephone (508) 283-8803.



A new inner lobby (above) emerged at City Center Theater, New York, when the architects steepened the inadequate slope of the orchestra—causing it to run out of head room before reaching the rear wall and creating space for the lobby. The reconfiguration of the ceiling was accomplished through the use of both painted wood moldings and cast molding.

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Fast Learner

Steelcase's Personal Harbor has taken a daring leap from basic research to finished product to test the need for privacy in teams and open settings

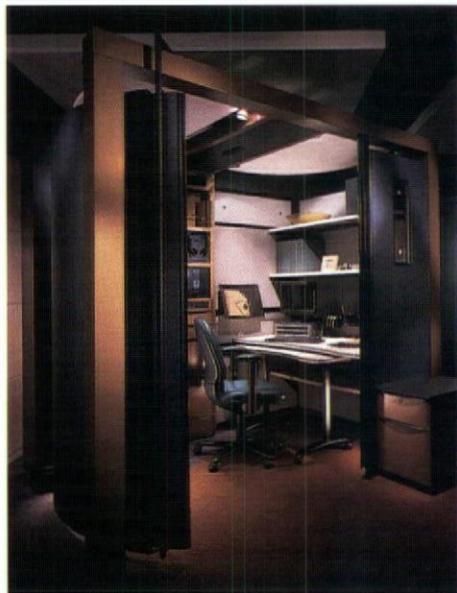
By Roger Yee

When asked to identify General Motors' most critical long-range goal a few years ago, former chairman of the board Robert Stempel replied that his company wanted to invent the replacement for the automobile. As the world's largest manufacturer of office furniture, Steelcase appears to be nurturing similar aspirations. While no one can predict what will represent the state of the art now that the current generation of office furniture systems has reached late maturity, the Personal Harbor unveiled by "Big Blue" at NeoCon 94 offers a fascinating educated guess. The voluminous (48-sq. ft. footprint, 88 in. high), hefty (600-800 lbs.), semi-enclosed individual work station is an intriguing attempt to develop a finished product directly from basic research.

Steelcase's inquiry into the nature of organizational work has been a long-term effort that the Grand Rapids, Mich.-based manufacturer has used to peer into the increasingly non-hierarchical, highly interactive and knowledge-intensive future of white collar work. The story of the Personal Harbor traces back as far as a 1984 project called "The Arch," that tested the feasibility of isolating an individual within an open plan acoustical environment.

"Using Steelcase System 9000, we created a three-dimensional work space in the office," recalls Mark Baloga, senior research specialist at Steelcase. "The image of that freestanding volume was hard to forget. In the process, we found that visual and acoustical privacy was as important in *perception*—how we *feel* in space—as in performance." Baloga and Paul Cornell, an industrial/organizational psychologist at Steelcase, were convinced that such a space might be used successfully in conjunction with the open plan office.

Numerous additional milestones would be reached in the ongoing investigation of individual work space. For example, Steelcase tested a concept that placed 6 ft. x 9 ft. offices on the edge of open plan areas for temporary use by workers in 1986, based on what Franklin Becker, professor and director of the International Workplace Studies Program at Cornell University's College of Human Ecology, called "Edge-Core Planning." Two years later, the company would join forces with Robert Luchetti & Associates, a Cambridge, Mass., architecture firm, to translate open planning into a room-size, reusable post-and-beam system called "LegoCom." "LegoCom" in turn gave rise to the notion of "Activity Settings,"



Open for business? Steelcase's Personal Harbor is a partially enclosed, self-contained retreat for an individual worker who otherwise inhabits an open plan or team setting. Test sites report that the open-door configuration (top) indicates a busy yet accessible occupant, while the closed door (above) politely says keep out.

special environments that could be quickly configured to serve different types of tasks within a more generalized space called a "Commons," in a program called "Future of the Office" or "FOTO" in 1988-1989.

Prototype mobile furniture and accessories would quickly develop into what industrial designer Douglas Ball introduced as "Activity Products" in 1992 and Steelcase first marketed in 1993. Yet the concept of an individual work station was not lying dormant. Baloga, Cornell and Paul Siebert, a senior industrial designer at Steelcase, were exploring ways to provide enhanced individual privacy and self-sufficiency within a work team setting, and coming up with some surprises of their own.

