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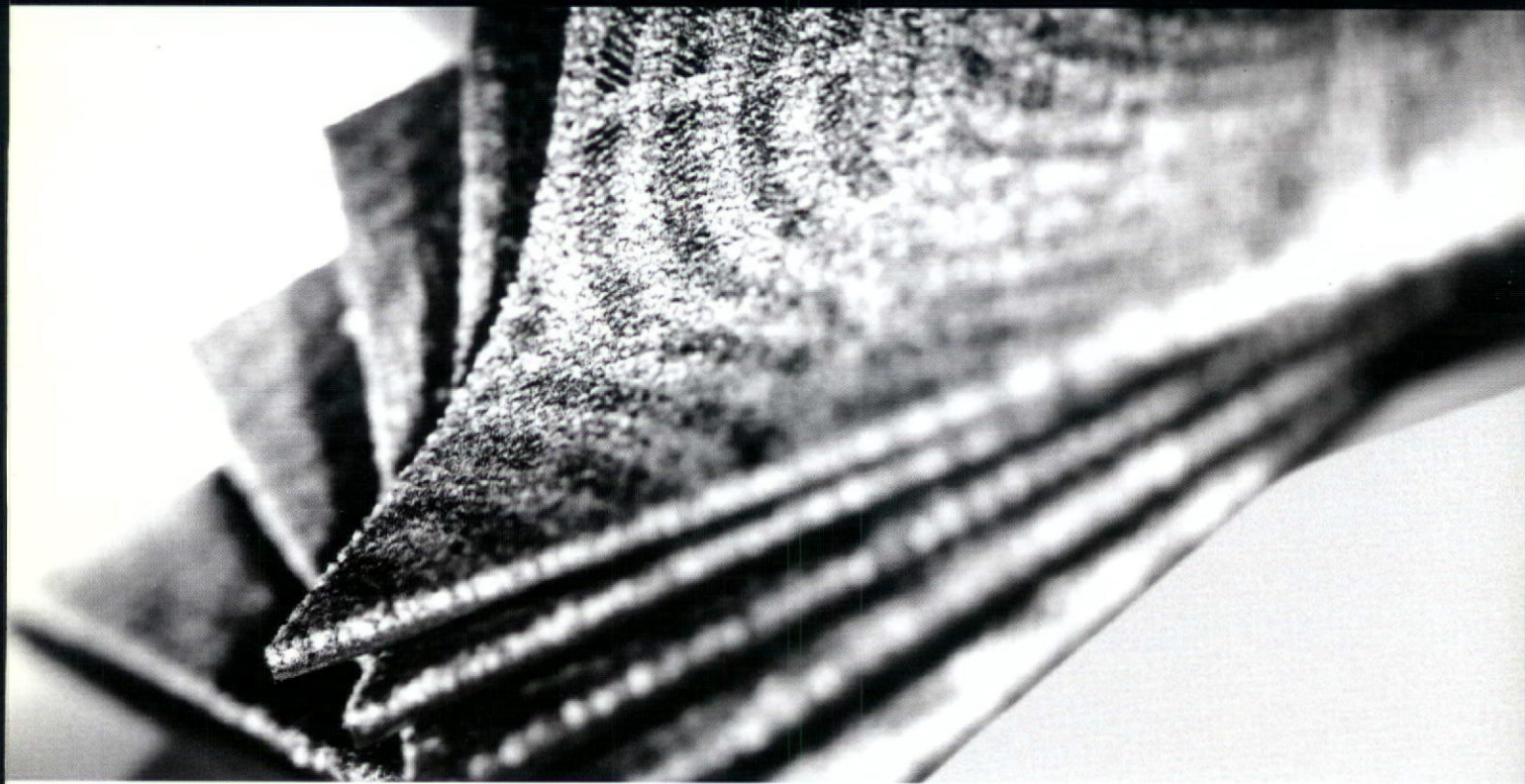
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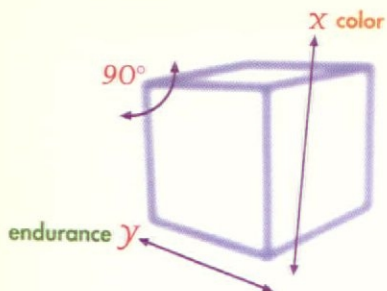
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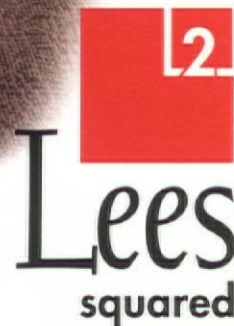
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## PRODUCT FOCUS

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Cover Photo: The kitchen of Hamilton Securities Group, Washington, D.C., designed by Alan J. Feltoon & Associates. Photograph by Peter Aaron/Esto.

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**Production and Circulation Offices:** Miller Freeman Inc., 600 Harrison St., San  
Francisco, CA 94107; **Production:** (415) 905-2454 Fax: (415) 905-2236;  
**Circulation:** (800) 255-2824. Fax: (847) 647-5972

**Reprint Sales:** Vicki Brewster (516) 365-2646 Fax: (516) 681-7315  
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**Commercial Design Network Publications:** Architectural Lighting; Contract Design; Facilities  
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CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a  
member of the United Newspapers Group, 600 Harrison St., San Francisco, CA  
94107; (415) 905-2200. Editorial offices at One Penn Plaza, New York, NY 10119;  
(212) 714-1300; Fax: (212) 279-3955. **SUBSCRIPTIONS:** \$35/one year, \$60/two years for  
firms and individuals who specify, design, buy or replace contract furnishings. All  
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## Right Under Your Nose

Where will you be on New Year's Eve three years from now? Social commentators Faith Popcorn, John Naisbitt, Alvin Toffler and their bretheren should be having a ball at this moment telling our clients what the 21st century will be like. Office of the future? Hospital of the future? Store of the future? The list goes on, while the public listens in wide-eyed wonder and the design community braces for yet another dash into the unknown each time a client asks for a bona fide 21st-century facility. Yet the truth is that designers have many of the right answers right under their noses—if they would only conduct research on their clients as zealously as their materials and methods.

Are we talking about rigorous, quantitative, methodological research needing Ph.D.'s and years of training? Not at all. Unless designers are willing and able to shoulder this burden, it isn't necessary.

Just think of how Popcorn and Company work: observing their clients' behavior firsthand, meeting the people who will actually be inhabiting the future, scanning a broad selection of popular and scholarly literature and talking to knowledgeable people from every walk of life. Does this seem like an intuitive approach that designers could follow on their own? Why can't designers regularly advise their clients on future trends in facility programs, for which they are likely to be paid and respected, by the way?

Consider what facts designers could share with clients about the Office of the Future—a subject the media has flogged to death—based on well documented social and economic trends rather than gee-whiz, high-tech stuff. First, corporate America will soon notice the demographic departure of the office work force from the classic "average white male" model. Non-Hispanic whites will become a minority of the U.S. population in 60 years, which may profoundly change the dynamics of office behavior. (Incidentally, the future is now in 200 counties in the rural Sunbelt, central cities, California and Texas, according to Brad Edmondson in *American Demographics*, October 1996.) Will offices be more open and communicative? If so, the designs will show it.

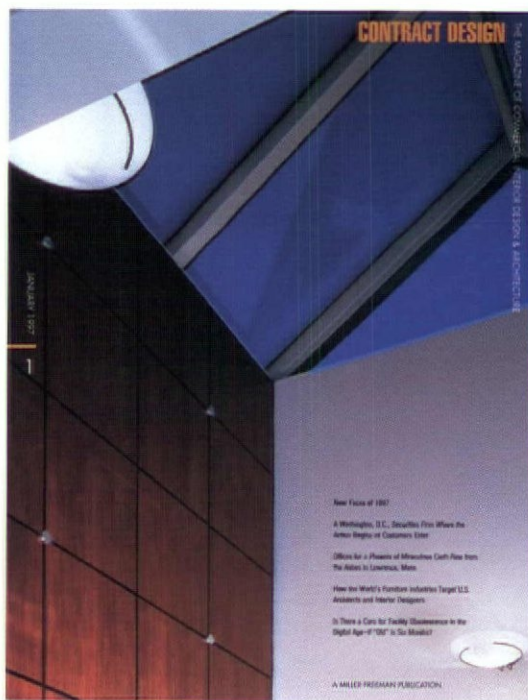
Women's clout will surely keep growing. Forty-five percent of women in dual-earner households already earn as much or more than the men, a fact not lost on sellers of real estate, cars, appliances and mutual funds. In politics, it's obvious to Democrats and Republicans that women provided President Clinton's margin of victory in the 1996 Presidential race. So women's voices will be heard with growing respect in the office on such design issues as ergonomics, work environment, office standards and day care.

Older workers will probably be on the job after age 65, partly because they want to, partly because they have no choice. By 2030, when all Boomers will have reached 65, Social Security will be running an annual cash deficit of \$766 billion which, combined with Medicare, could total \$1.7 trillion. On the bright side, elderly people are acting younger because they're aging better, a windfall for corporate America—if universal design becomes the norm.

Finally, designers might tip off corporate planners that the Office Workers of the Future are visible right now. Their twentysomethings and thirtysomethings are already conducting themselves in ways Boomers can neither understand nor respect. Though social critics may not agree on every aspect of Generation X, they note that members of this youthful group tend to reject tradition and conformity more

than other groups, sharing the achievement and power values of post Yuppies but balancing them with an emphasis on close, personal relationships and fun. They expect to work hard, but are aware of threats to careers and skeptical of security nets. Their shopping is eclectic, mixing high and low based on perceived value, and reflects openness to new ideas, especially technology. Their idea of a good office is a Starbucks with modems.

Will this be a difficult work force to keep happy and productive? No more than any other, you assure your client, because you've done your homework. When your client calls you a genius, just humbly agree. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



# FEELING

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## In Defense of the Broken Compromise

As we get closer to the next millennium, I thought it an appropriate time to share a recent revelation, one that might provide a suitable blueprint for your business's continued success. A colleague and friend, Jeff Waldner, executive director of Facilitilink, suggested I read an article in *Harvard Business Review*, entitled "Breaking Compromise, Breakthrough Growth" in the October/November 1996 issue. While I wish I could say I was a regular reader, I instead had to purchase a reprint.

I was glad I did. Without giving away the entire concept (you'll hear more about it from us and Facilitilink later this year), suffice it to say that the article focuses on the compromises consumers are forced to make on a regular basis. I use the word "forced" intentionally, because an important distinction is made between a "trade-off," where one chooses between alternatives of varying price or quality versus a "compromise," where no choice exists. It is in the breaking of the latter where the opportunity for growth presents itself.

When compromises are broken, that is, when consumers are given a choice and experience increases in convenience, efficiency, satisfaction, etc., those companies breaking the compromise are often rewarded with increases in market share, revenue and profits. A true win-win scenario. What's more, these increases commonly occur in mature, flat, or even declining markets.

Yes, you can buck the trend. We've seen many examples in the contract furnishings industry. A few years back, while the industry was flat, seating sales were experiencing significant growth. Was this luck or ergonomic/price performance breakthroughs? Similarly, textile suppliers have enjoyed healthier than average growth rates for the past few years—quite possibly related to technological, environmental and value breakthroughs.

But even lesser examples exist. Consider the systems manufacturer that cuts delivery time in half, or the design firm that studies the way an organization's work process impacts real estate needs, or the dealer that inventories used furniture. All are examples of broken compromises being turned into competitive business advantages.

Now, think of what your day or week ahead will be like and try to identify the compromises you will be forced to make. Maybe you'll have to take a "red-eye" back East because there are no flights between 4:00 pm and midnight? You might not be able to check into your hotel until 4:00 pm, but you will have to check out by noon. Perhaps you can't install the new carpet tile until after 7:00 pm or on the weekend. In any case, better rush home to pick up the dry cleaning before 6:30 pm.

Wouldn't you be inclined to do more business with those companies that eliminated these compromises? Now, put yourself in the shoes of your company's customers. Are they being forced to make similar compromises. If so, what compromises might your competitors break in order to steal your customers right from under your nose?

But rather than fear the negative possibilities, I prefer to imagine the positive outcomes. As group publisher for Miller Freeman's Design Group, I have the pleasure of meeting and working with many readers and manufacturers who epitomize the essence of compromise breaking. You provide the enthusiasm, passion and innovation for an industry that is vitally important to the global business community yet sorely misunderstood outside our own ranks.

Thanks for leading the way, let us know how we can help, and best wishes for a rewarding New Year! ☺

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Group Publisher



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# TRENDS



Gold award winners in the InterPlan '96 Exhibit Design Competition included: BASF Corporation for large island/peninsula and Best of Show (upper, left); System 2/90 for small island/peninsula (upper, right); Maharam for in-line booth (lower, left) and Duni Design Group for single booth (lower, right). Photography by Einzig Photographers Inc.

## InterPlan '96 a Blockbuster Event

New York - November 7-9 at the New York Coliseum in Manhattan marked another successful year for InterPlan, the annual design industry market event co-sponsored by Designer's Saturday, Inc. and Miller Freeman Inc., publishers of *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines. Celebrating its third year, InterPlan again brought a record number of architects, interior designers, facility managers, corporate real estate executives, contract furnishings manufacturers and representatives and members of the domestic and foreign press to New York City to view new products and services, keep abreast of industry trends, network with old friends and make new acquaintances.

In 1996, InterPlan attracted 30% more attendees than the previous year, thus con-

tinuing to establish itself as the East Coast's premiere exposition for commercial interior planning and design. Attendees came to view the products and services on display from 250 exhibitors in 620 booths, on a show floor that was also expanded to include the entire first, second and third floors of the Coliseum. Once again, the New York-based environmental design firm, The Moderns, provided a bold, new graphic identity for the show. Attendees also responded enthusiastically to the interdisciplinary educational conference, designed by the InterPlan Executive Board and a prestigious panel of industry advisors to address the most pressing information needs of today's buying team.

"It's been a great year," says Henry Dicker, InterPlan show director at Miller Freeman Inc. "I'm pleased to see how fast InterPlan has grown and the support it has received from the industry's trade associations, including the national chapters of AIA, ASID, BIFMA, IIDA and ISP and the greater New York chapter of IFMA and several indi-

vidual chapters of IFMA in the Northeast and eastern Canada.

"We've had a lot of firsts this year," says Hank de Cillia, consultant executive director of Designer's Saturday, Inc. "IIDA kicked off the show with a champagne reception to announce the winners of the 1996 IIDA/Contract Design Product Competition and to open the IIDA Product Design Gallery. ASID held a major tri-state networking reception at InterPlan. And SO/HO Saturday™ (Small Office/Home Office) was launched to provide the small business owner, home-based professional and telecommuter a venue in which to find the specialized furnishings and services they need to plan their offices."

Once again, show management also sponsored the InterPlan Exhibit Design Competition, which honors exhibitors' efforts to create an attractive, compelling and design-oriented environment for the show through individual booth design. A jury consisting of Jennifer Thiele Busch, executive editor,

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# TRENDS

*Contract Design* magazine; Jim Holley, designer, Haverson Architecture & Design; Deborah Pangallo, manager of office services, Wells Rich Greene; and Janine James, principal, The Moderns, judged each booth at the show on the criteria of aesthetics, design innovation and impact on show attendees. BASF Corporation was given the top award for "Best of Show." Other winners included: In the single booth category a gold award for Duni Design, a silver award

for Blumenthal and a bronze award for Luceplan USA; In the in-line booth category a gold award for Maharam, a silver award for J.M. Lynne Co. and a bronze award for Stylex; in the small island/peninsula category a gold award for System 2/90, a silver award for Shaw Contract and a Bronze award for Vecta; in the large island/peninsula category a gold award for BASF, a silver award for Interface Flooring Systems and a bronze award for Meridian Inc.

In 1997, InterPlan will move to the Jacob K. Javits Convention Center and will take place October 30-November 1, maintaining its Thursday to SO/HO Saturday™ format. To receive more information, call 800-950-1315, ext. 2224, or visit InterPlan's Web site at <http://www.interplanshow.com>.

## Orgatec Furnishes the World

**Cologne, Germany** - By the final hours of Orgatec/IFCOM 1996, October 15-20, 1996, KölnMesse (Cologne Fair) officials knew they had concluded yet another successful chapter in the world's premier office furnishings exposition, having attracted 102,000 visitors from 37 countries. Attendance was in line with previous Orgatecs, which are held in mid-October on alternate years. A breakdown of attendance statistics shows that 60% were professional users, 27.6% were dealers and 12.4% were private visitors. In addition, 58.6% of visitors attended Orgatec only and 9.7% attended IFCOM only, a significant number since this was the first time IFCOM (a user-oriented fair for information and communication) was staged.

A high level of international participation, totalling some 26,000 attendees from abroad, sustained Orgatec/IFCOM as the leading global office furnishings expo, with strong representation by professional users from Asia and South America as well as Europe and North America. The observations of this diverse population had the effect of reaffirming European furniture as the global standard for quality fit and finish. This lesson was not lost on the 604 exhibiting companies from abroad, even as they examined furnishings that worked to integrate new office technology with office workers and their environment, cope with the demands of the small office and home office, and acknowledge the European Union's forthcoming computer workplaces directive.

Twenty-eight U.S. suppliers of furnishings were present at Orgatec/IFCOM, and pronounced themselves to be "very satisfied" with the event, even though it was clear that the gap between American office standards based on panel-hung open-plan furniture systems and European standards based on desking systems is not likely to close anytime soon. The event itself was beyond reproach. As a leading operator of international trade shows, KölnMesse worked with the City of Cologne to choreograph the latest Orgatec/IFCOM like a ballet, offering helpful services to visitors and exhibitors, easy to follow signage and other instructions, excellent mass transit and a bustling urban center whose population seemed quite prepared to welcome everyone to the ancient Roman Imperial city on the Rhine.

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## Charles S. Gelber Dies

**New York-** Charles S. Gelber, founder of the Institute of Business Designers, now the International Interior Design Association (IIDA), died peacefully at his home in New York City on Saturday, December 7, 1996 of natural causes. Gelber was 77.

After his military service in World War II, Gelber began a career as a contract interior designer, first with W.B. Wood & Co. and then with his own firm, Charles S. Gelber Design Group. Among his many projects were the redesign of the Library of Congress, New York University Law School Library and Stevens Institute of Technology in Hoboken, N.J. As founder and president emeritus of the Institute of Business Designers (now the IIDA) in 1968, Gelber was the recipient of numerous honors and awards including the status of fellow in the organization. He also was founder of the Product Design Competition, which awards the Charles S. Gelber Award.

In recent years, Mr. Gelber focused on volunteer work, primarily to provide housing services to homeless people with AIDS.

Working through Housing Works, Jewish Family Services, the Actors Fund and Broadway Cares/Equity Fights AIDS, Gelber and his volunteer team furnished hundreds of apartments with contributions of in-kind goods and services from the interior design industry. Mr. Gelber is survived by Charles Ching, his companion of 15 years, several cousins and many friends around the world. Memorial gifts should go to the Actors Fund or Broadway Cares/Equity Fights AIDS, earmarked to the Aurora Project, c/o Cyril Brosnan at the Actors Fund, 1501 Broadway #518, New York, NY 10036.