Personal Harbor prototypes evolved from a simple post-and-beam structure of four columns joined by a square open roof and walled in by folding doors into a tripod structure whose interior environment held almost anything an individual might need to stay in touch with the outside world while temporarily sealing off that world. Growing from a hand-made mock-up to an engineered prototype followed by an alpha-site working model, the fourth generation Personal Harbor supports two acoustically absorptive wall units rounded at the ends to hold a built-in work surface and shelving, a "Technology Totem" at the mid-point of the two wall units that contains centrally lockable file and personal drawers, mechanisms for fan control and light dimmers, phone mount panel and optional CD stereo system with wireless headphones, a sliding, circular door with translucent glass windows and a ceiling of fiberglass acoustical baffles and track-mounted lighting fixtures.

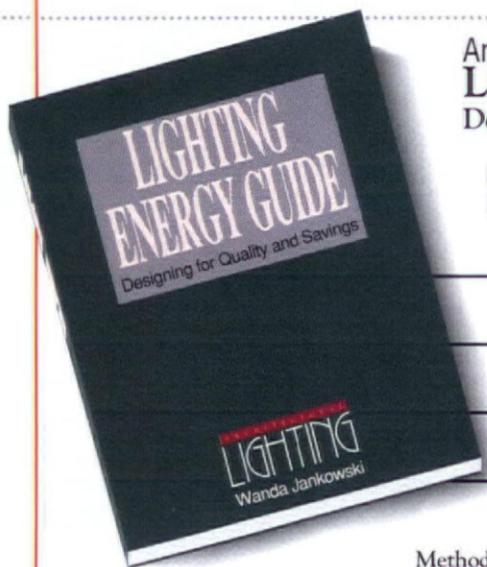
For all the refinements in the hardware, the process is not yet done. As the fourth-generation Personal Harbor, the product is undergoing rigorous use and documentation at various beta sites around the nation even as Steelcase offers it for sale. The results so far have been especially promising wherever teaming is active. "The sense of place is critical whether our beta site is a restructuring Fortune 500 company or a small, management consulting firm," Siebert observes. "The people are telling us it's not the corporate umbrella that counts, it's the team."

Ironically, Steelcase is discovering that the team whose members can momentarily disperse to their Personal Harbors may be the team that sticks together best. ☺

Of course, we don't really mean that. The facts are that conservation is no longer a trendy buzz word to toss around at meetings and saving money means staying in business. That's why *Architectural Lighting* magazine is taking the lead and publishing the "Lighting Energy Guide-Designing for Quality and Savings". Wanda Jankowski, respected lighting author and *Architectural Lighting's* Editor-in-Chief, will assemble information from a wide range of lighting experts and industry sources on conserving energy and saving money while maintaining the highest design standards. Topics and products to be covered include: Lamps, fixtures, ballasts, controls, dimming, utilities and rebate programs, codes, standards and much more.

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Inside a Pool of Light

Abdul Jaffai, the concierge at 505 Park Avenue, an office building in mid-town Manhattan, has recently become a true believer in the positive effects of good design. "Since the renovation, our tenants seem so much happier when they come to work," comments Jaffai. "One said the lobby was like a pool of lights, and he actually took a picture of it."

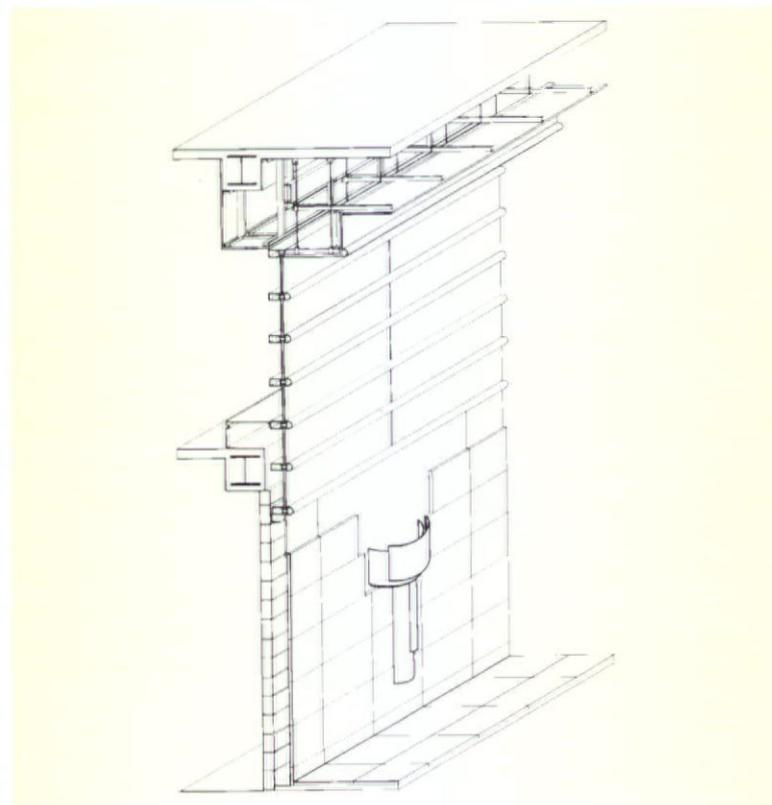
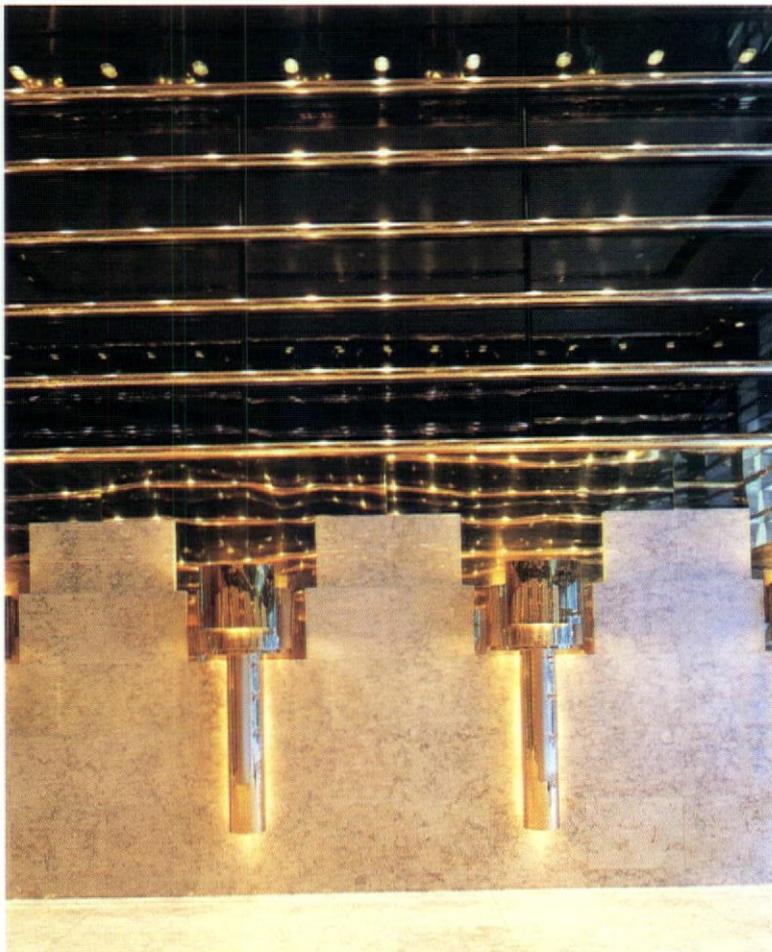
The difference in character from the original lobby to its refurbished state is part of a larger story in which 505 Park Avenue has taken on a new image and a unique identity among the surrounding office buildings, thanks to Der Scutt Architect, who gave this 1947 office building its up-to-date, luminescent appeal. In the lobby, St. Florient marble, bronze glass and polished bronze metal have been used to provide a balance of color and reflectivity. Adding to the glow, appropriately, are 10 custom-designed wall-mounted torches that introduce scale, adornment and what Der Scutt calls "architectural animation."

The walls that define the lobby represent a fairly straightforward marriage of curtain wall and masonry wall construction. As a section of the lobby shows, the upper wall of horizontal steel channels, bronze half-rounds and glass is suspended between the ceiling and the spandrel beam at the second floor of the two-story space. Below this level, a marble wall backed by concrete block rests on the lobby floor.

When Scutt designed the torches, he concentrated on carrying through the horizontal, semi-circular design motif that begins on the exterior of the building and flows into the lobby. The manner in which these torches give the lobby a low-level, "pool of light" effect is by strictly containing the light. Two semi-circular bronze collars force the light to project narrowly upward to dissipate gradually at the top. The light reflects off the ceiling, which is tinted with a pastel red, to give the space a warm glow.