## Commissions & Awards

The Kakaako Makai Area Development Strategy in Honolulu, designed by **ELS/Elbasani & Logan Architects**, Berkeley, Calif., received a 1997 National AIA Urban Design Award.

**Farmer & Baker Architects, Inc.**, Maitland, Fla., is handling the design for Marriott Ownership Resorts' new 50,000-sq. ft. headquarters in Orlando, Fla.

Swiss Reinsurance America Holding has confirmed the selection of **Iu & Lewis/Perkins &**

**Will**, New York, as the interior design team for its new 300,000-sq. ft. home office in Armonk, N.Y.

**AkarStudio**, Santa Monica, Calif., in association with AOL of London, has been selected by Vidal Sassoon to provide architecture and interior design services for their new 9000-sq. ft. academy and salon project in Santa Monica.

**The Gettys Group, Inc.**, Chicago, has been awarded the following four new projects: renovation and conversion of the Holiday Inn Park Center, San Jose, Calif., to a Crowne Plaza; design for the Harry Caray's Seventh Inning Stretch restaurant, Chicago; conversion of the Le Baron Hotel, San Jose, Calif. to a Wyndham Hotel; and renovation of the Doral Park Avenue.

The winners of the first annual International Phoenix Design Award Competition held by Milliken Carpet, Commercial Markets, LaGrange, Ga., are: Gold award, **Hanna Design Group**, Rolling Meadows, Ill., for its design of the Galvin Conference Center at Motorola University, Schaumburg, Ill.; Silver award, **Gastinger Walker Harden Architecture**, Kansas City, Mo., for its design of Utilicorp United's new

## FOLIO D ARCHITECTURAL ART



Christian Marclay, *Amplification*, 1995, mixed media installation with found photographs and Folio D prints on scrim, at Chiesa San Staè, Venice. An installation exhibited as part of the Swiss participation at the 1995 Venice Biennale. Artwork © 1995 Christian Marclay; Photograph © 1995 Pierre-Antoine Grisoni.

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# TRENDS

headquarters located in the historic New York Life Building, Kansas City, Mo.; Bronze award, *Planeación de Espacios*, Mexico City, for the Banque Nationale de Paris. The competition recognizes interior designers for projects that substantially integrate Milliken commercial carpet into the overall design.

Walt Disney World has commissioned *Fugleberg Koch Interiors*, Winter Park, Fla., to complete renovations to their 2600-sq. ft. retail store in Orlando International Airport, Orlando, Fla.

The *McCulley Group, LLC*, San Diego, has been chosen to create the interiors for Torrey Science Corporation, one of San Diego's leading satellite communications companies.

*Wilkhahn*, Germany, was presented the German Environmental Prize, Europe's highest award for ecological achievement, by the Board of Trustees of the German Federal Foundation for the Environment.

Durkan Patterned Carpet announced the winners of their First Annual Durkan Diamond Design Awards recognizing superior achievement in contract design for the hospitality industry. The winners, who were judged for overall interior installation as well as creative

use of Durkan Patterned Carpet were: Grand Prize Overall and 1st Place Restaurants, Ohana's Restaurant at Disney's Polynesian Resort, Lake Buena Vista, Fla., by *Whitney & Whitney*, Houston; 2nd Place Overall and 1st Place Hotels, Crowne Plaza, Washington, D.C., by *Brennan Beer Gorman/Interiors*, Washington, D.C.; 3rd Place Overall and 1st Place Healthcare, Texas Oncology Medical Center, Dallas, by *Design Quorum, Inc.*, Dallas; 1st Place Retail, Noodle Kidoodle, Roosevelt Field Shopping Center, Garden City, N.Y., by *Jon Greenberg & Associates*, Southfield, Mich.; 1st Place Country Clubs, Mountain Air Country Club, Burnsville, N.C., by *Anderson Plus Associates, Inc.*, Smyrna, Ga.; 1st Place Entertainment, Jungle Jim's Playland, Inc./Jeepers!, Rockville, Md., by *FRCH Design Worldwide*, Cincinnati; 1st Place Gaming/Casinos, New York, New York, Las Vegas, Nev., by *Yates-Silverman, Inc.*, Las Vegas, Nev.

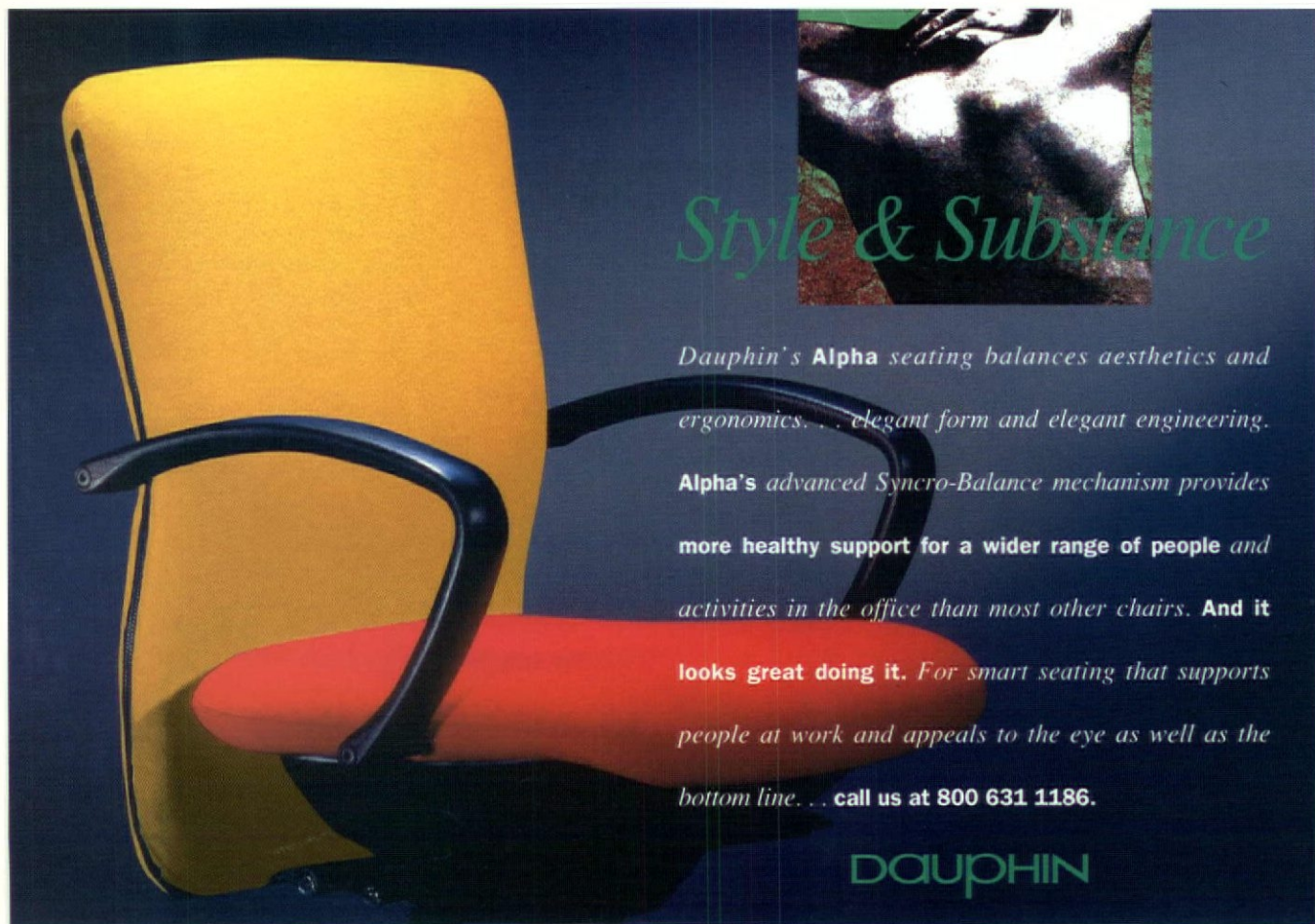
The Society of American Registered Architects presented *Bermello, Ajamil & Partners, Inc.*, Miami, an Award of Merit for the design of Homestead Motorsports Complex in South Dade County, Fla., and an Award of Design Excellence for the Cartagena Commercial Center at the Port of Cartagena, Colombia.

As part of a multi-billion dollar airport expansion, *Gensler*, Santa Monica, Calif., has been retained as a subconsultant to *Ronald E. Frazier & Associates*, Miami, to renovate and expand Satellite E at the Miami International Airport.

The winners of the furniture category of the 1997 Industrial Design Excellence Awards International Competition, presented by the IDSA are: Gold, *Confair*, *Wiege*, Bad Munder, Germany, and (folding table only) *Andreas Störko*, Milan, for *Wilkhahn*, New York; Solstice, *Chipman Design*, Austin, Texas, for *Landscape Forms*, Kalamazoo, Mich.; Silver, *Modus*, *Klaus Franck*, Hanover, Germany; *Werner Sauer*, *Eldagsen*, Germany; and *Wiege*, Bad Munder, Germany, for *Wilkhahn*, New York; Bronze, *Crossings*, *Haworth*, Holland, Mich., for *Haworth*, zoë washlet, *Birsel Design*, New York, and *Toto*, Tokyo, for *Toto*.

## People in the News

*Patricia Durkan* has been promoted to president of Durkan Hospitality, Dalton, Ga. This position is a recently created position.



*Style & Substance*

*Dauphin's Alpha seating balances aesthetics and ergonomics... elegant form and elegant engineering.*

*Alpha's advanced Syncro-Balance mechanism provides more healthy support for a wider range of people and activities in the office than most other chairs. And it looks great doing it. For smart seating that supports people at work and appeals to the eye as well as the bottom line... call us at 800 631 1186.*

**DAUPHIN**



Catherine E. Sheehan, AIA, has joined Liminality, Washington, D.C., as a principal.

Philippe C. Dordai, RA, has been promoted to Studio Principal with the Corporate/Interiors Studio of The Hillier Group, Princeton, N.J. Four senior architects have been promoted to principal at the firm: R. Stephen McDaniel, AIA, Mariano Rodriguez, AIA, James Greenberg, AIA, and Peter Hoggan, AIA. Scott Erdy, RA, has been named director of design for the firm's Philadelphia office.

David T. Behles has joined Charles McMurray Designs, Charlotte, N.C., as director of project design and production.

Daniel Brents, FAIA, AICP has joined Gensler's Houston office.

John R. Gosling RIBA, AICP, has been named director of planning and urban design for the Baltimore/Washington offices of RTKL Associates, Inc.

Gregory J. Bordon, AIA, has joined Perkins & Will/Wheeler, Minneapolis, as senior architect to the firm.

Two new owners of The Environments Group, Chicago, are Cary D. Johnson, IIDA, principal, director of project services and Mary J. Para, principal, director of finance and administration.

The Society of American Registered Architects has named Barry Milowitz, FARA, national president, and Michael J. Macaluso, FARA and Steven Papadatos, FARA, as national directors for 1997.

Herman Cain has become chief executive officer and president of the National Restaurant Association, Washington, D.C.

Barbara Nymark has been named executive vice president at Toltec Fabrics, Inc., New York.

Quentin Y. Abramo has joined Facilitex, Tempe, Ariz., as a principal owner.

Geiger Brickel, headquartered in Atlanta, has appointed Cindy Olden as the company's first director of corporate communications.

Michael Lehman and Michael McLane have been promoted to principals of Taylor & Associates Architects, Newport Beach, Calif.

sive licensing agreement to manufacture and market Wilkhahn products, under the Wilkhahn brand name, in the North American furniture market. The agreement will become effective January 15, 1997.

The Phillips Janson Group Architects, PC., New York, has opened a new office in London, England under the designation of The Phillips Janson Group International Ltd. The affiliate office will be run by principal William E. Alisse, AIA.

Victor Jay Nahmias, AIA, has opened a new firm, Envision Architecture in West Los Angeles.

The Business Products Industry Association has launched its new site on the World Wide Web, located at <http://www.bpia.org>.

Moore/Andersson Architects have moved to 1801 North Lamar, Suite 100, Austin, Texas, 78701.

Geiger Brickel has opened a new product showroom in San Francisco, located on the third floor of a landmark building at 225 Bush Street.

The International Interior Design Association (IIDA), Chicago, has established the Facility Planning and Design Forum to support the growing interests of designers who manage all forms of facilities and have a direct connection with the business aspects of the operation.

BSW International, headquartered in Tulsa, Okla., announces the opening of a new area office at 201 South Main, Suite 900, Salt Lake City, Utah 84111.

Vogel Peterson and EckAdams have announced the opening of their new showroom at the New York Design Center, Suite 1509, 200 Lexington Avenue in New York City. Both Vogel Peterson and EckAdams are owned and operated by St. Louis-based Integrated Furniture Solutions.

HLW International LLP, New York, and Joong-Ang Design Company Ltd. (JAD), Korea's largest interior design firm, have announced a strategic alliance. The alliance creates a cooperative business partnership which will include joint project development in Korea, the U.S., Europe, and the Middle East.

#### CORRECTION

The article "Don't Slip—and Don't Fall" in Contract Design's October 1996 issue inaccurately states that ADA recommends slip resistance of floor materials with a coefficient of friction (COF) of 0.06 for accessible routes and 0.08 for ramped areas. The correct recommendations of ADA are a COF of 0.6 for accessible routes and a COF of 0.8 for ramps.



Bennington Too upholstery fabric from DesignTex with DuPont Teflon, fabric protector is often specified for use as panel fabric.

**Q.** "There have been instances when fabric could be specified for an end use other than what the manufacturer intended. Are there guidelines to use when cross-specifying fabrics to help eliminate some of the confusion?"

**A.** Specifiers will commonly select fabric for an end use for which it was not designed, tested or intended. For example, an upholstery fabric may make attractive wallcoverings or a panel fabric will be desired as drapery. Often, these alternative applications will work. However there are instances when they do not.

Fabric companies have simplified the specifying process by ensuring that a fabric complies with proper codes and meets ACT standards for a particular application. However, there are questions which need to be answered to determine the feasibility of "cross-specifying" fabrics from both an aesthetic as well as a functional standpoint.

For use as wallcovering: Is the fabric class A when tested in accordance with ASTM E-84? Are there long floats on the face of the fabric that may cause fraying at the seams? Can the pattern be easily matched up from panel to panel? Is there a large repeat? Is seam appearance satisfactory? When the required double acrylic backing is applied, will the potential for pattern skewing be a problem? A soil and stain repellent may be required on the fabric face to prevent backcoating from staining the face during the backing process.

For use as drapery: Does the fabric pass NFPA 701? Can it be FR treated to pass? Is the specified colorway fiber reactive, and therefore, unable to be topically treated? Will a topical FR finish change color and hand of the fabric? Does the fabric meet a Class 4 rating at 60 hours of lightfastness? Does the fabric need to be backed for stability?

Keep this in mind when cross-specifying fabrics: although a fabric may work well in an alternative application, most fabric manufacturers' warranties cannot cover the fabric for that particular use.

Submit your questions to:  
Textile Solutions  
c/o Contract Design magazine  
1 Penn Plaza 10th Floor  
New York, NY 10119-1198

Textile Solutions is made possible by:  
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## Business Briefs

Michael Love, President of Vecta, a Steelcase Design Partnership company, Grand Prairie, Texas, and Manfred Schmitz, CEO of the German furniture company, Wilkhahn, announced that Vecta has reached an exclu-

# MARKETPLACE



← Architect Jean Nouvel has designed Box Office, a line of executive office furniture for Haworth France's Mobilier International. The executive desk features a large, smooth surface which encloses and integrates all the office functions: portable computer, phone, fax, stationery, lamp, sockets, ashtrays, etc. A simple sliding system that works like a pencil box is used to make the various necessary parts appear or disappear at will. The inside is lined with birdseye maple and Madrona burr.

Circle No. 252



↑ Kinnarps introduces a new Remus executive workstation with a complementing chair range. The new Remus desk (pictured here with the new Kapton executive chair) stands out because of its flexibility and elegance as well as its ergonomic design. The one-piece workstation is designed to incorporate a working desk and a visitor area. It is designed to match existing Remus storage and side tables and is available in a choice of finishes including cherry and light beech.

Circle No. 253



↑ The construction of the Calvi dining-room chair from Montis is based on independent seat, back, arm and leg components. The central point of attachment is provided by the seat. The form is dictated by a central, square seat, to which the back and the arms are attached by way of decoration, with the legs taking the form of stilts to provide the necessary height. The seat is upholstered, the back and arms are made of polyurethane and the legs are made of steel, in either an enameled, chrome or matte finish.

Circle No. 254

RING IN THE ORGATEC, BITTE



← Grahl Office Ergonomics offers the Chair Series 2000. This series features five alternative chair mechanisms with five different backrest shapes. Height adjustable armrests covered with fabric, leather, wood or quartz add to the ergonomic features of this line.

Almost 100 fabrics and 13 frame colors provide a wide design variety. The fabric covers are exchangeable and Grahl offers a return and recycling warranty. Matching side chairs complete the program.

Circle No. 256



↑ Lammhults offers Corpus, a "figure chair" made from one piece of pressed veneer. Corpus, designed by Johannes Foersom and Peter Hiort-Lorenzen, is a stackable armchair made of beech or birch, which can be stained in different colors and is available with seat cushions. The frame is made of powder coated or chromium plated steel tubing. Corpus is also available as a seat combination provided with two, three or four seats.

Circle No. 255

# MARKETPLACE



Kusch + Co. offers Hola, designed by Jorge Pensi. The Hola chair is available with or without upholstery and is suitable for a variety of environments ranging from the cafeteria and the conference room to congregation halls. The chromed or powder coated steel tube frame is a product of the most modern precision manufacturing. Seat, back and armrests are made of high-quality plastics. Hola is stackable, and is available with an integrated linking device hidden under the seat. Seats and backs are available in several colors.

Circle No. 257

IMAT Mobiliario y Diseño, S.A., offers an all-aluminum conference table available in sizes from 160-cm. on up in length. The construction of this conference table features a double central leg that allows it to reach any length. Straight, U-shaped or multi-angled, this system is available in over 100 colors as well as in fine-grained and polished aluminum with gold-plated screws as shown here.

Circle No. 259

König + Neurath offers the King Aera multi-functional mobile desking system that is suitable for a professional office as well as a SOHO environment. The working surfaces of the different basic desk units and free form tables can be added to and supplemented according to requirements with the use of extension elements. King Aera's construction permits quick and easy linking of extension components at the front or sides of desks, which provides a two dimensional increase in the working area without the necessity for permanent connections and extra feet.

Circle No. 262



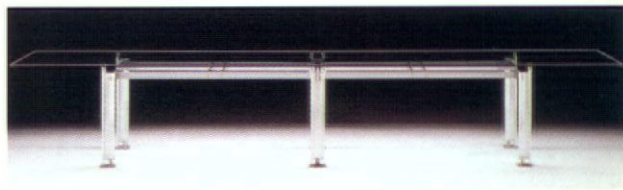
The Chicago chair from Sedus is available as both a swivel chair, with normal or high back-rest cushion and optionally with a large seat, and as a cantilever model, available in two versions, with normal or high back-rest. The back-rest is available in six types of wood: beech, oak, ash, cherry, pear and maple-veneer. The cushions are changeable and various covers can be selected for the seat and back-rest. Chicago swivel chairs with powder-coated aluminum bases in silver, anthracite and black are produced as standard with the "Similar Mechanism" and armrest supports in silver.