Comments Der Scutt about the lobby design, "I like to think of it as Swiss watch detailing." Or jewelry fit for a building to wear, perhaps? ☺

Photograph by Peter Mauss/Esto Photographic.



THE GENIUS OF ABE FEDER

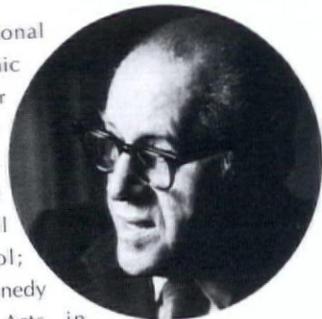
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The genius of Abe Feder, pioneer of lighting design both in its theatrical and architectural realms, is captured for the first time on videotape. This retrospective of his projects and accomplishments is narrated by associate LaVerne Roston and virtually documents the history of lighting design itself. Mr. Feder speaking himself—tough-talking and brilliant—then offers timeless and revealing reminiscences and insights on the past, present and future of lighting design.

Abe Feder's Broadway credits are legion (ex. "My Fair Lady," "Camelot"), and his architectural credits range from airports and streetlighting to miniature fountains, from geodesic domes to pocket-size apartments. Highlights: United

Nations in New York; Israel National Museum in Jerusalem; Philharmonic Hall, Lincoln Center; Buckminster Fuller's first geodesic dome; San Francisco Civic Auditorium; Tulsa Civic Center; terminal plaza of New York's Kennedy International Airport; Harvard Law School; Broadway's Minskoff Theatre; Kennedy Center for the Performing Arts in Washington, D.C.; Rockefeller Center Plaza and Facade, the GE Building and the Prometheus Fountain light show in New York. Mr. Feder is also the first President and a Fellow of the International Association of Lighting Designers (IALD), as well as Fellow of the Illuminating Engineering Society of North America (IESNA).



The "Feder: Master Lighting Designer" videotape is a "must" addition to the library of every designer and dreamer in the World of Light. This 66-minute videotape records Abe Feder's presentation at the United States Institute of Theater Technology (USITT) Conference held in March 1993 in Wichita, KS.

The "Feder: Master Lighting Designer" videotape lists for **\$59.95 plus \$4.00 shipping and handling**. A coupon for ordering is provided at left.

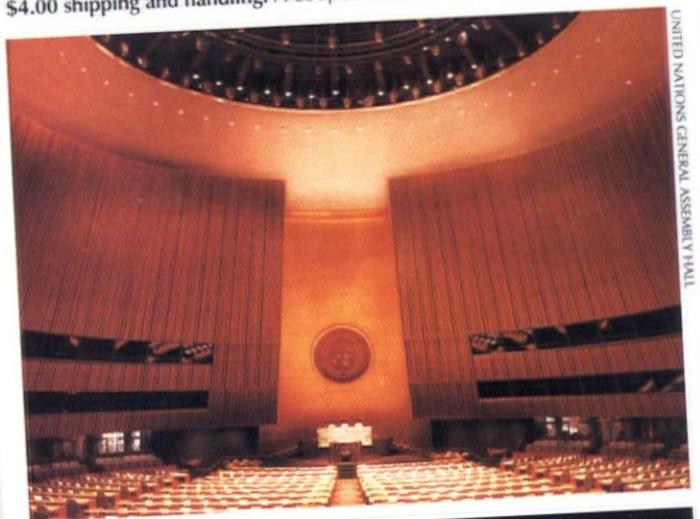
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The Power of Square and Circle

Gwathmey Siegel, *Buildings and Projects 1982-1992*, introduction by Peter Eisenman, 1994, New York: Rizzoli International Publications, 336 pp., \$60.00 cloth

Anyone daring to alter Frank Lloyd Wright's masterpiece of 1942-1959, the Guggenheim Museum, New York, was inviting controversy—so when Charles Gwathmey and Robert Siegel won approval for their Addition (1982-1992), the design community breathed a sigh of relief. Of course, the Addition wisely deferred to the original structure and contrasted its cool, intellectual grid against Wright's willful, idiosyncratic sculpture. In so doing, it revealed the strength of Gwathmey Siegel as classic Modernists, creating powerful works by weaving form out of the timeless geometries of square, circle and rectangle.

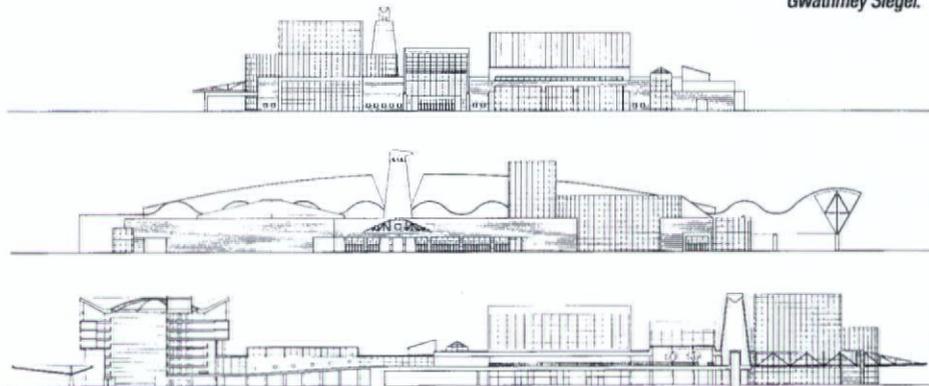
Gwathmey Siegel, Buildings and Projects 1982-1992 covers much fertile ground for the practice Gwathmey founded in 1964 and Siegel joined in 1969. From 1982 on, Gwathmey Siegel would develop bold floor plans and increasingly inventive forms to embody them in such projects as the American Museum of the Moving Image (1982), Astoria, N.Y.; Office Building for Solomon Equities (1985), New York, and Convention Center and Hotel for Euro-Disney (1992), Marne-la-Vallée, France.

Amazingly, Gwathmey Siegel's ability to work at both extremes of scale, producing finely detailed furnishings and private residences as well as boldly drawn, large-scale buildings and urban planning schemes, has never flagged. Other talented firms have lost their way going from chair to town center. Yet Gwathmey Siegel obviously relishes the contrast, as readers surely will.

Dublin, *A Grand Tour*, by Jacqueline O'Brien with Desmond Guinness, 1994, New York: Harry N. Abrams, 246 pp., \$65.00 cloth

Loss can be a powerful force for historic preservation. Americans grasped the fragile value of their architectural heritage when protesters could not save McKim, Mead & White's Pennsylvania Station in New York from the wrecking ball in 1963. The same appears to have happened in Ireland in 1969, when a lawyer for Dublin Corporation described the 1,000-year-old houses on a Viking site doomed to redevelopment as "medieval junk." Some 20,000 angry citizens could not save the site, but the event galvanized Dubliners. *Dublin, A Grand Tour*, shows why the city's history was worth saving.

How do you tour a city with Neolithic roots? Jacqueline O'Brien, a photographer, writer and a director of the Architectural



Archive of Ireland, and Desmond Guinness, a leading authority on Irish architecture and a former president of the Irish Georgian Society, have limited their chronological tour to the heart of Dublin circumscribed by the Royal and Grand canals, Phoenix Park and the harbor, between medieval times and the 1920s. There's much to see here.

Just the city's renowned Georgian architecture and its breathtaking interiors would fill this book. Readers will be dazzled by such masterpieces as the Royal Hospital at Kilmainham, the Bank of Ireland/Old Parliament House, Leinster House, Trinity College and the National Library. Superb architecture, much of it restored, that also works as an ensemble reminds us how great cities raise civility to an art. Seeing Dublin, we may only hope this is not a lost art.

Googie, *Fifties Coffee Shop Architecture*, by Alan Hess, 1985, reissued 1994, San Francisco: Chronicle Books, 144 pp., \$14.95 paper

"Stop the car!" shouted architectural critic Douglas Haskell as he drove north on Crescent Heights past Sunset in Hollywood, Calif., with architectural photographer Julius Shulman. Haskell was transfixed by what stood at the intersection. "It starts on the level like any other building," he wrote in *House and Home*. "But suddenly it breaks for the sky. The bright red roof of cellular steel decking suddenly tilts upward as if swung on a hinge, and the whole building goes up with it like a rocket ramp."

The year was 1952, and Haskell had discovered Googie's, a coffee shop designed by architect John Lautner in 1949 that embodied a decidedly exuberant Modern spirit. Studying coffee shops and other commercial strip architecture, he coined the term Googie style—Modern design in its most energetic, easily understood and popular form. For all its playfulness, Googie had rules: look organic but be abstract, defy gravity and use more than one structural system and many materials.