Circle No. 261

The META range of office furniture from Wiesner-Hager is lightweight, mobile and can easily be re-arranged to suit every occasion. META consists of rectangular tables, kidney-shaped and round tables and originally designed furniture accessories such as trolleys for overhead projectors, TV sets and video machines, and a flip chart stand. At all tables a round board can be installed as a third plane.

Stands are coated in metallic powder, the wooden surfaces of rectangular tables are steeped in bright beech tones, while the kidney-shaped and round tables are designed in a range of various colors.

Circle No. 258



ORGATEC '96 - IT WAS A "GUT JAHR"



Vitra offers the Meda Chair, designed in collaboration with the Italian engineer and designer Alberto Meda. The Meda Chair offers synchronized mechanical functions without incorporating the mechanical parts that are normally needed. The slim-line, free braced seat is upholstered in leather or fabric and can be combined with double open-weave, leather or fabric for the backrest. The armrests are partly upholstered in leather and slot into the aluminum brace.

Circle No. 260

# Alternative Furniture Systems

Cubicle dwellers in corporate America have been counting the days when their walls come tumbling down ever since Scott Adams published *The Dilbert Principle* about the hapless cubicle inhabitant and his fellow office workers last year. Wishful thinking? Maybe not. Interest in alternative officing and alternative furniture systems is at an all-time high, as witnessed by the strong response from both the furniture industry and the design community for the new furniture exposition, *Alt.Office*, to be held this year from August 14-16 in San Jose, Calif. Meanwhile, here's what may replace the furniture system, to paraphrase President Clinton, "as we know it."

## ALLSTEEL INC.

Allsteel's INTER/CHANGE Cabinets work wherever needed in the office environment. Efficient in combination with office systems or standing alone, they are equipped to support computers or handle routine storage. Available in mobile or stationary units, INTER/CHANGE Cabinets offer roll-out shelves, wire management and 45-lb. medium density fiberboard construction.

Circle No. 278



## HAWORTH

Crossings, from Haworth, has created work environments everywhere from the home office to Fortune 500 companies and Ivy League universities to hospitals, libraries, and technology firms. Sixteen new components and accessories, including a computer cart, CAD stand, mobile scaffold, podium, and work nest have been introduced to the line. Crossings components can be freely arranged and adapted by individual users and teams to create areas for interaction and seclusion.

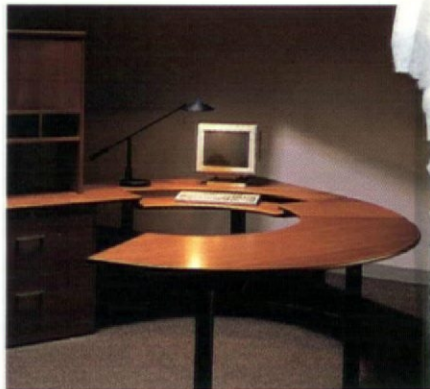
Circle No. 280



## TECHLINE

Atelier by Techline is a 12-piece cherry wood veneer home office system that surrounds the user with curved work surfaces and smooth profiled edges. Work surfaces are supported either by lateral and pedestal file modules or by contemporary metal legs incorporating wire management. Atelier combines Techline's expertise in precision-made, functional office furniture with a warm wood aesthetic that has been designed especially for the home.

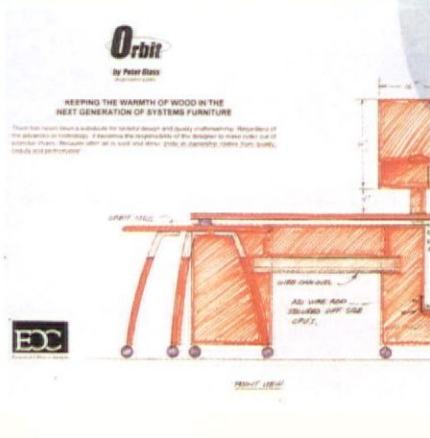
Circle No. 279



## EOC

Orbit, designed by Peter Glass for EOC, introduces a variety of cast aluminum hardware fittings that facilitate movable and interchangeable modular componentry, including orbiting work surfaces and clip on storage cabinetry. The special die cast aluminum surface mounts provide a 1.25-in. opening between the top, leg and modesty panels around the entire surface perimeter. This allows the user to freely drop through cabling from anywhere into a special extruded wire collection channel at the rear inside panel.

Circle No. 281



## UNIFOR, INC.

Unifor, Inc. has recently introduced two alternative furniture systems, Move and Flipper, both designed by Luciano Pagani and Angelo Perversi. Move is a vertical credenza that allows stacking technology on easily adjustable shelves and moving the technology to the work surface of the moment. Flipper is a series of ultra-light tables that can be combined into the appropriate work surface configuration.

Circle No. 282



## IKEA BUSINESS

IKEA Business offers the EFFEKTIV T desk combination. The T-shaped underframe of the EFFEKTIV T desk allows for a flexible working environment and freedom of movement. Countless configurations are possible, allowing it to be used as a desk, reception area and conference area. The desktop is 3/4-in. particleboard with edging strips of solid wood or polypropylene and the finish is clear lacquered beech veneer or golden-brown stained oak veneer. The desk underframe is made of black or silver lacquered legs of tubular steel with round, short or long feet of die cast aluminum.

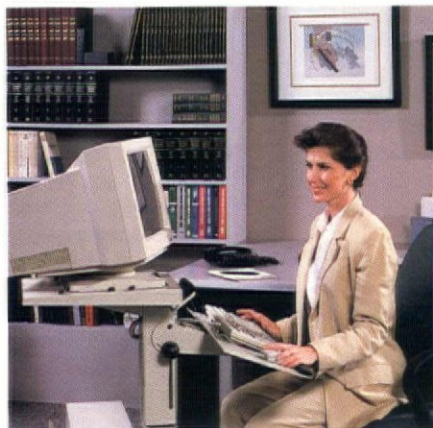
Circle No. 285



## TIFFANY INDUSTRIES

Tiffany Industries introduces the Sit/Stand Workstation. The versatility and adjustability of the Sit/Stand offers ergonomic solutions for both sitting and standing computer workstation applications. Whether it's the factory floor, medical facility or in the office, the Sit/Stand is capable of adjusting to a wide variety of individual body requirements. The raising and lowering of this mobile unit is assisted by means of a pneumatic cylinder.

Circle No. 283



## KIMBALL

Cetra/Footprint®, by Kimball, is a collection of components that offer functional, dimensional and aesthetic interface between fixed wall and open plan offices. Cetra panels divide open spaces and deliver voice, data and electronic connections to places not utilizing walls for support. Walls serve as the foundation for Footprint's Traxx and Tiles which put vertical space to work. Yet, away from the wall or panel, Cetra/Footprint freestanding modular furniture offers the look of custom furniture using common components.

Circle No. 286



## GEIGER BRICKEL

Keyaira, from Geiger Brickel, consists of a range of desks in rectangular, "L", "U" and peninsula-shaped worksurface configurations with side returns and "bridges;" credenzas with or without overhead closed and open storage cabinets and stacking bookcases; single or multiple underdesk file and storage pedestals; lateral files; combination storage/coat cabinets; and freestanding worktables in different sizes and shapes. Keyaira is finished in natural, hand-selected flat-cut genuine wood veneers and solid-wood surfaces.

Circle No. 284



## VERSTEEL

For Versteel, alternative office areas can simply begin with tables. Versteel offers fixed, folding, tilt tables that feature modesties, wire management, keyboards, grommets and power sources. The tables offer clean, usable features that can adapt to personal environments and can be tied together with Versteel Companion Chairs.

Circle No. 287



# High Point's Webb

Are Davis Furniture Industries and Burkhard Vogtherr weaving the future of ergonomic seating design with the Webb Chair?

By Jennifer Thiele Busch

The Webb chair is Davis' answer to the latest trend sweeping ergonomic seating design: the creative use of alternative materials and upholstery techniques. The resilient back is woven from a proprietary stretch fiber created by DuPont for Davis (right). Its application to a frame using an ergonomic mechanism proven successful and popular by Davis' Motion Series makes Webb an elegant and highly functional chair that borrows elements from both Shaker furniture and the designs of Charles Eames (above, and far right).



As the old saying goes, "If it ain't broke, don't fix it." That wisdom has not been lost on High Point, N.C.-based Davis Furniture Industries, which has happily watched its Motion Series ergonomic chair, designed by Burkhard Vogtherr, remain at the top of the company's best-seller list since it was introduced to the market nearly a decade ago. Though a lot may have changed in those 10 years, human physiology certainly has not. So when Davis recently considered adding another ergonomic chair to its seating line, it decided to stick with a proven winner. The company's latest introduction, the Webb chair, has also been designed by Vogtherr to incorporate the same proprietary technology as the Motion—wrapped in a sleek, updated design package that addresses the hottest trend in ergonomic seating today.

As a manufacturer known for developing high-end, high quality, contemporary office furniture, Davis's main objective for the

Webb chair was, not surprisingly, to incorporate leading-edge design. Since Webb was reusing the Motion Series' most salient functional feature—a pivot-slide, passive ergonomic mechanism that continuously supports body weight as the user shifts, relieves pressure in the thighs and keeps the user's feet on the floor in the reclined position, and maintains a constant center of gravity in all reclined positions so the user feels secure against tipping—it was already guaranteed to perform well. However, Davis was determined to make this chair do more.

"We wanted Webb to make creative use of materials and upholstery methods and get away from the traditional foam over substrate," says Davis vice president of sales Steve Edgerton. The sentiment is not uncommon at a time when ergonomic design is advanced enough that true functional innovation is rare and designers and manufacturers are obliged to distinguish their products through alternative uses of materials. The Webb chair is a compelling example of how effective this strategy can be.

Despite the fact that he lives and works in Germany, Burkhard Vogtherr says he has wanted to design a truly "American" chair, and reflected on the implications after Davis approached him about designing a new ergonomic seating line. "I tried to find a basic idea for an American chair, so I started thinking about what American furniture design means to me," he explains. "Automatically I came to Shaker furniture and to Charles Eames." More than good looks attracted Vogtherr to these classic design styles. "Both put function before aesthetics," he says, "and both have helped me work out the Webb chair."

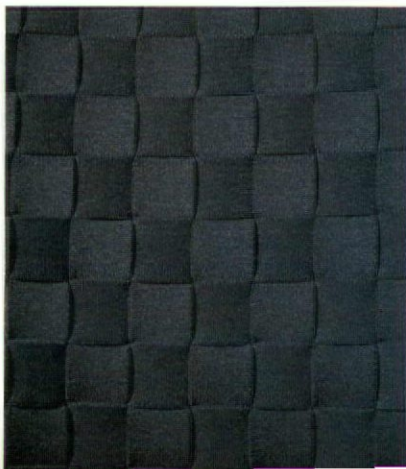
What Vogtherr means is that Webb's most distinctive aesthetic characteristic, Shaker-inspired webbing in a basketweave design that creates the chair's back, is also one of its most important functional features. "I borrowed the belts from the Shakers, and with modern technology we were able to use them to create a back that fits everybody," says Vogtherr. "The back rail is borrowed from Charles Eames."

In this case, the "belts" or webbing are actually made of a

proprietary stretch fiber woven with polyester that was specifically developed by DuPont in collaboration with Davis for the Webb chair. "The resilient woven back conforms to the user's back," says Edgerton, "and conforms side to side for optimal support and comfort." The thin, contoured back, stretched around the curved steel frame and set against the thick seat cushion, also gives Webb a sleek profile that is a study in contrasts. Available in high and low back models in black, charcoal and natural webbing with black, polished chrome and satin chrome frame finishes and a variety of upholstery possibilities, the chair offers its executive and managerial level target users an array of creative design options, including the option to checkerboard the back webbing.

Despite the obvious technical similarities, Edgerton is careful to emphasize that Motion and Webb are two entirely separate seating lines. "The Webb extends the life of the Motion Chair mechanism, but doesn't just create another upholstery option for Motion," Edgerton points out. "What we have done is strengthen our entire family of ergonomic chairs by breaking ground and thinking creatively." Thus users who like the proven functionality of the Motion Series but are interested in a more contemporary adaptation of ergonomic seating will likely be ensnared by the Webb.

Circle No. 288



Join us in March for an intensive two-day, high quality, business-oriented design conference.

Each day begins at 8:00AM with breakfast conversations with LA's top architects and designers, followed by keynote presentations, in-showroom programming, receptions and an array of compelling exhibitions.

Be sure to pick up your complete WestWeek 97 Program Guide at the door!

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**Carl Magnusson**, Senior Vice President, Director of Design, Knoll  
**Andrée Putman**, Designer, President, Ecart  
**Samina Quraeshi**, Design Director, National Endowment of the Arts  
**Gregory Riker**, Director, Advanced Product Development, Microsoft Corporation  
**Ian Schrager**, Chairman & CEO, Ian Schrager Hotels  
**Dale Chihuly**, Glass Artist, Chihuly Studio  
**Rinaldo Veseliza**, President, Artech International  
**Michele De Lucchi**, Designer  
**Richard Sapper**, Designer  
**Ernesto Gismondi**, President, Artemide  
**Paolo Inghilleri, MD, Ph.D.**, University of Perugia  
**Gerard Laize**, Chief Executive, VIA

(Partial list of speakers. Subject to change.)

#### Breakfast Conversation Speakers Architects

**Mark Angelil and Sara Graham**  
**Rebecca L. Binder**  
**Mark Cigolle and Kim Coleman**  
**Craig E. Hodgetts and Ming Fung**  
**William H. Fain**  
**Hendrik Koning and Julie Eizenberg**  
**Eric Lloyd Wright**  
**Paul Lubowicki and Susan Lanier**  
**Elizabeth Moule**  
**Ted T. Tanaka**

#### Designers

**Ali Acerol**  
**Barbara Barry**  
**Michael Berman**  
**David Dalton**  
**Steven De Christopher**  
**Jeffery Goodman and Steven Charlton**  
**Greg Fleishman**  
**Dakota Jackson**  
**Peter Shire**  
**Joeseeph Shuldiner**

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##### IdeaHouse 97 "A California Country Cottage"

##### Metamorfosi: the light that changes light

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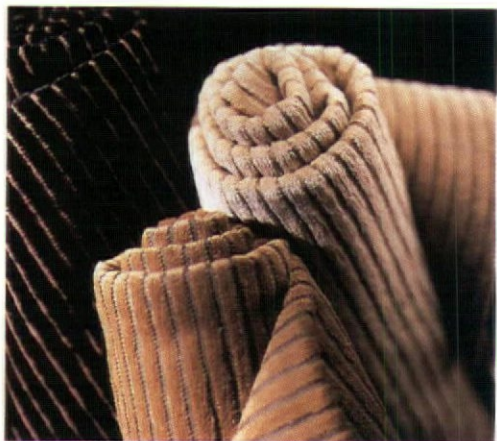
# WESTWEEK 97

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# Not the Old 1, 2, 3

Experimenting with the properties of materials has let Kevin Walz make unique textiles for One Plus One, a division of DesignTex

By Rita F. Catinella



Among the most innovative designs in the Kevin Walz Collection from DesignTex's One Plus One division are Cork Dashed, Cork Cubed and Cork Striped (top), using cork as an upholstery fabric; Parallel Lines (center), introducing olefin chenille; and Vinyl Behavior (bottom), exploring metallic inks on vinyl upholstery.

**W**hat happens when you give free reign to a "maverick" designer to create upholstery textiles with little more required than his being passionate about them? You just might get the Kevin Walz Collection of innovative upholstery textiles from the One Plus One division of DesignTex. The Collection's nine styles and 69 colorways ranging from \$32-65/yard, the third collection to be launched under this exploratory

textile division, are the work of Kevin Walz, who operates his international product design and corporate consultation firm, Walz-workinc., in Rome and New York.

Highlights among Walz's designs for One Plus One include Parallel Lines, an olefin chenille (100% olefin), Vinyl Behavior, a vinyl upholstery combined with metallic ink (100% vinyl) and Cork Striped, one of three 100% cork-based fabrics. Other styles include Altered States (59% cotton, 41% rayon), Drawn Out Plaid (92% wool, 8% nylon), Waiting at Lake Como (65% rayon, 35% polyester) and Lake Como Texture (60% rayon, 40% polyester). All carry a full, three-year warranty.

According to Allan Smith, marketing manager for DesignTex, the company's in-house technical group has verified that the Kevin Walz Collection meets or exceeds all Association for Contract Textiles (ACT) standards for heavy duty upholstery. Smith reports that the line is already being specified for some office, high-end residential, hospitality and restaurant work. "With this collection, Kevin has not only pushed the envelope in terms of surface pattern," he says, "he has helped redefine what is a contract textile."

Living in Italy certainly gives Walz a healthy proximity to the current fashion color scheme. "Because it's his personal state-

ment, the color palette has a particular attitude that is consistent," observes Susan Lyons, vice president of design for DesignTex. Both Lyons and Smith see the line as appropriate for interiors as contrasting as corporate and hospitality.

Walz's inventive nature and interest in pushing materials "to the max" is what brought him to the company's attention. His biggest challenge was understanding the technical processes and the limitations of fabric design, something he had never undertaken before. Lyons provided the technical support to transform Walz's ideas into a textile medium. "I think the collection is a little bit wicked in a very positive way," Lyons comments. "One Plus One allows us to try things that we might not normally try."

Actual designs first took form when Walz sketched his ideas with graphite on paper, which allowed the hand of the designer to show through. "Our goal was not to design these fabrics for a function," says Walz, "but to let interior designers discover the nature of the fabrics and use them as they want." Celebrating the intrinsic properties of both man-made and natural materials, for example, he found a vinyl texture that not only resisted scratching and would not stick to skin, but allowed him to play with translucent inks and layerings of colors. The olefin textile was inspired by his love of Astroturf (which once graced his bathroom floor), and was made both durable and soft through very high tufting so that little rows stand between stripes of high piles. In collaboration with Sardinian cork manufacturers, he also created three combinations of natural cork bonded to a cotton backing.

For the next group of fabrics for One Plus One, DesignTex will be working with Pratt Institute students in New York. "We are trying to capture a variety of life experiences within a line," says Smith, adding that the company does not want to set limits on designers they work with in the future. Who will be sharing life experiences with the textile design world next? It very well might be you. ☺

Circle No. 290



# On the Edge

Growing numbers of clients feeling more and more uneasy about the future are testing the skills of the New Faces of 1997

**D**esigners who survived the '80s real estate boom and bust still recall the era with a trace of awe. Why were corporations and institutions so willing to profess their faith in the future with lavish construction just 10 years ago? In the late 1990s, profits are returning for most real estate properties, but the way business is done is changing so fast that design clients want exit strategies ready as they move in, a fact of life not lost on the New Faces of 1997.