In *Googie*, architect and critic Alan Hess documents the rise and fall of Googie style in the 1950s and 1960s with amiable serious-

ness. As he notes, "It was the result of the peculiar influences and transformations that high art ideas undergo when they encounter American popular culture and the commercial processes that turn ideas into realities." Designers will want to bring his colorful guide to Googie masterpieces on their next trip to El-Lay.

Prague: *Hidden Splendors*, by Marketa Theinhardt and Pascal Varejka with photography by Pavel Stecha, 1994, Paris: Flammarion, distributed by Abbeville Press, 128 pp., \$35.00 cloth

At a time when Prague is known to young Americans as the "in" place, designers will find it timely to take this breathtaking tour with historians and native Prague citizens Marketa Theinhardt and Pascal Varejka and gifted photographer Pavel Stecha. Poet Rainer Maria Rilke wasn't exaggerating to call Prague a "rich, vast epic poem of architecture." The loss of its strategic importance during Hapsburg rule, when Bohemia lost its political independence and the government was transferred to Vienna, left its architecture mercifully intact. Fortunately, neither Nazi occupation nor Communist government harmed a heritage spanning from Romanesque to early Modern.

Traces of Romanesque construction are hard to find—with period interiors being mostly in basements due to the raising of ground level in the mid-13th century when dams brought flood control—but Gothic architecture is quite abundant. As the authors note, "the basic structure of the city is Gothic." Visitors can enjoy a glass of beer or wine in a Gothic tavern even now.

Equally memorable, however, is the Golden City's turn-of-the-century and early Modern buildings and interiors. *Prague: Hidden Splendors* shows us striking designs by such Czech architects as Josef Gocár and Pavel Janák as well as their German counterparts Adolf Loos and Bruno Paul that show Vaclav Havel's city has been as sympathetic to the Modern spirit as it has to the old. In fact, Prague as portrayed here has many reasons to be the "in" place. ☞

PROFESSIONAL LITERATURE

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Insider's Guide to Getting Into Print, by professional publicists Jane Brown Bambery, Paul Davis Jones and Cary G. Raymond and published by Mark Zweig & Assoc., is a manual specifically designed to help architecture, engineering and environmental consulting firms painlessly and effectively generate and get the most out of publicity.

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A four-page product sheet detailing Holophane Lighting Inc.'s Director™ Series is now available. The literature provides an overview of Holophane's HW, HM, HA and HBK products within the Director™ Series of remote emergency fixtures and exit signs. The product sheet highlights the attributes of each product line.