In the foreword to *Emerging Trends in Real Estate: 1997*, prepared by Equitable Real Estate Investment Management with Real Estate Research Corporation, George R. Puskar, chairman and CEO of Equitable Real Estate, and Kenneth P. Riggs, Jr., president and CEO of Real Estate Research, concede the need for entrepreneurial vision but caution: "Still, investors would be wise to factor such issues as suburban traffic congestion, technological obsolescence, and 24-hour dynamics into their decision making." Give the world a simple, low-cost and flexible solution that can go anywhere, draw on a supportive community, and stay true to the spirit of the people who occupy it, they urge, and you are much less likely to go astray.

What this means for the New Faces becomes apparent on the following pages. First, simplicity and economy of design are cardinal virtues today because clients only want facilities they can use now. Long-term real estate investments are dead because businesses have lost much control over their own destinies, even General Motors or IBM. Flexible design is also on the list with a twist. Build in lots of room for technology, but don't assume anyone knows where it's going—even Bill Gates, who almost blew the Internet craze.

Why should design be easily reproducible? It's possible that an existing facility must relocate or that a new facility must be developed hastily, so having good space standards makes breaking up easier to do. This is as true of the stolid Chemical-Chase bank merger as it is for the softer side of Sears.

A supportive community comes into play as clients reaffirm the value of location in the cellular phone age because what's outside your door is still important. And staying true to the spirit of your occupants is a question of caring, which may not be as antithetical to profit as business thinks—as can be seen in the miracle of Malden Mills, maker of Polartec®, featured in this issue. Happy New Year, New Faces of 1997. ☺

## BECHTEL FRANK ERICKSON



Bechtel Frank Erickson Architects is a design firm incorporated in 1992 and based in Lexington, Mass. The firm strives to work with clients to

produce quality environmental design that responds to the needs of clients and their communities. Through the broad range of talents and experiences assembled by the partners, the firm offers clients a design team of considerable skill and motivation. Recent projects include retail, office and residential projects in addition to Malden Mills Industries, Lawrence, Mass., featured here.

## DAVIS, CARTER, SCOTT



Davis, Carter, Scott has provided clients with full service architecture and interior design since principal Lena I. Scott founded

the firm in Washington, D.C., in 1988. Together with Jolene A. Randazzo, design director for interior architecture, the firm focuses on providing a unique design approach for each client. With such clients as National Association of Realtors®, featured here, Host Marriott Services and Acacia Federal Savings Bank, the firm has grown to a staff of 22 professional designers and architects.

## DEI DESIGN



Ilan Dei, born in Israel of North African descent, founded Dei Design in 1992. His interior design and custom furnishings firm in Venice, Calif., creates interiors for offices, restaurants, retail environments and residences. Dei studied design in the Far East and wood-working in New York under

a Japanese master, and his interest in North African art and Japanese aesthetics is evident in his work for recording studios and advertising agencies in the Los Angeles area, including AZ Productions, featured here.

## ALAN J. FELTOON & ASSOCIATES



Alan J. Feltoon, AIA is principal of Alan J. Feltoon & Associates in Philadelphia. A graduate of Pratt Institute and University of Pennsylvania, Feltoon acquired full ownership of a predecessor firm, Feltoon Parry Associates, a firm he co-founded, in 1996. The firm's focus is the integration of new technology in the knowledge-based workplace. It designs a

wide variety of projects across the nation, including Hamilton Securities, Washington, D.C., featured here, and other offices, restaurants and residences.

## MCCARTHY NORDBURG



McCarthy Nordburg Ltd., a full-service interior architectural design firm founded in Phoenix in 1986, has been named Firm of the Year by *Arizona Business* three years running. The firm's focus encom-

passes the development of high-quality design, emphasizing corporate and professional offices, hospitality, medical, retail, facility and TI services. Clients include America West Airlines, State Bar of Arizona, AT&T, Cigna, Humana HealthCare Plans, Hyatt and the IIDA award-winning Cramer-Krasselt, featured here.

## RESOLUTION: 4 ARCHITECTURE



Resolution: 4 Architecture, founded in 1990, has three partners, Robert Luntz, Joseph Tanne and Gary Shoemaker, based in Miami and New York. The firm offers full design services for residential, commercial and institutional buildings and interiors.

Among its recent projects are the Premier Health Club, featured here, an art studio for McCann-Erickson Worldwide and a showroom for Simint Fashion Corp. Its work has been exhibited in New York, San Francisco and elsewhere in America and overseas.



Reengineering begins at home: Hamilton Securities Group, a merchant bank in Washington, D.C., began life in a new home with a little reengineering of its own. Its offices embody a concept of productivity enhanced by a high level of technological wiring and plug-in-where-you-are work stations. Wood, steel and etched glass are used to create a distinctly contemporary image that greets clients the moment they enter the reception area (left), and follows them in this view of the visitors' balcony (opposite) from the trading room.

## So... New York

A smattering of downtown display and a lot of technological savvy keep investment bankers ready, secure and never in one place at Hamilton Securities Group, Washington, D.C., designed by Alan J. Feltoon & Associates

By Linda Burnett

**Y**ou might not find pin stripes, suspenders, starched shirts and unscuffed brogues at Hamilton Securities Group, a Washington, D.C. investment banking firm. The company has adopted an open dress code to match its corporate mentality, which promotes creativity, flexibility and comfort. Yes, these are offices for an investment bank, not an advertising agency. However, this is an entrepreneurial endeavor, and at the heart of every entrepreneur is passion, risk and plenty of intuitive know-how that can be sensed in the offices designed by Alan J. Feltoon & Associates.

Hamilton Securities is, after all, a firm started by a few former Dillon Read staffers who were transferred from New York to Washington in the '80s. In 1991, Austin Fitz and colleagues remained in Washington to bank on their own by founding Hamilton Securities. One thing they knew for sure was that their space was going to favorably reflect the savvy of their business. When Fitz, who is president of Hamilton, focused a determined eye on a second floor loft space (atop a CVS drugstore) on DuPont Circle to house the firm, a distance from the corporate power centers on Capitol Hill and along K and Eye Streets near the White House, she was told, "Lady, this is Washington, not New York."

In typical Big Apple fashion, Fitz took nothing but the real thing for an answer and

found a space that gave her the openness and pliability (literally and figuratively) she desired. The success of the design has confirmed her intuition. It's upstairs—and it's good.

However unusual it may have seemed to District landlords, Fitz and her colleagues were already accustomed to the open plan floor and hoteling, and were confident they would work for investment banking, even in the nation's capital. At Hamilton, a merchant bank that specializes in designing and executing financial advisory, trading and principal investment opportunities, employees are always prepared to work with different people on a variety of portfolios.

No one employee is stationed at a permanent work space. Instead, each employee changes locales as often as daily, depending on what project he or she is working on or with whom. Fitz's main objective in carrying on the hoteling concept was not so much economics, as it is for many other companies that eagerly adopt the drop-where-you-are idea. For her, hoteling was a comprehensive philosophy.

"You keep reading about reengineering the work flow," says Fitz. "But you can't do this unless you reengineer the space. If we used a traditional office space like a traditional Wall Street firm we wouldn't be able to reengineer ourselves because we need to take our digital and verbal communication wherever we

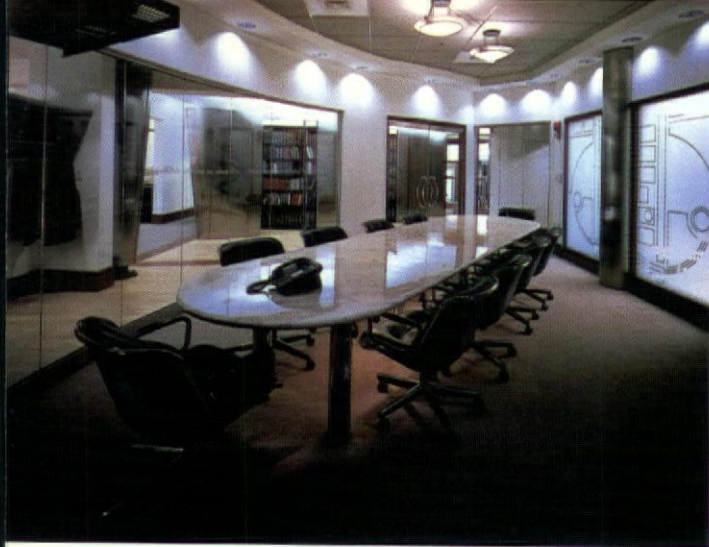
work. In a traditional office, it's all chopped up. To change the work flow you need to rip down those walls."

Because Hamilton specializes in helping both government agencies and private companies reengineer their programs and portfolios, it only makes sense that the company turn itself into a role model. "Our work flow and productivity is enhanced by the way we work," says Fitz. "Everyone works at home a day or two or on weekends, so we need good communication."

Fitz specifically refers to the ease in which her employees plug in, boot up and work wherever they need to be or wherever there is an available space. Or, they shut down, unplug, move and plug in somewhere else. In this case, the project commands the space—not the other way around. Employees keep files and personal objects in buckets which are then stowed away in lockers until their next use.

In fact, there are no private offices (not even for the president) to be found in Hamilton's space, with Fitz conceding only a few areas for privacy. At the very least, the company plays a fair game. "It's democratic across the board," agrees architect Alan Feltoon, who was originally involved in the project on tenancy issues. Feltoon talked at length with Fitz about the potential for a highly technological space to expedite com-





munication for investment banking before presenting a single sketch.

"There was nothing to really point to and say this is what we want," says Feltoon, who began designing by combining three separate structures into one. "There was only this concept—high tech, no walls, open communication." With this shared concept in hand, and a vague description of a Japanese tea house that one of Fitz's partners supplied, Feltoon translated their ideas into a physical plan. The design would encompass traditional

The loft-like character of the facility is emphasized with the use of a skylight for natural light, an exposed brick wall and large windows lining the long, narrow floor plate. A slight level change is accented by a small balcony much like that found overlooking a trading floor. "The grade change in the floor subtly separates the public and private spaces," points out Feltoon. "A client can view the action going on in the staffed area."

Upon entering, a client immediately sees the library with its stacks of books

Yet the cues of a traditional office are not likely to be overlooked even in the business world of the 21st century. So throughout the space, the use of wood, etched glass, granite, exposed brick and steel has been combined with the high powered technology of today to form Hamilton's complex imagery. Make no mistake, however—high tech this office is.

"This place is wired," declares Feltoon. "We knew that the technology was the organizing factor behind the business. We had to wire it so that if changes were needed they

## To change the work flow, why not rip down the walls?

cues, impart an openness, implement the hoteling concept and offer an abundance of built in, up-to-date-and-beyond technology.

For meetings, employees gather in glass enclosed conference rooms or the kitchen, which doubles as a conference room and comes with a pool table. And there are whiteboards everywhere for impromptu and informal gatherings or brainstorming. The consistent visibility and get-up-and-go approach was intended to make face to face interaction a must, even down to fortuitous run-ins with any of 45 colleagues.

and media. The oversized gallery space leads a visitor through a floor plan best likened to a wave of movement that pulls one through the space, a sense of flow that is also reflected in the circular perch. "We wanted to bring a guest around the curve where one could then look out over the floor," Feltoon remarks. On this circular section of the floor, the Latin phrase *Rocca Et Rotula* is engraved. The phrase's meaning? Try "Rock and Roll." For a company that's making its name at the turn of the century, that's not a bad motto.

could be made over the weekend." The same, of course, goes for the plug-in work stations, which can be easily dismantled and reassembled, and the contiguous conference rooms, which can be left divided or opened to merge into one.

Hamilton Securities is content with its intimate size and doesn't intend on expanding its District operation. However, the company is actively incubating other small companies such as a subsidiary in San Francisco. "We help other people build their companies," says Fitz. "But we'd like to keep this

one relatively small. Our subsidiaries will have the same concept—an expression of shared intelligence, facilitated by technology. It's kind of a cross between a Diane Keaton movie and Silicon Valley."

Who says only in New York? ☺☺

**Project Summary:** Hamilton Securities Group., Inc.

**Location:** Washington, D.C. **Total floor area:** 7,000 sq. ft. **No. of floors:** 1. **Cost/sq. ft.:** \$115. **Wallcovering:** Architectex, Koroseal, Marlite Wall System. **Laminate:** Wilsonart, Formica. **Dry wall:** U.S. Gypsum. **Ceramic tile:** American Mosaic Company.

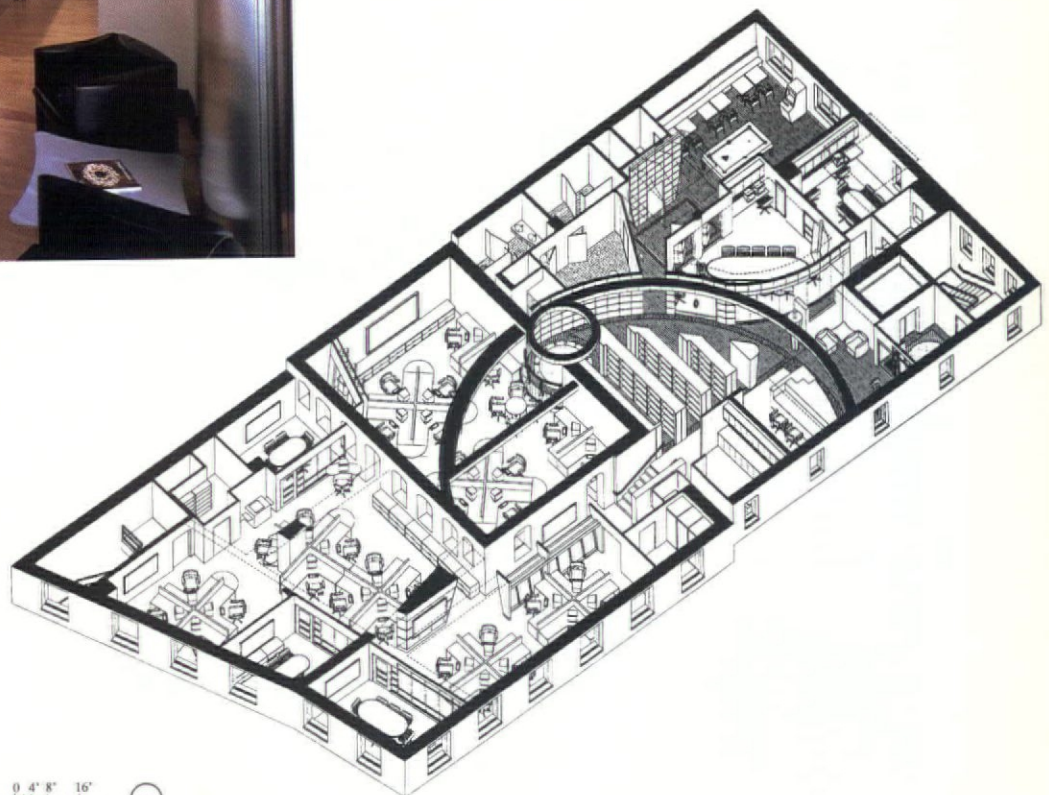
**American Olean.** **Wood flooring:** Permigrain Products. **Carpet/carpet tile:** Mannington. **Carpet fiber:** BASE. **Ceiling:** Donn. **Lighting:** Flos, Zumtobel, Artemide, Louis Poulsen, Edison Price, Knoll. **Doors:** Swingin' Door. **Door hardware:** Forms & Surfaces. **Glass:** Kensington Glass Arts. **Window frames/wall systems:** Gaithersburg Cabinetry. **Railings:** Custom Metals. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** Knoll. **Other seating:** Davis, ICE, Atelier International, Knoll. **Upholstery:** Knoll, Davis. **Conference tables:** Knoll. **Pool table:** Designs for Living. **Other tables:** Brayton, Davis, Knoll. **Files:** Meridian. **Shelving:** Gaithersburg Cabinetry. **Architectural woodworking:** Gaithersburg Cabinetry.

**Planters, accessories:** JVC, Robinson Steel Co. **Signage:** Environmental Signage. **Elevators:** Area Access. **HVAC:** Panacea. **Fire safety:** Fire Watch Services. **Security:** Castle. **Access flooring:** Irvine Access Flooring. **Plumbing:** Elkay, Kohler, Hansgrohe. **Client:** Hamilton Securities Financial Group. **Architect and interior designer:** Alan J. Feltoon and Assoc. **Lighting designer:** Alan J. Feltoon and Assoc. **General contractor:** Rand Construction Corp. **Structural engineer:** Tadjer-Cohen-Edelson, Assoc. **Mechanical, electrical plumbing engineer:** Mendoza, Ribas, Farinas Assoc. **Data communications:** Datacommunications Industries. **Graphics:** Kuehner Assoc. **Photographer:** Peter Aaron/Esto.



**No private spaces:** Even conference rooms (opposite, upper left) are highly visible, encased in glass, at Hamilton. Like its counterparts on Wall Street, the trading floor (opposite, upper right) invites visitors on a slightly elevated rotunda to watch the staff at work. The library, as seen from the reception area (opposite, lower left), holds books and media, and carries the design's overall curve throughout the space. In a typical setting for employees (opposite, lower right) open plan work stations are not confined by walls or glass to preserve the raw, loft-like feel of the space.

Employees are encouraged to call every room a meeting room, including the kitchen (left), where a whiteboard as well as a pool table are used for impromptu gatherings and discussions.



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# Getting Physical

Can the design of Premier Health Club, Hallandale, Fla., designed by Resolution 4: Architecture, be as fit, cut and defined as the people who work out there?

*By Rita F. Catinella*





Strength in design: The use of bold colors and L-shaped forms in Premier Health Club offers visual and circulatory connections between its different zones, housed on the first two floors of an 11-story office building. The main circulation zone shown here is bordered by a large blue wall leading members to different programmatic areas without having to actually enter the busy work-out zone. The main corridor leads to the stairway on the right, which brings members to the club's upper level.

**L**et's face it. Looking good in America is important. Since images of athletic, fit and muscle-toned individuals are never underplayed by the movies, commercials and advertisements we see every day, many people want places where they can work on and admire their own bodies—and then compare themselves to those around them. Yet because the supply of health clubs can easily outpace demand, where an owner locates a club is almost as important as what he or she offers inside it. Before starting Premier Health Club, in Hallandale, Fla., president Anthony DiCarlo was a full time

building, in which the existing first and second floors were gutted and connected with a communicating stairway. From the beginning, Premier's owners knew they were looking for a large volume to handle their circuit training equipment and a projected overall membership of around 2,000, with 300-400 people using the facilities at one time.

Premier's program would include space for cardiovascular equipment, two aerobic rooms, pro-shop, juice bar, sales offices, check-in area, offices, bathrooms, lockers (sauna, steam rooms and showers), and small tanning area. Because Hallandale

seniors, could offer their markedly different classes simultaneously as well as at different times. Creating separate workout spaces would also allow members of different ages, sexes or levels to avoid feeling uncomfortable.

DiCarlo notes that the club was deliberately designed so members could easily get from one part of the gym to another without walking through the workout areas. The circulation zones he calls "little highways" help members avoid the workout areas and reduce their chances of tripping on the equipment. The zones are also useful for those bringing children to child care, going to a class or getting a drink at the juice bar. The best part for DiCarlo is that the circulation pattern achieves all this without losing any space.