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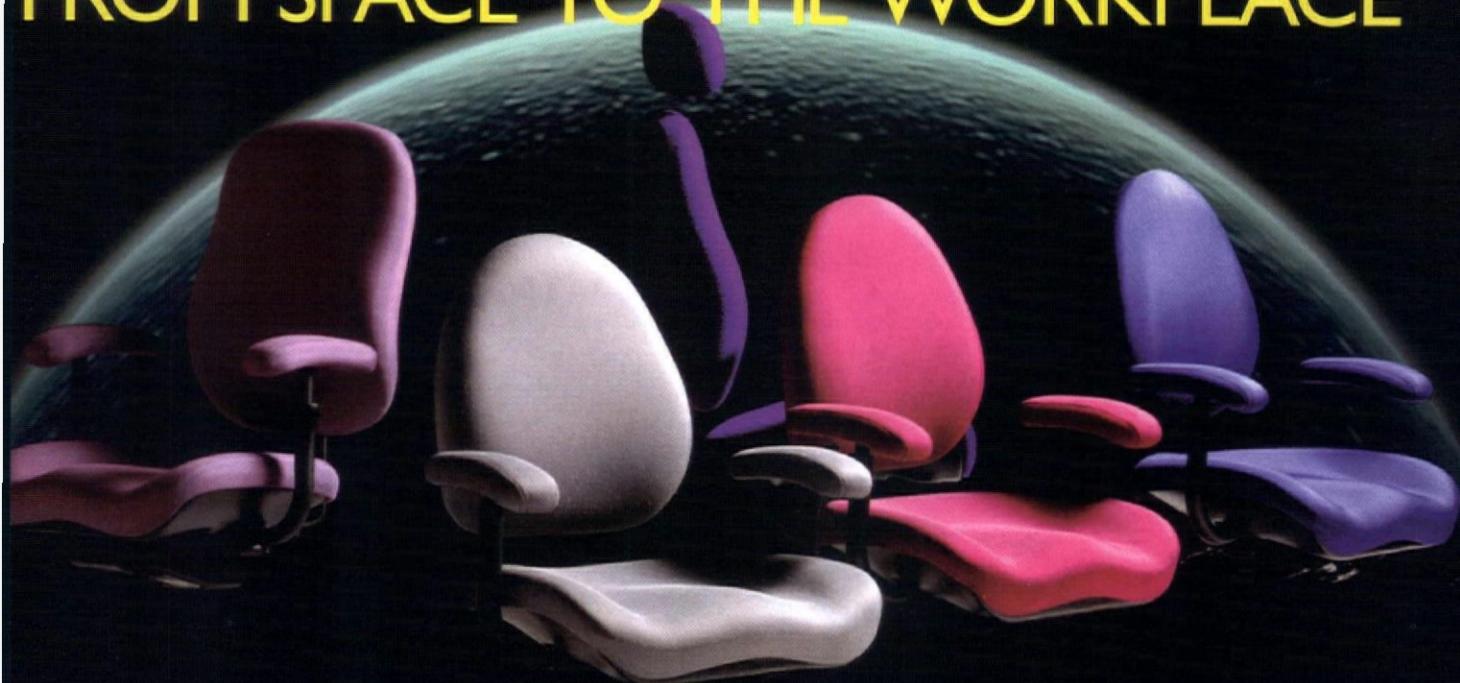
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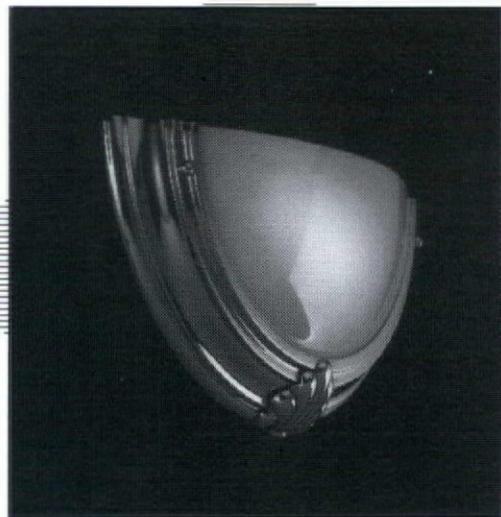
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PERSONALITIES



Bentel

Present-ing the past

Peter Bentel

Architect Peter Bentel has a lot to look forward to because he has a lot to look back on. Bentel & Bentel, Architects and Planners in Locust Valley, N.Y., was founded in 1957 by his parents to serve institutional clients, and has remained a family business ever since. Today, Peter, his brother and their wives continue the focus on design for community and end user. "I know this may sound contrived," he remarks, "but my parents always stressed that architecture is a service to the people who use it, not a commodity to be sold or rented."

Bentel visited project sites at an early age and was "beyond excited" even then. "There was never a question that I would be an architect," he states. "My parents were so fulfilled by their work, I couldn't wait to share the feeling." After receiving an undergraduate degree in architecture from Princeton and a master's in design from Harvard, Bentel was ready for his own projects.

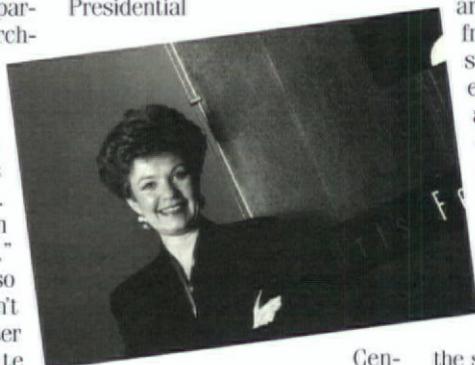
Although Bentel & Bentel is managed by the family, each member has a specialty and often does not work with the others on projects. Peter recently worked with wife Susan on New York's spectacular Gramercy Tavern, however, which combines early American tavern flavor with 1994 flair. He's currently working on a Ph.D. in Architectural Theory from M.I.T. His dissertation, coincidentally, covers America's "second generation" arts and crafts movement from 1900-1920s. Is art imitating life or vice versa, Peter?