Both the client and designer were committed to creating a space that would contrast with the basic, boxy shape of most gyms. "The plan breaks down the space in a loose but effective way and allows for different openings and views into other kinds of spaces," reports Robert Luntz, one of Resolution 4's three partners along with Joseph Tanney and Gary Shoemaker. The design also incorporates bold colors to escape from the typical gym's colorless atmosphere. "This being Miami, the colors address a professional crowd and define a level of activity," says Shoemaker, "whether it's a circulation or program zone." It's not by accident that the round, red, egg-shaped structure on the second floor can be seen all the way down the road.

According to Tanney, another reason why the space can serve its members so effectively is the concept of "framing," whereby the general context of the health club becomes a "frame" for the programmatic pieces, and those boxes subsequently become a "frame" for the pieces and people within it. The idea can even be detected in the locker rooms, where translucent glass block separates the men's and women's lockers while allowing each side to see shadows and translucent images of what is on the other side. Elsewhere, an abundance of mirrors allows people to see themselves and others from different angles. Even the typical steel fabricated stairway has an illuminated landing to show you silhouettes of the people on the stairs. "The entire design is very anthropocentric,"



law student and vice president Michael Scichilone was a financial analyst. Having spent so much time on their mutual hobby of working out, they decided to open a business together. After extensive market research, they set up shop in an underserved area of Miami with a design by Resolution 4:

draws retirees relocating from the Northeast as well as younger people moving to the South for jobs, the client decided to attract both age groups as a means of maximizing use of club accommodations. The strategy would have a number of interesting consequences.

## Look for a round, red, egg-shaped structure visible way down the road

Architecture. "In this area there are expensive spas and other more neighborhood-like sweat-box gyms," says DiCarlo. "Premier falls in the middle."

Completed in October 1995, Premier is a 15,000-sq. ft., total health club concerned with all aspects of fitness, incorporating free-weight training, cardiovascular and Cybex machines, massage, testing, aerobics classes and nutrition. The club occupies an unusual two-story space at the base of an 11-story

Since the younger crowd would come in before work, during lunch hour and after work, and the senior population would be able to fill the void during the slower intervals, Resolution: 4 created two aerobics rooms as well as two work-out areas on different floors. In this arrangement, the first-floor studio for high-impact classes such as step aerobics and the second-floor studio for low-impact classes such as Tai Chi, Yoga and Silver Sneakers, an aerobics program for

Tanney admits—and not a little voyeuristic.

The club is open 5 a.m.-11 p.m., Monday-Friday and 8 a.m.-8 p.m. Saturday and Sunday, and DiCarlo describes the typical members as "white-collar thirty-somethings" in an equal ratio of men and women. Although most members enroll as individuals, Premier has the city contract for the police and fire departments, as well as the corporate accounts of different stock brokerage firms, banks and various businesses. Some mem-



bers are serious athletes, competing in triathlons and body building contests.

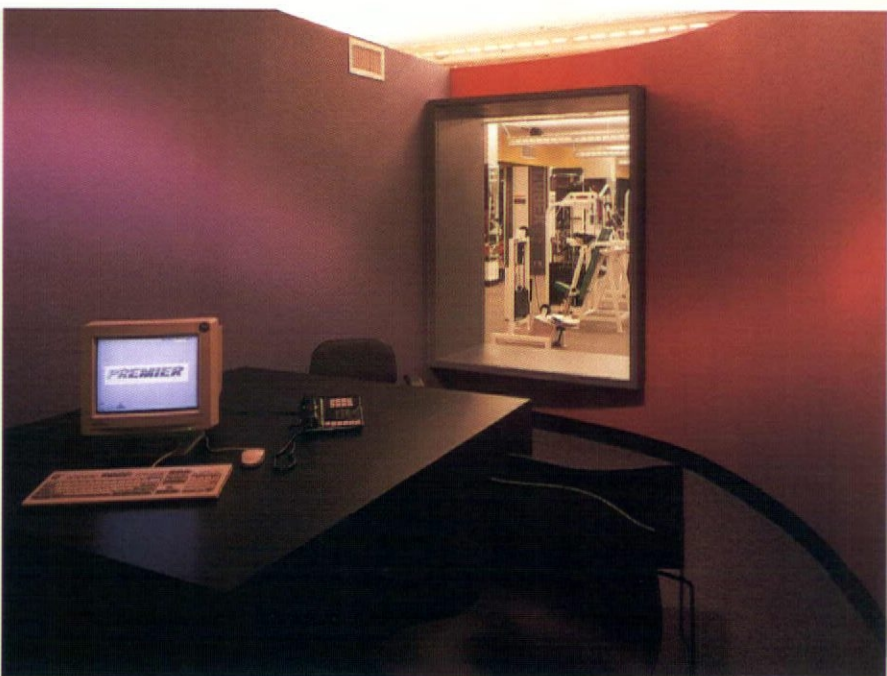
As a result of Premier's successful first year, Resolution 4 is currently working on two second-floor expansions. One is a 2,000-sq. ft. chiropractic center that will have its own entrance from the lobby, and the other is a 3,000-sq. ft. addition for more conventional activities. "Part of the original plan was to start the facility at this size and expand after so many months," DiCarlo comments, noting that Premier is ahead of schedule in its development.

Form may indeed follow function in architecture. In the case of Premier Health Club, however, the functional interiors have followed the forms of its members—and may even keep improving upon them. ☺

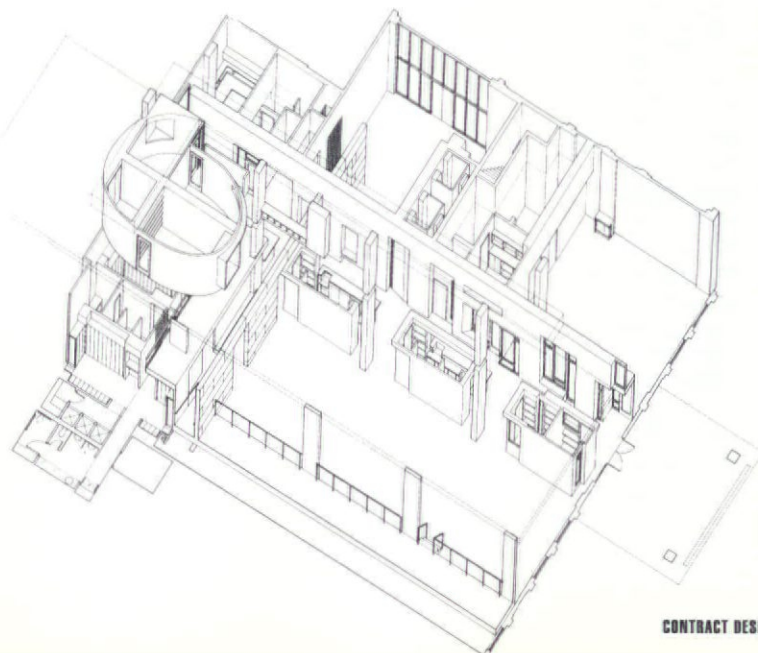


#### Project Summary: Premier Health Club

**Location:** Hallandale, FL. **Total floor area:** 15,000 sq. ft. **Average floor size:** 7,500 sq. ft. **No. of floors:** 2. **Total staff size:** 12. **Cost/sq. ft.:** \$40.00. **Paint:** UCI Paints, Emilio Cianfoni. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Wood flooring:** Conner. **Vinyl flooring:** Azrock. **Athletic flooring:** Techroll. **Carpet:** Cambridge Commercial Carpets. **Carpet fiber manufacturer:** BASE. **Ceiling:** USG Interiors, Polygal. **Lighting:** Mercury, Capri, Elco, Beta. **Doors:** Republic. **Door hardware:** Quickset. **Interior windows:** Republic. **Exterior windows:** existing, Grundman Fabricating. **Seating:** Knoll. **Files:** Office Specialty. **Athletic equipment:** Cybex, Stairmaster, Lifecycle, Lifefitness. **HVAC:** Trane. **Fire Safety:** Simplex. **Plumbing fixtures:** Kohler. **Client:** Premier Health and Fitness, Ltd. **Architect and interior Designer:** Resolution 4: Architecture, Robert Luntz, Joseph Tanney, Gary Shoemaker, principals; John Da Cruz, David Schilling, Markus Bader, Eric Liftin, project team. **Design consultant:** Paul Boardman. **Structural engineer:** Colville & Hodgetts, Inc. **Mechanical engineer:** MCG Engineering. **Electrical engineer:** RLG Engineering. **General contractor:** R.A. Luhta Construction. **Furniture Dealer:** Designers Service Bureau. **Photographer:** Thomas Delbeck Photography.



Members of Premier who want a drink at the juice bar or a visit to the pro shop need not enter the work out area to see others working out due to the cross-axial circulation pattern (opposite). The raked, plywood ceiling helps to define this main circulation zone, which leads to aerobics and day care on the left of the blue wall. While the fitness director's office is on display for those working out on the second floor (top), the office's large window (above) simultaneously exhibits those members who are exercising.



# Roll Sound! Roll Vision!

Dei Design brings an unconventional vision out of the basement and into the light in AZ Productions' sound production studios in Venice, Calif.

By Ingrid Whitehead

**B**elieve it or not, sometimes it rains in Southern California. On one rainy afternoon in 1994, Alonzo Zevayos, owner of sound production company and recording studio AZ Productions, ducked into a gallery on Los Angeles' Melrose Avenue to keep dry. Zevayos looked around and was extremely impressed with the show, which featured the furniture of interior designer Ilan Dei. The two struck up a conversation, realized they had a similar aesthetic, and turned the possible purchase of a conference table for AZ Productions into the renovation of its entire 6,000-sq. ft. facility, including custom furniture, a new recording studio and a plan to revolutionize the recording industry by creating "virtual" satellite studios around the world.

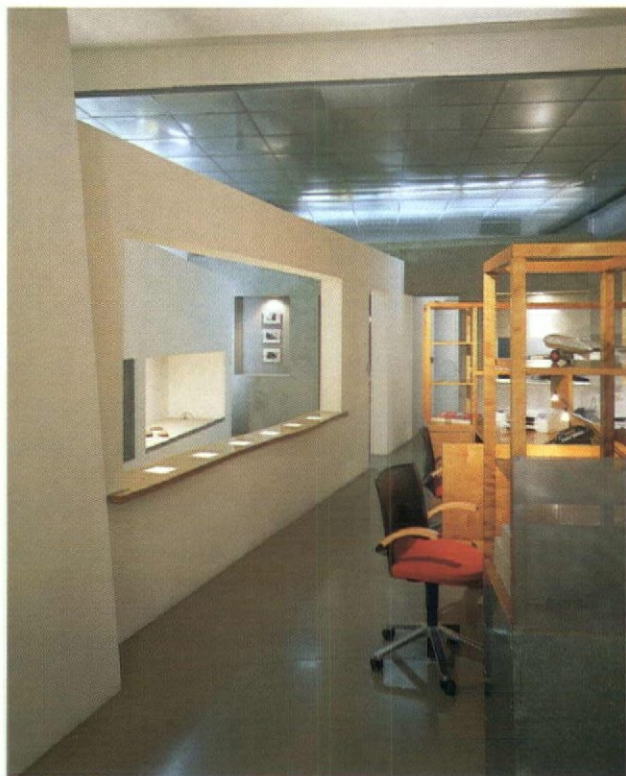
But first things first. Dei and Zevayos agreed that the traditional recording studio "look" had to go. Out with the dark, smoky, dungeon-like atmosphere. In with neutral colors of white, gray and black, industrial materials such as steel, aluminum and concrete and the warmth of natural woods such as birch. Dei calls it "lush minimalism." Zevayos calls it success—and that means redefining AZ Productions from facility to logo to graphics.

"AZ Productions does sound production and post production strictly for the advertising world, with a focus on the Latino community," explains Zevayos. "We serve clients who come in to the facility and often must stay for five or six hours at a time. We wanted the space to be comfortable."

For the team of six full-time employees and various freelancers, comfort would mean a workplace that could fit a lot of highly technical and awkward recording equipment into a small amount of space. It would mean treating clients, who include MCI, Nike, Bank of America and Honda, to a pleasant, sound-making experience by bringing them into an attractive, modern space with a minimum of clutter. Considering the amount of equipment and cabling involved in sound production, achieving an optimum level of comfort would mean a formidable challenge for Dei.

According to Dei, many recording studios have cabling problems because all computers

and consoles feed into one central system, and cables must be run from that system to every component in the facility. Not so with AZ Productions. Because the space was relatively small, and because most of the units were independent of a central system, all the cabling could be run through the floor and the equipment plugged in at the floor level.



Dei solved the other technical problem by creating custom furniture that stacked equipment or built it directly into the backs of pieces below customers' eye level, with cabling securely tucked inside. Because Dei Design manufactures every piece of furniture Ilan Dei Designs, Dei had total control over the timing and construction of each step of the design process. Every detail was considered, down to the custom music stand in the sound proofed recording studio. Lighting was also key, incorporating incandescent and natural light as well as halogen bulbs and dimmers to keep reflections off computer screens and monitors.

"From a design point of view, we needed to enchant the environment," says Dei. "I used to be a professional fisherman. I use a lot of simplified forms from nature."

One particular furniture ensemble that stands out consists of the conference table and chairs that Zevayos initially commissioned. The table and chair legs are made from recycled, sand-casted aluminum and resemble fish tails. Dei also incorporated art from Peru, Zevayos' country of origin and the place where he began AZ Productions, into the space. "It was important to integrate the culture of the owner into the space," Dei believes. "We chose to use museum quality etchings and abstract shapes."

Besides reflecting the Latino focus of AZ Productions in the design, Dei and Zevayos had another reason for stirring a global view into the mix. Zevayos has commissioned Dei to embark on a revolutionary new form of studio recording, namely satellite offices worldwide. Construction on the first experimental facility begins this month a one-and-a-half-hour drive south in Irvine, Calif.

"Using Integrated Services Digital Network (ISDN) lines," says Zevayos, "we'll be creating places where talent could come in and digitally hook up to the main office here in Venice. The studios will be embassies of the main office, where we can produce the sound here, while recording the client wherever they are."

If this first satellite studio is successful, Zevayos will then have the challenge of incorporating time delays into the recordings, as new offices are created further and further from the Venice base. Dei's challenge now and in the future is to create these small sound embassies so that they are linked aesthetically as well as electronically to the main office, so they will be exciting places for clients to come and work for hours on end, most likely on their own. It's an experiment that Dei and Zevayos are convinced will succeed, since the technology is available, the vision is clear, and clients' needs seem to be more and more driven by the time factor.



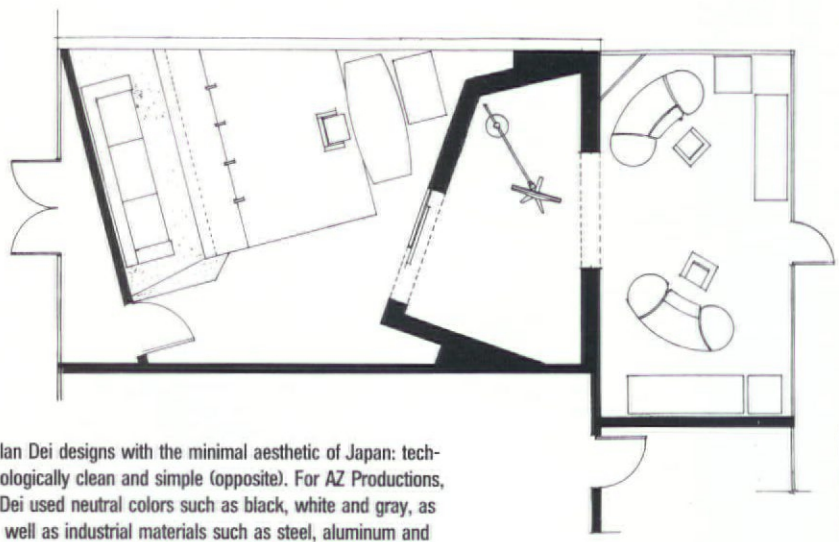
## Receiving visiting talent in AZ offices far away—by satellite?

Both the time and space factors have caused AZ Productions to require additional new equipment since last year when the facility was completed. Other than that, Dei claims that the space has remained true to the original view. "When Alonso needed new equipment," reports Dei, "I just built another piece of furniture to house it."

The right track? For AZ Productions and Dei Design, things couldn't look or sound better. ☺

### Project Summary: AZ Productions

**Location:** Venice, CA. **Total floor area:** 6,000 sq. ft. **No. of floors:** 2. **Total staff size:** 6. **Tables:** Dei Design. **Chairs:** Dei Design, Rapport, Vitra, Herman Miller. **Lounge seating:** Rapport. **Lighting:** Ron Rezek. **Picture frames:** Gallery of Functional Art. **Architectural woodworking and cabinetmaking:** Dei Design. **Client:** AZ Productions. **Interior designer:** Ilan Dei. **Construction manager:** Dei Design. **Photography:** Erhard Pfeiffer.



Ilan Dei designs with the minimal aesthetic of Japan: technologically clean and simple (opposite). For AZ Productions, Dei used neutral colors such as black, white and gray, as well as industrial materials such as steel, aluminum and concrete mixed with the warmth of pine (top left, top right and lower left). Comfort was the bottom line, and to this end Dei created consoles that housed recording equipment below the client's eye-level (lower right).



Interlocking design elements visualize Cramer-Krasselt's teamwork philosophy. The main design element features a central spine (opposite) traveling the length of the building through a series of arches to connect team members from opposite sides of the building. The industrial feel of the reception area (right) is provided by an angled wall clad in rotary-ground steel, which creates a backdrop for a custom reception desk constructed of maple, sand-blasted glass and steel. Andy Warhol-like colorized photographs of founders Cramer and Krasselt provide a personal touch.



## Arches Deluxe

McCarthy Nordburg remakes history for the Phoenix office of national advertising agency Cramer-Krasselt

By Jennifer Thiele Busch

**T**he two-story brick building at 829 N. First Avenue in Phoenix, originally designed in 1926 by C. Louis Kelley in the Spanish Colonial Revival Style for the Knights of Pythias, boasts a colorful history that includes use by such curious-sounding organizations as the Pythian Sisters, Brotherhood of American Yeoman, Loyal Order of Moose, Nomads of Avrudaka and Ancient Egyptian Order of Sciots, in addition to the more familiar Knights of Columbus and Masons. All the more interesting, however, is its recent occupancy by red hot advertising agency Cramer-Krasselt, creator of advertising campaigns with panache for decidedly unsexy clients like Johnson Controls, Sears Outlet Stores, Moen, Beech-Nut Baby Food, Southwest Airlines and Rust-Oleum. When the agency's suburban Phoenix office chose the abandoned structure for its new location, it turned to McCarthy Nordburg to create yet another interesting chapter in the building's history.

829 N. First Ave.'s historic brick structure alone makes it stand out in this rapidly-growing Southwestern city of more than one mil-

lion residents, where "historical building" carries a different meaning from what it does in other parts of the country. Phoenix's environs contain some of the oldest human dwellings in the Western hemisphere, remnants of the Hohokam culture that disappeared in the mid 1400s. Downtown streets boast fine examples of contemporary architecture, including the soon-to-open Arizona Science Center designed by Antoine Predock, the Phoenix Central Library designed by Will Bruder (1995) and America West Arena designed by Ellerbe Beckett (1991). But there is little else worth mentioning in between, with the legendary Arizona Biltmore (1929) and the stunning Orpheum Theater (1929) being notable exceptions. Many buildings from the 1870s, when the city was newly settled, through the mid-1900s have been torn down and replaced with steel and glass icons of the Modern era.

It wasn't only the building's historical character that attracted Cramer-Krasselt. When the ad agency's 35-person staff had clearly outgrown its suburban office park location by 1994, as many as 50 different

space options were investigated and three were seriously evaluated for cost, flexibility, convenience and image potential before the final decision was made.

Centrally situated between the city's financial and cultural centers, or "midtown," as Cramer-Krasselt vice president and director of client services Brian Landauer jokingly refers to it, the building on N. First Ave. was convenient as well as completely flexible. Vacant for nearly half a dozen years and in considerable disrepair, everything inside had to be torn out and replaced, leaving the architects a clean brick slate with which to create a high-impact design. "The character and strength of the building met Cramer-Krasselt's need for a strong image," says McCarthy Nordburg project designer José Martinez. "The firm had always been part of the design community, but its existing space looked like everyone else. Brian Landauer is really into the creative, and wanted the new offices to give a powerful first impression."

Of course, maximizing the building's aesthetic potential would be meaningless if its functionality were anything less than optimal.



a reality that seasoned advertising professionals understood well. Designers from McCarthy Nordburg thus spent time at Cramer-Krasselt to learn more about how the firm worked, and concluded that big private work spaces throughout the existing offices went largely unused. "The observation was very astute," admits Landauer. "Our business is very collaborative. They suggested that we shrink down the personal space and add more collaborative space." At the same time, Cramer-Krasselt asked for efficient space that would increase the population density without sacrificing the individual comfort of employees.

helps keep the exposed brick perimeter in view from any point in the office.

According to Landauer, there was never any question that the brick facade would remain intact and exposed. Cramer-Krasselt was eager to maintain the character of the original building, especially since Phoenix has so few commercial buildings of similar vintage. But all references to the building's original character stopped there, as McCarthy Nordburg stretched its own imagination to give its client an interior design that is as philosophical as it is practical.

The designers used the building's long, narrow floor plate and interlocking design

spine collides with the curved wall of the boardroom in the reception area, leaving its red imprint on the curve. The boardroom is supposed to be the exclamation point of the spine—the focal point where all creative talents of the various team members converge. "All their teaming efforts are described by the architecture of the space," says Martinez.

Needless to say, the thought-provoking design answered the client's call for an uplifting, contemporary, fun and creative space. "We definitely didn't want a building that looked like an antique," says Landauer. "The outside is old and traditional, but the inside is new and dynamic." To top it all off,

## How to avoid replicating all the irritable things clients do

McCarthy Nordburg developed a floor plan with small, semi-enclosed work spaces lining the perimeter and a core punctuated by comfortable team rooms equipped with fabric-wrapped, tackable panels where creatives can gather to exchange ideas. Interior walls reach 9 ft. while ceiling heights vary from 14 ft. to 16 ft. and offices have open doors with side lights. Only the focal point of the design, the second-floor boardroom, designed for reconfigurability and equipped for various presentation styles, has full height walls.

So even though employees still get individual work areas, the sense of openness is maintained. "You can feel people interact," says Martinez. "Energetic design flows from one space to the next." The high visibility also

elements to create a visual representation of Cramer-Krasselt's teamwork philosophy. On the first floor, a strong central spine travels the length of the building through a series of deconstructed arches. Bookcases in each private office become maple clad design elements in the corridors that visually link offices of team members and act as support elements for the arches. Arched soffits span the width of the building to connect team members from opposite sides of the space and create a network of interlocking elements along the central spine.

Sounds imaginative enough? On the second floor, the central spine is defined by a series of tall red walls that draw people through the space. At the end of the floor, the

the art program developed for the offices is a combination of Cramer-Krasselt's own advertising campaigns, displayed on a specially designed mounting system throughout corridors.

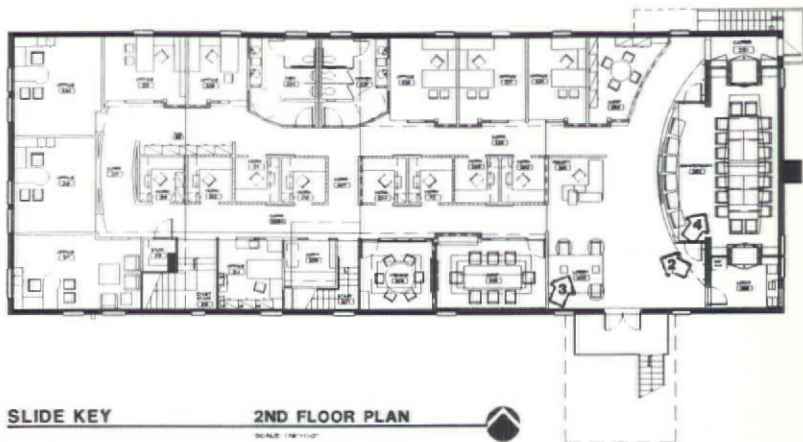
As the interior architect for the building's developer, McCarthy Nordburg was not exactly chosen by Cramer-Krasselt as much as handed to it. But any initial doubts quickly dissipated when Landauer realized how well the designers recognized the creative potential of the space, and stepped back to allow them to work their craft. "We tried to establish the overall objectives for the project early on, and then let them be the creative people," he explains. "We don't want to design buildings. We're not good at it. We tried to remember all

the things clients do that we dislike, and avoid doing them ourselves."

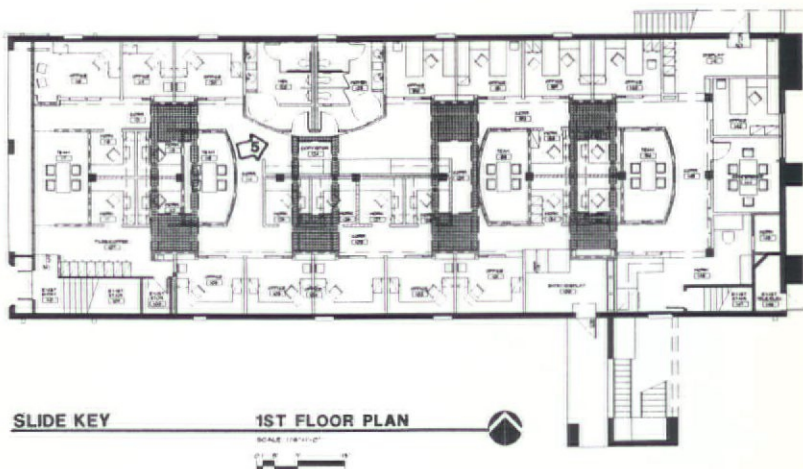
What? No clash of egos in a project involving nothing but highly creative people? Now that may be history in the making. ☺

**Project Summary: Cramer-Krasselt**

**Location:** Phoenix, AZ. **Total floor area:** 16,000 sq. ft. **No. of floors:** 2 plus basement and mezzanine. **Average floor size:** 6,000 sq. ft. **Total staff size:** 41. **Cost/sq. ft.:** \$30 (interior construction only). **Wallcoverings:** DesignTex. **Paint:** Frazee. **Laminate:** Nevamar, Pionite. **Flooring:** Mannington, wood. **Carpet:** Bentley. **Carpet fiber:** DuPont. **Lighting:** Techlighting, Halo, Lightolier, Abolite. **Door hardware:** Schlage. **Glass:** Cardinal Glass. **Window treatments:** Levelor. **Work stations:** custom. **Work station seating:** Haworth. **Lounge seating:** Bernhardt. **Cafeteria, dining seating:** Leland. **Conference room seating:** Brayton. **Executive office seating:** Nienkamper. **Upholstery:** Pollack & Associates, Brayton. **Conference tables:** Vitra. **Cafeteria, dining tables:** Falcon. **Files:** Steelcase. **Architectural wood-working/cabinetmaking:** Finewoods Inc. **Signage:** Royal Signage. **Client:** Cramer-Krasselt. **Architect:** Parady-Reddell Architects. **Interior designer:** McCarthy Nordburg Ltd.; Judy Nordburg, project director; José Martinez, project designer; Jay Brodala, technical coordinator. **Mechanical engineer:** Mechanical Designs. **Electrical engineer:** Tony Woo Engineering. **General contractor:** Laurshan Inc. **Lighting designer:** Creative Designs in Lighting. **Furniture dealer:** Facilitec, Valdez Office Environments. **Photographer:** Michael Norton Photography.



The main boardroom (opposite), once the stage for the Knights of Pythias, is now reincarnated as the stage for Cramer-Krasselt to showcase its creative talents. Easily reconfigured tables, remote controlled lighting, presentation boards on sliding tracks and state-of-the-art audio/visual capabilities support many presentation styles. Ordinary materials are used creatively to add warmth and complement the historic 1928 brick building. The main design feature focuses on a central spine defined by a floating pegboard ceiling and tall red walls that culminate at the boardroom adjacent to the reception area (above).







# Door Openers

How is smaller actually better for the Washington, D.C., office of the National Association of Realtors®, designed by Davis, Carter, Scott?

By Amy Milshtein



Home is where the systems are at the National Association of Realtors® Washington, D.C., offices, designed by Davis, Carter, Scott. A hallway intersection (opposite) is defined by a stone rotunda and leads to open plan furnishings that represent the model of efficiency. The formal entrance (left) tells only half the story. Inside, more comfortable features strike a balance between Washington protocol and a cozy homestead, perfect for an organization where 80% of the members deal in residential real estate.

**T**he closed door may be business's most powerful symbol. Behind it high-level meetings are held, hush-hush decisions are made and sensitive materials are brought out into the light. The closed door implies privilege and power for those behind it and inspires an I'm-out-of-the-loop-longing for those on the other side. Perhaps nowhere is this symbol more potent than in status-savvy Washington, D.C. So when the National Association of Realtors® wanted to move, how did design firm Davis, Carter, Scott persuade it to trade its doors for open plan?

"It wasn't easy," remembers John Pucillo, vice president and chief economist, National Associate of Realtors® (NAR®). "But moving to systems furniture represents just one of many changes we've been through." Pucillo

refers to the recent physical and cultural transformation of the Association, which houses two-thirds of its operations in Chicago, when it downsized two layers of management in an effort to break up jealously guarded fiefdoms and move to a more open culture. A '90s-style work model where information flows freely and teamwork is king seemed impossible in NAR®'s old work space.

"Their old offices were 100,000 sq. ft. of inefficient, often empty suites furnished catch-as-catch-can," remembers Jolene Randazzo, director of design/associate at Davis, Carter, Scott. The building had other problems too. With no sprinklers, insufficient parking and 13 floors squeezed into a height that comfortably holds 12, NAR® was forced to renovate, lease or buy.

After a long and frustrating search ("In this organization, everybody's an expert," Pucillo laughs), the Association secured a lease for three floors in a downtown, class-A building. Just four blocks from the convention center, the site offered convenience to hotels, restaurants and mass transit. All in all, a perfect space to help the Association serve its 700,000 members.

The Washington branch of the NAR® houses four distinct groups, lobby, research, public affairs and international. The lobby department deals with HUD and Congress on such issues as taxation and regulation. Research performs two functions: the external group investigates public policy records to support the lobbyists, while the internal group generates industry statistics. Public



affairs serves as liaison with the media and produces educational satellite TV shows and radio spots for members. Finally, the international group represents the NAR® to 32 other realtor associations worldwide.

These functions, along with support personnel, fit smartly into the new offices, which are actually 38,000 sq. ft. smaller than the old. Davis, Carter, Scott used creativity, sensitivity and a bit of good old-fashioned democracy to get the job done. "We knew the staff loathed moving from enclosed offices to open plan," says Lena Scott, principal of Davis, Carter, Scott. "To ease the transition, we assembled several mock-ups and asked the staff to vote on their favorite furniture system."

The winning system not only affords comfort and light, but its peaked panels actually resemble little houses, an appropriate symbol because 80% of the Association's members deal exclusively in residential real estate. To make up for lost private spaces, a plethora of meeting rooms, break-out spaces and a multi-purpose room loaded with audio-visual and teleconferencing equipment is provided. In another gesture to smooth the changeover, employees have been allowed to personalize their work space with appropriate storage, fax, printers and copy machines, which supplement the central mail and satel-

## Rotundas are powerful symbols in D.C.—and NAR® has more than one



lite copy/print/fax areas serving the entire the space. A commercial kitchen and small kitchenettes are also included in the mix, taking some of the work out of catering meetings and parties.

As inefficient suites give way to ergonomic neighborhoods, the designers have employed other techniques to transform the space into an appropriate working environment. "Image is important in Washington," notes Scott. "We crafted a formal yet comfortable space that instantly tells employees and guests what the NAR® is about."

Davis, Carter, Scott has accomplished this by conspicuously placing high-end finishes in the public areas. Taking a cue from the building's lobby, the designers have graced the entrance and meeting rooms with straight grain and pomey mahogany, stone floors and green, leaf-patterned carpet to hint at a comfortable living room. Rotundas, a powerful symbol in the District, are found in the lobby and hallway intersections.

Both designer and client enjoyed working with a fair-sized art budget. "We even commissioned a few pieces for the project," says Randazzo. Niches are carved into corridor walls so employees can appreciate the art as well as guests, and statues were commissioned to commemorate past boards. "It's a modern answer to a formal hall of portraits," Randazzo points out.

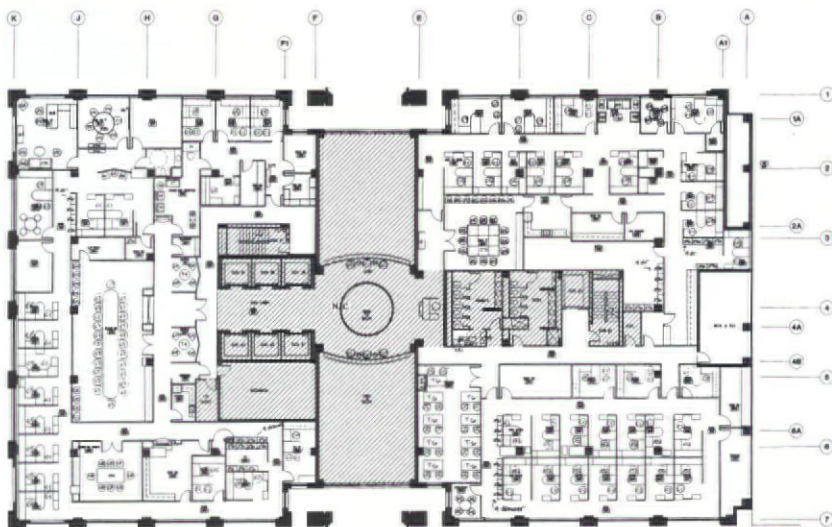
Looking at the finished product, visitors to NAR® would be hard pressed to guess that the design and construction took place

in only four harried months. To expedite the move, the designers worked from floors three to one, relocating employees as they went. Scott remembers the experience. "It was quite a frenzy," she reports, "but teamwork and daily client interaction got the job done well and under budget."

"I had never done anything like this before," recalls Pucillo. "All in all it remains a pleasant learning experience." What about the employees who gave up their doors? "Sure, they griped in the beginning," he admits. "But now it just feels like home." Home with all doors permanently open, that is. ☺

**Project Summary: National Association of Realtors**

**Location:** Washington, D.C. **Total floor area:** 62,000 sq. ft. **No. of floors:** 3. **Average floor size:** 22,500 sq. ft. **Total staff size:** 140. **Wallcoverings:** Maharam, Genon, Essex. **Paint:** Benjamin Moore, Duron, Sherwin Williams. **Laminate:** Wilsonart. **Flooring:** Armstrong. **Carpet/carpet tile:** Masland. **Carpet fiber:** Monsanto. **Lighting:** Lightolier, Baldinger. **Doors:** custom, Southern Architectural Woodwork, Ideal. **Door hardware:** Forms + Surfaces, Schlage. **Glass:** Kensington Glass. **Window treatments:** Maharam. **Work stations:** Haworth. **Work station seating:** Herman Miller, Thonet. **Lounge seating:** Bernhardt, HBF. **Cafeteria, dining, auditorium seating:** Cabot Wrenn. **Other seating:** Larsen Furniture. **Upholstery:** Arc-Com, Unika Vaev, Donghia, Contract Leather, Edelman Leather, HBF Textiles, Pollack. **Conference tables:** Geiger Brickel. **Cafeteria, dining, training tables:** Howe, Davis. **Other tables:** HBF. **Files:** Meridian. **Shelving:** Ironbound. **Architectural wood-working, cabinetmaking:** Southern Architectural Woodwork. **Signage:** The Sigmaker. **Plumbing fixtures:** Kohler. **Client:** National Association of Realtors. **Interior architecture:** Davis, Carter, Scott; Lena Scott, principal; Jolene Randazzo, design director; Debra Hackett, Jeff Jones, designers. **Mechanical, electrical engineer:** Joseph R. Lorrington & Assoc. **Construction manager:** Karchem & Assoc. **Acoustician:** Polysonics. **Furniture dealer:** Onmifics. **Photographer:** Andrew Lautman.



To ease the transition from enclosed office suites to open plan, the designers set up furniture system mock-ups and allowed employees to vote. Roof-like peaks (opposite, top) helped tip the scales for the winning system. Well-planned and well-appointed public spaces like this break-out area (opposite, bottom) contribute to the efficient use of space. By concentrating high-end finishes in high-profile areas, the designers brought the project in under budget.

More than just a pretty face, the boardroom (top) has teleconferencing and audio visual capabilities. The inspiration for the pomegranate and straight-grain mahogany comes from the base building lobby. Artwork, including commissioned pieces, add splash to the space. The slab sculpture topped with the bowl (above) commemorates past board members. Less formal than a hall of portraits, the piece brings the relaxed feeling of the office home.

# Fire Walker

A 19th-century textile mill is emerging from a devastating fire as the headquarters of Malden Mills, Lawrence, Mass., designed by Bechtel Frank Erickson Architects

By Roger Yee

People who make history seem to have little use for age limits. A teenage apprentice mechanic named Samuel Slater defied British law and launched the Industrial Revolution in America when he arrived in New York disguised as a laborer in the fall of 1789, carrying the specifications for Richard Arkwright's cotton spinning machine in his head. With backing from Quaker financier Moses Brown, Slater built America's first successful cotton mill on the Blackstone River in Pawtucket, R.I., and New England became the powerful center of a rapidly industrializing America some five decades later, a heritage that can still be experienced when you walk the grounds of Malden Mills Industries in the mill town of Lawrence, Mass.

Malden Mills, a \$400-million manufacturer of such high-performance textiles as Polartec®, which is used in outerwear by such apparel makers as Land's End, L.L. Bean, North Face and Patagonia, is fast recovering from a disastrous fire on the night of December 11, 1995, that destroyed three 250,000-sq. ft. buildings in its mill complex. The production capacity of the lost facilities, erected on the Spicket River by the now-defunct Arlington Mills from 1879 to 1925 along with 20 other original structures, is reviving much as the New England economy has over the last four centuries. This time the rebirth is being guided by Aaron Feuerstein, 71-year-old president and CEO of Malden Mills, with the assistance of Bechtel Frank Erickson Architects.