Major league

Karen League

Don't try telling Karen League, ASID, a principal in the Atlanta architecture firm of Jova Daniels Busby, what she shouldn't do. When Lamar Dodd, dean of the School of Art at the University of Georgia, told the young aspiring designer, "You're too young to know what you want!" she went on to secure a bachelor of fine arts and a job as the first interior designer at JDB in 1968. Of course, the dean didn't realize that League had already made up her mind as a high school senior, just as her family didn't know she could support herself this way—and persuaded her to earn a degree to teach art just in case.

"Jova Daniels Busby was a two-year-old firm with no interior designers when I joined," League remembers. "But I saw projects with significant furnishings requirements that looked like opportunity to me." Indeed, she has gone from strength to strength, bringing the firm various awards along the way to such commissions as the Carter Presidential



League

Center and headquarters for Robinson-Humphrey, Southern Progress and Bell-South Enterprises.

But League is surprisingly modest about all this. "I've been fortunate to work in a firm that has always taken interior design seriously," she maintains. She takes her own work so seriously that she feels a bit guilty about her garden, where she and her husband and daughter like to spend time. Her solution: "A friend advised me to design a garden that needs little maintenance, so my flowers and herbs look fine." How *do* flowers know what you want, Karen?

Rug man of the people

James Tufenkian

What's an ex-communist, ex-lawyer who retains his social consciousness yet wants to travel and go into business to do? Design, color, manufacture and import rugs—if he's James Tufenkian of Tufenkian Tibetan Carpets in New York. How did this Oregon-born, son of an opera singer get rolling in carpet? "I had a summer job with a carpet manufacturer," says soft-spoken Tufenkian. "It was the only industry that I knew anything about."

Tufenkian built a successful business on that knowledge and his gut feelings about design. "True Tibetan carpets don't look right to the Western eye," he says. "I create 100 new colors and designs a year for Western tastes."

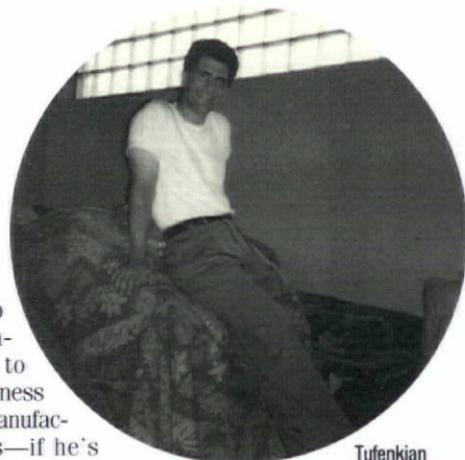
While the business takes him to exotic and far flung locales—a recent trip included Nepal, China, Japan, Vietnam and Europe—he hasn't left his communal sensibilities behind. The carpets, which are woven in environmentally fragile Nepal, are shipped to safe rinsing facilities in western Europe. His 1,500 Tibetan and Nepalese workers also enjoy a high standard of living and working conditions, including proper housing, food, medical care and even a Montessori school. New operations now being set up in Tufenkian's ethnic homeland, Armenia, will follow the same model. "Armenia will be a challenge," he admits. "The present government is unstable and the last one fostered cheating."

So Tufenkian carpets may not be magic carpets—but they are happy ones.

The wizard of biz

David Mourning

For David Mourning, AIA, president of his own firm, San Francisco-based Interior Architects, a career in architecture began as a fluke. "In eighth grade I wrote a paper about my neighbor, an architect," he recalls. "I started taking drafting courses and discovered I



Tufenkian

was well-suited for the job."

A degree in architecture from the U of Kansas—"If you grow up in Kansas, that's where you go," he notes—gave him the formal education and the opportunity to take a job with fellow alumnus Frank Blyadon in St. Croix. "As a conscientious young apprentice, I asked a lot of questions," he says. "Blyadon told me to stop asking questions and start answering them. I found out then that people with their own answers go places."

Returning to the States after four years with new wife Janet, Mourning joined Environmental Planning and Research in San Francisco. "That got me excited about interior design," he says. "I found it to be more creative, while architecture was more technical." His EP&R experience and an independent contract with IBM helped him start his own firm in 1984.

At IA, Mourning concentrates on growing the business. One key to his approach is golf. "Golf enables you to build personal relationships with people who give you only minutes if you call on them professionally," he reflects. It must be working: IA now has offices in San Francisco, Los Angeles, New York and Washington, D.C. with Chicago and Dallas on the way. David, you're not in Kansas anymore.



Mourning