The loss of three of Malden Mills' nine structures, accounting for the entire flocking division, which makes upholstery fabrics, as

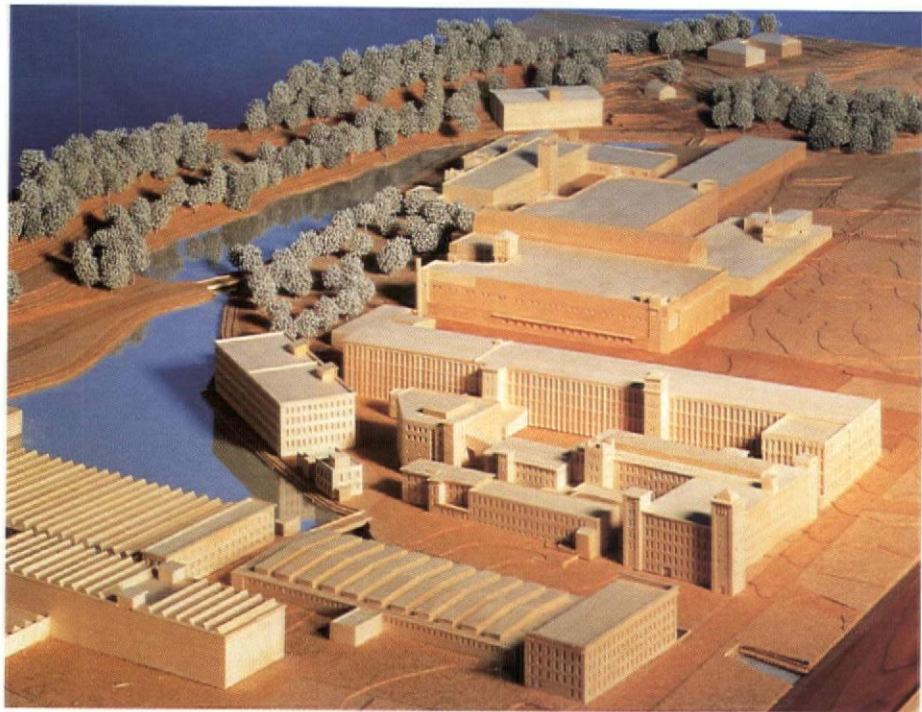
well as its finishing, processing, screen printing, inking and woven finish divisions, threatened to lay off some 1,400 of a total of 3,200 employees. However, Feuerstein, grandson of Henry Feuerstein, a Hungarian immigrant who founded the family-owned business in 1906, became an overnight hero by taking a number of bold steps soon after the tragedy. The very next morning, for example, he declared that Malden Mills would rebuild in the same location it has occupied since it left Malden, Mass. in 1956. Not only would the company's new equipment be state of the art, so would the replacement facilities.

While reconstruction would require just over a year, existing customers for Polartec would have their orders filled within 30 days using undamaged equipment in existing manufacturing and warehouse space.

Two days later, Feuerstein's pledge to pay all employees for 30 days—later extended to 90 days—regardless of whether their work was ready to resume precipitated what became an international media feeding frenzy as he was hailed in television, newspapers and magazines, and invited to attend the State of the Union Address as a guest of President Clinton. On the other hand, skeptics wondered why he

passed up the opportunity to relocate his mill to a state or foreign country with lower labor costs—other mills in Lawrence and elsewhere in New England fled to the South for this reason in the 1920s—or to simply close the business, pocket the insurance settlement and retire. The more cynical ones suggested that Feuerstein also needlessly wasted \$15 million in wages and benefits on workers unable to resume work.

As a graduate of Yeshiva University in philosophy and English literature and an Orthodox Jew whose father Samuel instilled in his children the lessons of the prophets, the head of Malden Mills has had no difficulty justifying compassion for the company's work force. Translating the writings of the Hebrew sage Hillel (70 B.C.?–10 A.D.?), Feuerstein notes, "Not all who succeed and make money in business are wise in God's eyes. To be wise in God's eyes in a place where there is no *mensch* (a wise man), a place devoid of morality, you must try to be a *mensch*."



Tested by fire: A five-story, 60,000-sq. ft., 19th-century mill with a clock tower, visible at the lower right of a site model (above) of Malden Mills, Lawrence, Mass., was renovated to house the company's headquarters shortly before a fire destroyed 750,000 sq. ft. of facilities for the maker of sought-after Polartec® fabric. The headquarters survived unscathed to direct the rescue effort. A view of executive offices on the fifth floor (opposite) shows the adaptive reuse of the original mill construction for modern offices.

stilled in his children the lessons of the prophets, the head of Malden Mills has had no difficulty justifying compassion for the company's work force. Translating the writings of the Hebrew sage Hillel (70 B.C.?–10 A.D.?), Feuerstein notes, "Not all who succeed and make money in business are wise in God's eyes. To be wise in God's eyes in a place where there is no *mensch* (a wise man), a place devoid of morality, you must try to be a *mensch*."





Speaking for himself, Feuerstein adds, "Business has a crucial responsibility to the community, and a moral imperative not to exacerbate the problems of the community."

Yet Feuerstein's actions in reviving Malden Mills make business sense as well. The company can afford to pay workers relatively high union wages by taking advantage of their superior skills to deploy the latest technology and management concepts and produce its premium-priced line of proprietary products. Such faith in the employees was vindicated in 1984 when their experiments in synthetic fibers led to the invention of Polartec®, just three years after high interest rates, a recession and an unfortunate entry into the fake fur business forced the company into a Chapter XI bankruptcy.

Paradoxically, Feuerstein sees nothing wrong in improvement and innovation that may result in displacing workers and disrupting existing operations. On the other

tered wherever space could be found," observes Gerard Frank, AIA, a principal of Bechtel Frank Erickson. "If a conference room were located just above heavy machinery, the room might vibrate."

Four years ago, Malden Mills initially retained Bechtel Frank Erickson to draft a building program and master plan for what was burgeoning into a two million-sq. ft. campus. One part of the new scheme, created with the participation of Feuerstein and company department heads, was to gather all headquarters functions in a then vacant, five-story, 60,000-sq. ft. building on campus. The consolidation would not only enable headquarters staff to interact more effectively, it would free up space for manufacturing.

To a company that was more diligent about its manufacturing layouts than its office furniture plans, the discipline provided by the programming exercise was a revelation. "Malden Mills had no office standards

purchasing and security on floor one, sales and corporate services on floor two, MIS on floor three, finance and law on floor four, and executives on floor five.

Feuerstein and his wife Louise, who studied interior design, sought to retain the original character of the mills in the office interiors as well as the manufacturing floors, which suited Frank and his colleagues just fine. "You must understand that our mill complex was one of the finest in the world a century ago, and we own some 90% of it," Feuerstein indicates. "We have an obligation to the community to preserve these fabulous buildings as best we can." Concur Frank, "It's great to be able to display so much of the history of the building, including the brick walls, wood floors, and 12-ft. high, exposed timber ceilings." (By working with the Massachusetts Historical Commission and the National Park Service, Malden Mills has secured his-

## Why would an historic New England mill still function as a mill?

hand, he also believes organizations should make every effort to grow fast enough to provide new jobs for the personnel displaced by technology. One area where this philosophy is particularly visible is the rebirth and expansion of Malden Mills as a working historic landmark.

Like so many other factory-based operations, the headquarters offices of Malden Mills had been dispersed among its various manufacturing facilities. "Offices were scat-

tered wherever space could be found," admits Frank. "We formulated them based on how office work is actually done, raising issues that the company hadn't thought about." In an enlightened gesture, managers were assigned to private offices in the interiors of the floors, a handful of senior managers received private offices along the peripheries, and the bulk of the staff was given open plan work stations at the windows. The more conventional stacking plan included reception, human resources,

toric tax credits for such measures as reusing the mills as mills, replacing windows with equivalent units and maintaining the integrity of the masonry.)

Having given much thought to the future of the campus before the fire, Malden Mills and Bechtel Frank Erickson were able to revise their plans quickly after that fateful Monday in December. Manufacturing capability was restored using owned and rented space (dyeing being the major process that

was outsourced), while plans were drawn for a vast, new factory that will be ready by February 1997. A decidedly modern composition of steel sheathed in masonry to affirm its ties to the site, the new structure will be highlighted by a 19th-century, five-story mill tower spared from the fire by happenstance and then saved from the wrecking ball by the Feuersteins.

The new headquarters offices already serve as a showcase for Malden Mills in more ways than one. Operations resumed fairly soon because the facility was untouched by the fire. And guess whose handsome textiles cover the office seating and vertical panels in the open plan work stations? ☺

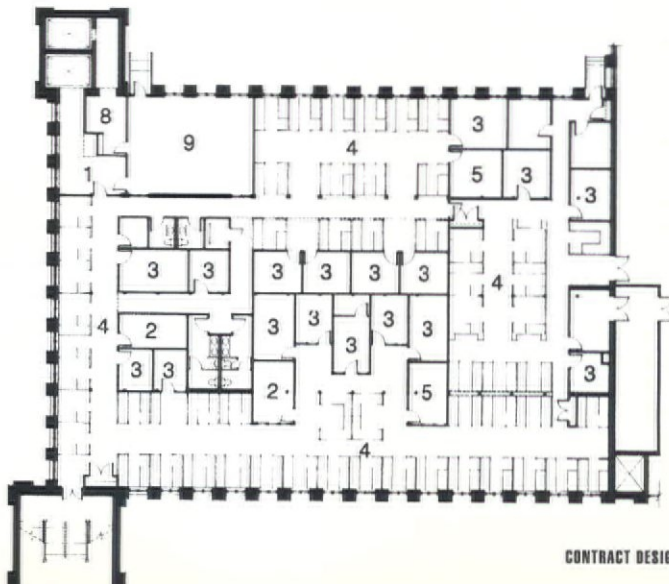
**Project Summary:** Malden Mills Industries Corp. Headquarters

**Location:** Lawrence, MA. **Total floor area:** 60,000 sq. ft. **No. of floors:** 5 **Average floor size:** 12,000 sq. ft. **Total building occupancy:** 200. **Cost/sq. ft.:** \$38. **Wallcovering:** Koroseal. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Mohawk, Nova. **Ceiling:** Armstrong. **Lighting:** Lightolier, Holophane. **Door hardware:** Schlage. **Window frames:** Merrimack Construction Systems. **Work stations:** custom design, made by Brookstone Builders. **Work station seating:** Haworth. **Lounge seating:** J.G. Stickley, Brayton. **Cafeteria, dining, auditorium seating:** Fixtures. **Other seating:** Cabot Wrenn. **Upholstery:** Malden Mills. **Conference tables:**

Cabot Wrenn. **Cafeteria, dining, auditorium tables:** Fixtures. **Other tables:** Brayton, Dar-Ran. **Files and shelving:** Meridian. **Architectural woodworking and cabinetmaking:** Brookstone Builders. **Elevators:** Otis. **HVAC:** Carrier. **Security:** United Security. **Access flooring:** USG Interiors. **Plumbing fixtures:** Kohler. **Client:** Malden Mills Industries, Inc. **Architect and interior designer:** Bechtel Frank Erickson Architects, Gerard Frank, William Erickson, Monica Sidor, Carmen DeBlasi, Jeff Hirsch, Sandra AuCoin, Richard Bechtel, project team. **Mechanical engineer:** TMP Engineers. **Electrical engineer:** Lottero & Mason. **General contractor and construction manager:** Brookstone Builders. **Furniture dealer:** Corporate Interiors. **Photographer:** Kurt Steir, Ján Bindas.



Let there be light: Preserving light and views for all headquarters personnel to enjoy has guided the office standards at Malden Mills so that open-plan work stations run right up to the windows (opposite), encouraging openness and communications where once these employees were scattered throughout the manufacturing facilities. Managers typically work in freestanding interior offices (above), while the bulk of the staff occupies open-plan furniture (above, right) upholstered in Malden Mills fabrics, of course.



# Your Virtual Place—or Mine?

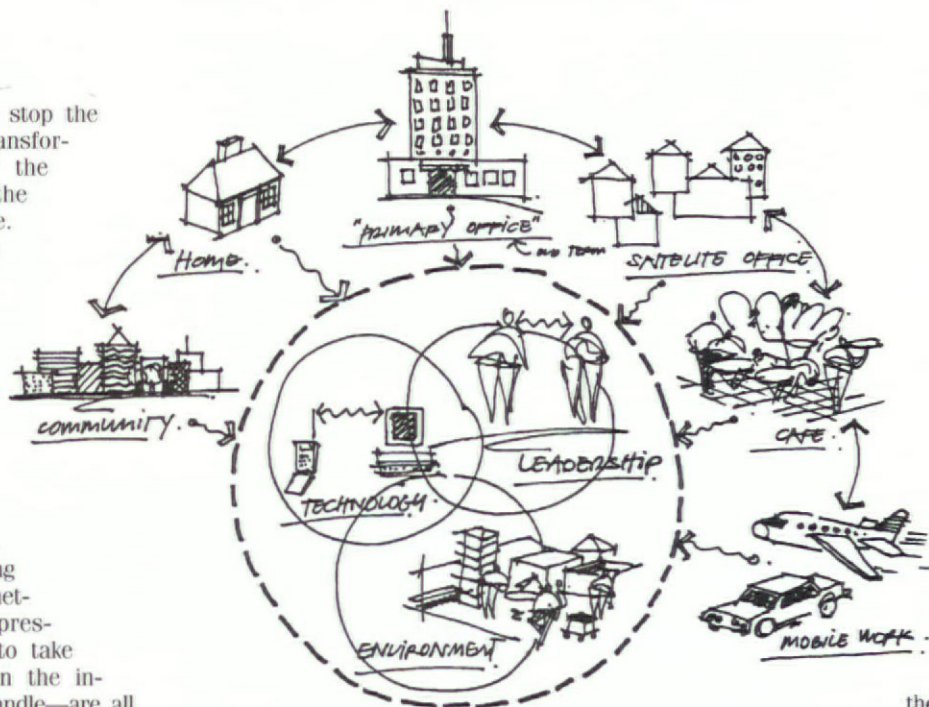
Creating work environments for the Information Age is exposing architects and interior designers to unprecedented opportunities—tempered by formidable risks

By John Holey

Nothing can stop the radical transformation of the workplace in the Information Age. Dramatic changes in the lives of workers and organizations caused by the rapid adoption of such new information technology-driven products and services as e-mail, voice mail, video conferencing and computer networks—putting pressure on people to take instant action on the information they handle—are all but irrevocable. In fact, architects and interior designers are discovering that the pace of change is likely to quicken, since the combinations and linkages of computer, television, video, radio and telephone show no signs of abating, and the technology of the Information Age continues to proliferate into our culture.

Today's shift in work resembles aspects of the Agrarian Age. Then the world of work and home ran together in a fluid continuum, and was not as compartmentalized as it would be with the advent of the Industrial Revolution. The farm worker's life was tightly integrated with the family house on the farm. Sharing a family meal and working together in the field or barn depended on the changing demands of the specific day. Was a crop ready to be harvested? Did a field need to be tended in time of frost?

With flexibility of time and place for work being ushered in by the Information Age, a new model is emerging that allows for greater cohesion of the worlds of home and work. It's ours for the taking if we want it. The big change from an historical perspective is that for the first time we do not have to



Work in the Information Age expands the choice of options relating to place beyond the primary office to include the satellite office, home, community, cafe, car and airplane. Work is supported by technology, corporate leadership and the environment.

work in a fixed *location* even when we adhere to a fixed *time*.

## Do hybrid home and work environments make sense?

While traditional and compartmental notions of "office" and "home" still exist at either end of a continuum, we see elements cross over and combine more and more frequently. These hybrid environments are an indication of the massive sociological shift underway. Corporate clients want more elements found in the home, such as casual "living room" areas for stimulating conversational exchange, "dining room" areas where employees can gather around a large, circular table for a shared meal, and materials

that recall the comforts of home. The effect is the creation of an environment that is more like an "office home."

On the other hand, residential clients ask for a state-of-the-art "home office" to enable them to work efficiently at home. As the definitions of work and personal life begin to overlap, there arises a potential for expanded freedom, choice and integration. But these new developments are not without peril to

the competitive workplace and to society as a whole, as we will see in our exploration of the new ways of working still called the "alternative office" though they are quickly becoming mainstream.

Global competition and faster product cycles are changing the nature of work in many ways, including a greater need to conserve resources. Unfortunately, many companies first embraced mobile or remote work only as a means of redirecting resources formerly allocated to real estate. This tactic was akin to playing with fire. As the trend gained momentum, companies hastily elected "hotelling" or "telecommuting" components without understanding the real business benefit or without finding a solution compatible with the prevailing business culture.

Unless we view these new work options within the scope of a very real and important shift in the work model, hasty adoptions of one-off solutions threaten to become the fad of the '90s, in the same way that re-engineering issues were not always understood in context and became the business fad of the '80s. Farsighted companies with an eye on the future will focus on greater productivity and competitiveness, realizing that resource sav-



ings will also result. To be effective and save resources, work environments must be understood as a system for the production and delivery of a product or service. Successful solutions might include a variety of work environment options, integrated in proportion to the need and character of each business.

Creative ideas to support both mobile work and task-based environments are starting to surface. Marriott International, for example, is working with @WORK Consulting Group to develop a range of environments and networks around the world for companies already employing virtual work modes. We can look forward to more of these types of developments.

#### Can robust work environments hold organizations together?

The notion of the singular office or cubicle is increasingly understood as a less productive work environment. For many of us, work already takes place in cars, airplanes or anywhere else such technologies as the cellular phone or laptop enables us to go. The tools of technology are replacing the need for large amounts of office real estate. The actual work environment is really a total system or network rather than a fixed location.

The task-based nature of the new work environment network is one of its distinguishing qualities. Corporate leadership and the architect jointly analyze the work process to give workers the specific tools and environments needed to accomplish the tasks inherent in their specific work processes. While the mobile worker might receive a portable phone and laptop computer to use in a variety of locations, the worker who does not leave the office is given a comparable level of tools and environmental amenities that respond to the demands of his or her work activities.

As more workers complete assignments in remote locations, issues of company culture and community will require more attention. Companies such as ICS/Deloitte Touche and Axiom Management Consulting have mobile workers who often spend more time at the clients' offices than in the home workplace. These firms understand the importance to company loyalty of providing a stimulating renewal of firm culture by means of events that draw all workers together.


In these early days, the new demands of managing the social glue of a mobile work force fall into the lap of the human resources department. In time we can expect to see the creation of a "cultural resource director" within the corporation. This person's role will be to maintain the cohesion of corporate culture, providing a web of connection for the worker.

Just how will mobile workers stay in touch? Workplace environments will evolve to provide more places for them to catch up with in-house staff, make phone calls and have access to e-mail and voice mail for messages. To encourage interaction among work-


ers, the office will also provide the functions of a club or cafe.

#### Are technologically advanced workplaces good for us?

Leadership directives act as drivers, fueling the ability of corporations to change. The vision and commitment required to provide workers the resources to become more creative and productive must come from the top of the organization. It is also management's responsibility to educate workers on how to most effectively implement new ways of working.



## A new workplace model will allow for greater cohesion of the worlds of home and work— if we want it



A lot will be expected of today's workers in asking them to adjust to the new freedoms and responsibilities of the changing work environment. Fortunately, we've all been down this path before, tracing the progression of learning and navigating environments of increasing freedom in our educational experience. In elementary school we met with one teacher in one classroom and

all our classes were decided for us. By the time we reached college we determined what classes were of interest to us and enjoyed complete freedom of movement to acquire our choice of experiences and resources. A similar evolution will need to occur in the workplace.

Providing workers with the proper resources and technological tools will certainly be instrumental if they are to successfully adopt new work modes that reduce the need for real estate. Needless to say, a lot of hardware and software will be involved. Information and communication technology, including telephones and computers, will be essential for creating new work structures. Systems such as e-mail, voice mail, video conferencing and shared data bases will be required to enable workers to coordinate their efforts in different locations.

Will a compensatory emphasis on the primitive and sensory aspects of experience arise as our culture becomes more technologically advanced? It may be no accident that Marshall McLuhan's book, *The Medium Is the Message*, is enjoying a renaissance today. Many of our clients are exploring virtual and electronic worlds without a road map, and McLuhan may be the next best thing to take into *terra incognita*.

Creative product developers for Apple Computer or *Hotwired*, an on-line "zine," visibly yearn for the comfortable feel of a bean bag chair or soft, warm-colored wood on doors to balance the rigors of technology. What is more immediate than the information that comes from one's own senses? Design that provides a primary sensory experience of comfort and delight will be useful in helping workers to assimilate rapid change. As we proceed into the Information Age, we may well find visual and tactile qualities of materials becoming even more essential to the design of the future.

Let's be honest about the road ahead. We're treading with a degree of genuine uncertainty into a new world that no longer promises the "package deal" of a secure career path and safe retirement that made early postwar America the envy of the world. At the same time, the new territory no longer needs to exact the same compromises either, forcing individuals into the corporate mold and making them choose between career and family. For those who can think clearly past the present, it's possible to build a new equation of how to work and live that is tailored for one's needs and dreams.

These are exciting times. ☺

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# Global Furniture Outlook for 1997

America's huge appetite for imports includes furniture, but where it originates and how much we export in turn may surprise architects and interior designers

By the Editors of *Contract Design*

**B**urp! Anyone wondering who devours the lion's share of the world's manufactured goods can just observe how the United States fared in its fifth year of economic recovery. The U.S. global deficit in merchandise trade for 1996 weighs in at \$188 billion, with trophies for the import champions of the year going to such familiar players as Japan with \$45 billion, China with \$40 billion, Canada with \$22 billion and Mexico with \$18 billion. Seen in the glare of these towering sums, the furniture we import from overseas seems decidedly modest at a net \$498 million in 1995, the latest statistics from the U.S. International Trade Commission as compiled by the Business and Institutional Manufacturers Association (BIFMA). Put in more tangible terms, our furniture trade "deficit" barely covers the cost of four Boeing 777 widebody airplanes, which list for \$120 million to \$150 million apiece.

How come the United States, which made \$9.435 billion in furniture in 1995, imported only \$797 million's worth while exporting just \$299 million—giving imported furniture barely an 8% share of the U.S. market and exported furniture a miniscule share of anyone else's market? After all, foreign motor vehicle manufacturers currently own some 27.4% of the U.S. market, 23.8% going to Japan and 3.6% going to Europe. And what accounts for the fact that among the top ten furniture importers here are two Asian nations, Taiwan, with a 10.2% share of imports at \$81.118 million, and China with a 4.3% share at \$34.534 million, plus Mexico with a 5.6% share at \$44.541 million?

According to Tom Reardon, manager of research and information for BIFMA, many of the answers can be found in the nature of furniture itself. "Furniture tends to be a big, bulky, heavy, low-technology product that is subject to damage in transit," he indicates. "It makes sense to produce it at home and consume it at home." Consequently, most developed nations have their own, well entrenched sources to supply their domestic demand.

Why doesn't more European furniture find its way here, when Americans still readily acknowledge the Continent's superior sense

of style and greater devotion to quality? "The world may be getting smaller due to travel and communications," Reardon concedes, "but there are still cultural differences in the ways Americans and Europeans work and play, as well as differences in the dimensions of their buildings and interiors."

A good example is furniture for the office environment. American-style open-plan furniture systems draw symbolic fences around their occupants that would probably hinder operations in European offices, which are noticeably less confined and less formal. On other hand, European-style desk systems impose few barriers in linking their occupants to a much larger team, a direct approach that would probably threaten American managers, who want more visible signs of hierarchy and control.

When good ideas in furniture design and production cross borders, they typically do so as ideas to be licensed to foreign companies, joint ventures with local partners in the host countries or furniture supplied to domestic customers' overseas facilities. "Furniture

design concepts travel much easier over long distances than furniture itself," Reardon points out. "Furniture makers also realize that good design goes nowhere without good distribution. Who knows the market better than a local licensee or partner?"

What about concerns that Asian or Latin American manufacturers are taking aim at the U.S. furniture industry? Much of the output of Taiwan, China and Mexico is low-end, mass-volume furniture whose low cost labor does not overcome deficiencies in design or production to find commercial customers. And U.S. furniture manufacturing is actually quite efficient, drawing on CADD, just-in-time assembly and other technological and managerial innovations to create handsome, versatile and durable products.

But we do buy \$797 million worth of furniture from other nations, after all. What follows is a look at established and up-and-coming furniture industries in Italy, Germany, Canada and Spain, who all ship significant quantities of their products here every year. Welcome to the United States! ☺

The Top 10 Importers of Office Furniture to the United States in 1995

Country	Office Seating	Other Office	Total
Canada	\$179,107,000	\$309,661,000	\$488,676,000
Taiwan	65,750,000	15,368,000	81,118,000
Italy	49,741,000	13,378,000	63,119,000
Mexico	21,741,000	22,800,000	44,541,000
China	13,348,000	21,186,000	34,534,000
United Kingdom	982,000	14,775,000	15,757,000
Germany	1,230,000	13,619,000	14,649,000
Denmark	1,167,000	12,087,000	13,254,000
Sweden	1,206,000	4,771,000	5,977,000
Netherlands	121,000	3,480,000	3,801,000

Source: Compiled by BIFMA from U.S. International Trade Commission statistics

# GERMANY

**Can Europe's economic powerhouse continue to make furniture the way it makes cars in a world that values leaner and meaner products?**

**W**hen the most powerful economy in the European Union catches cold, everyone else shivers. So when Germany appeared to stall in its recovery at the start of 1996, nations such as France, Italy and the United Kingdom held their breath. But the German economy is reviving, having registered a 6.1% annual rate of growth in the second quarter and nearly 4% in the third quarter. Though the fourth quarter is likely to report a drop, Bonn forecasts a 1997 rate of growth of 2.5% that will reflect a rising tide for exports—the Deutschmark has fallen 12% against the U.S. dollar since March 1995, while the Bundesbank has lowered short-term interest rates to a record-low 3%—despite an ongoing stagnation for the domestic economy. Trouble is, construction will be one of the laggards of 1997, providing little stimulation to Europe's largest office furniture manufacturing industry, whose 36.7% share produced \$2.874 billion (DM 4.512 billion at 1.57 DM to 1.0 U.S. dollar) in office furniture in 1995, exporting \$457 million and importing \$219 million.

Like most other furniture industries around the world, German office furniture manufacturers exist mainly to serve German customers, so their fortunes reflect Germany's business cycle. Furniture output soared when the reunification of 1990 triggered a construction boom in the east aided by massive public works and big tax breaks for real estate. Then wages in the east shot up along with those in the west—lifting average German wages and benefits for a factory worker to \$30 a hour—a recession arrived and German manufacturers ran for the exits to find cheaper labor in Eastern Europe and North America. The German furniture industry has been part of the ensuing effort to make German goods and services competitive again.

Wolfhorst Wehr, secretary general of the German Office Furniture Industry Association (Verband der Deutschen Büromöbelindustrie) in Wiesbaden, notes in the *Association Business Report 1995/96*, "The German office furniture industry's production retreated by some 25% from 1992 to 1995.... When the boom in office furniture in the early 1990s turned into an oversupply in the recession, a correction was unavoidable. Now, to be more competitive against global competition, the German office furniture industry is making great strides in simplifying product design and manufacturing to cut costs without sacrificing quality."

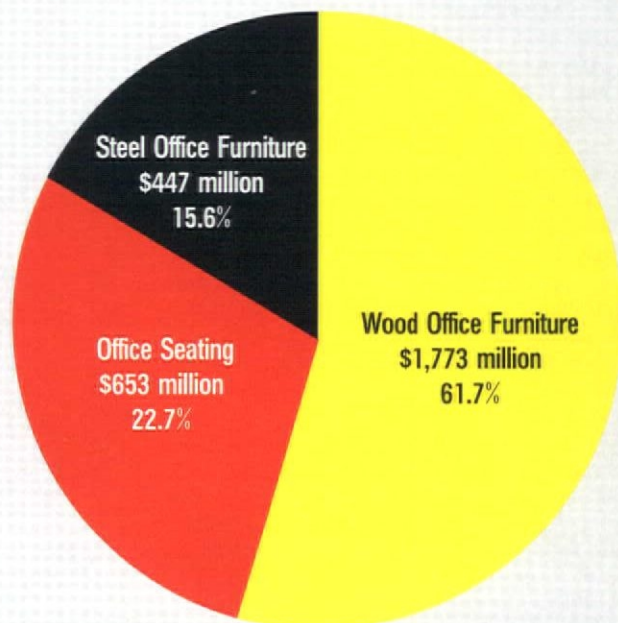
Who are the major players in German office furniture? Not surprisingly, there are both production volume-oriented giants and design quality-oriented leaders. Among the top manufacturers in volume are Mauser Office GmbH. in Waldeck, Voko Vertriebsstiftung in Pohlheim, König + Neurath KG Büromöbelsysteme in Karben and Klöber GmbH. Bürositzmöbel in Überlingen. Manufacturers cited for design innovation include Wilkhahn/Wilkening + Hahne in Bad

Münder, Vitra GmbH. in Weil am Rhein, Kusch + Co. Sitzmöbelwerke KG in Hallenberg and Sitag GmbH. in Porta Westfalica. The major exposition in which the industry displays its wares is the all-encompassing Orgatec, held mid-October on alternate years at the KölnMesse or Cologne Fair, due again in 1998.

Of course, U.S. demand for German office furniture—we bought products worth a total of \$14.649 million in 1995—is complicated by the fact that some German manufacturers maintain operations in the United States, mainly Kusch, Girsberger, Sitag, Dauphin and Vitra. (Wilkhahn is now marketed by Vecta again.) At the same time, U.S. manufacturers such as Steelcase, Haworth, Herman Miller, Knoll and Davis return the compliment in Germany through independent operations, joint ventures or licensing with German partners and even outright ownership of a handful of German furniture makers.

Given the high degree of fit and finish that German business and institutional customers expect of their office furniture—just think of what German motorists expect of their cars—German products are widely perceived in the United States as offering clean, functional modern design, high quality materials and flawless manufacturing at an appropriate premium compared to their American counterparts. In-house product development teams of designers and engineers work with independent architects and industrial designers to produce desking systems and high-tech ergonomic chairs that are elegantly machine-like in form and function. It's not a bad marketing niche in the 1990s. When German office furniture is specified for American projects, the resulting environments can be *sehr schön*. ☺

**German Office Furniture Production 1995**



Source: Verband der Deutschen Büromöbelindustrie. Original total in DM, translated into U.S. dollars at DM 1.57 to \$1.

# SPAIN

Why the world can't get enough furniture from the land of Gaudi, Pablo Picasso, Salvador Dali and Joan Miro

A mountainous kingdom where Latin blood leads to colorful living, and art, design and architecture are a way of life, Spain continues to grow as an exporter of furniture to the European market, as well as the United States, Russia and Japan. With France, Germany and Portugal leading the way as purchasers, Spain increased its furniture exports in 1995 by 36% over the previous year, according to the Spanish Institute for Foreign Trade (ICEX) and the U.S. Department of Commerce. Since the exchange rate is about 125 pesetas per 1.0 U.S. dollar, Spain's furniture exports reached an all-time high of \$1.048 billion in 1995, up from \$771 million in 1994.

Furniture imports, which showed an increase of 2% in 1995, dropped 2% in the first quarter of 1996, while exports showed a slight move upward. According to BIFMA, although the United States purchased only 0.2% of its office furniture from Spain in 1995, it increased its overall Spanish furniture imports by 26%. Not a dramatic amount for America, especially since Russia raised its furniture imports from Spain sixfold, or 141%. Other countries that round out the top ten for Spain are the United Kingdom, Italy, Belgium, Luxembourg and the Netherlands.

Spain may not be the world's leading exporter of furniture, but figures show that the market is growing steadily. Several different factors contribute to the growth. Probably first and foremost is what happened politically in late April of 1996: the Spanish Socialist Worker's Party was ousted by the center-right Populist Party, making way for new fiscal responsibility, including lower interest rates, lower inflation and a new system of regional finance.

For a country that is made up of very distinct cultural regions, the fact that Prime Minister José Maria Aznar will distribute 30% of national income taxes to Catalonia and other regions (up from 15%) will contribute heavily to increased prosperity in those regions. Coincidentally, Fernando Leon, director of promotion for Spain's trade commission, says that most of the furniture produced in Spain comes from Catalonia, which includes the two major design cities of Spain, Barcelona, which captured the world's attention when it revamped and hosted the 1992 Summer Olympics, and Valencia.

"Spanish furniture production is concentrated on the Mediterranean coast," says Leon. "Some 18% comes from the Catalanian region and 16% from the community of Valencia. With 1,000 furniture manufacturers in this region, Valencia is responsible for 33% of total furniture exports."

Born in the Middle Ages, Catalonia has a distinct cultural, political and lingual tradition that has shaped its people and land. The history of the area includes periods of artistic and political power which have translated into design and architectural significance to this day. From the days when it was a Roman colony,

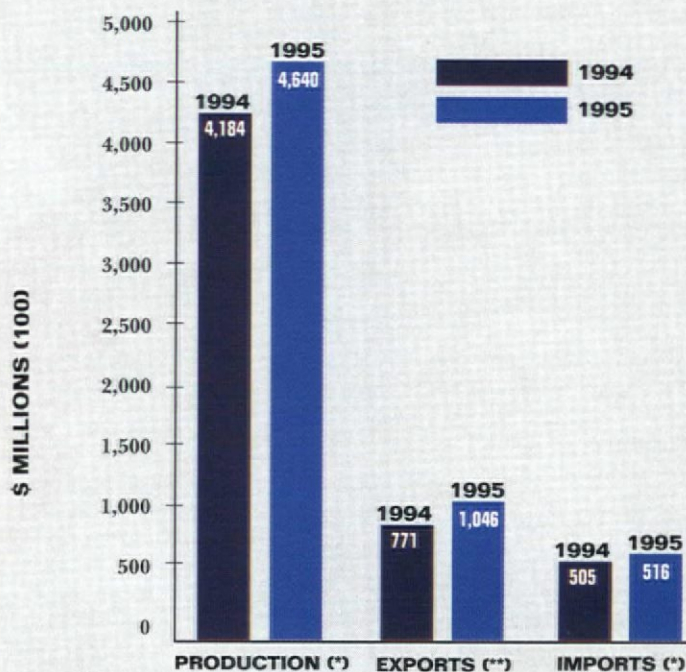
which brought Romanesque art to the most remote corners of the Pyrenees, to Gothic art, Modernism (Spain's own Art Nouveau) and the Avant Garde movement, the region has been known for many important artists. A sampling: Antoni Gaudi, Domenech i Montaner, Puig i Cadafalch, Pablo Picasso, Salvador Dali and Joan Miró.

"Modernism is everywhere in Catalonia," says Leon, "where furniture is more high-design oriented, and you see works by famous artists on the streets. Valencia has a more classical design focus." On the streets indeed, Gaudi's tiled park benches, designed in 1914, line Guell Park in Barcelona, a comfortable place for locals and tourists to rest, and become part of the art.

That classical focus of Valencia may be why Spain's main furniture exhibition, the International Furniture Fair (Feria Muestrario Internacional, or FIM) takes place there each year. The show had 1,067 exhibitors in 1996, 882 from Spain and 185 from foreign countries. The products shown included classic, rustic, modern, contemporary, casual and outdoor furniture, both contract and residential, an avant garde group called SIDI, and a lighting and accessories division. The 1997 show will be held in Valencia from September 22-27 (check the Web site at <http://www.fira-valencia.es>). Two parallel events will flank the 34th edition of the show—the International Fair of Lighting Fixtures (FIAM) and the International Fair of Ceramics and Decorative Elements (CEVIDER)—bringing together the furniture and decorative trades.

Spain is a place where basic living becomes a celebration. Food, music, dance and sport are full of color and energy. Why shouldn't the Spanish be recognized for their furniture, something so basic, necessary and practical? As the figures rise for their furniture exports, one can only say: *Bravo España!* 🇪🇸

Spanish Commerce in 1994-1995



(\*) Source: ANIEME

(\*\*) Source: US Department of Commerce

# CANADA

**Our neighbor to the north remains the largest office furniture exporter to the United States, based on quality, service and innovation**

The Canadian commercial furniture industry, comprising manufacturers who produce office furniture of all kinds and materials, has grown to its present status as a CDN\$1.5 billion concern based on a reputation for quality products, customer service and innovative design. The industry was founded in Canada's hardwood producing regions, mostly in Ontario and Quebec, and retains a strong tradition of family ownership among such well-known giants as Global, Teknion and Office Specialty and such well-respected, medium-sized companies as Keilhauer and Nienkämper. According to Virginia Wright, adjunct assistant professor in the School of Architecture and Landscape Architecture, University of Toronto and author of *Modern Furniture in Canada, 1920-1970*, the heart of furniture manufacturing is in Ontario because of its natural resources, location and population. According to tallies for 1993 compiled by *Statistics Canada*, a publication of Industry Canada, a federal agency, Ontario originated 71.9% of industry shipments, followed by Quebec (16.6%), the Prairies (9.9%), British Columbia (1.4%) and the Atlantic provinces (0.2%). With the exception of SMED in Calgary, Alberta and Lacasse in St. Pie-de-Bagot, Quebec, most major manufacturers are located in Ontario near Toronto, Canada's largest city.

"Many of the historical events that shaped the Canadian furniture industry are the same as those in the U.S.: immigration, railways, two World Wars and changing trade policies," says Wright. "For example, skilled workers from Germany helped the furniture industry to flourish in southern Ontario in the second half of the 19th century. And the world's first molded plastic chair was produced in Ottawa in 1946 at the National Research Council of Canada, using resin adhesives developed during World War II for the plywood components of the Mosquito bomber." (Three years before Charles Eames's famous design.) More recently, the industry's sheltered domestic market has been profoundly affected by the Canada-U.S. Free Trade Agreement (FTA), which eliminated Canada's high tariffs from 1989-1993. "In response to the FTA, the Canadian industry has had to transform itself to face higher import pressures, and also to take advantage of new export opportunities," says André George, a trade specialist at Industry Canada.

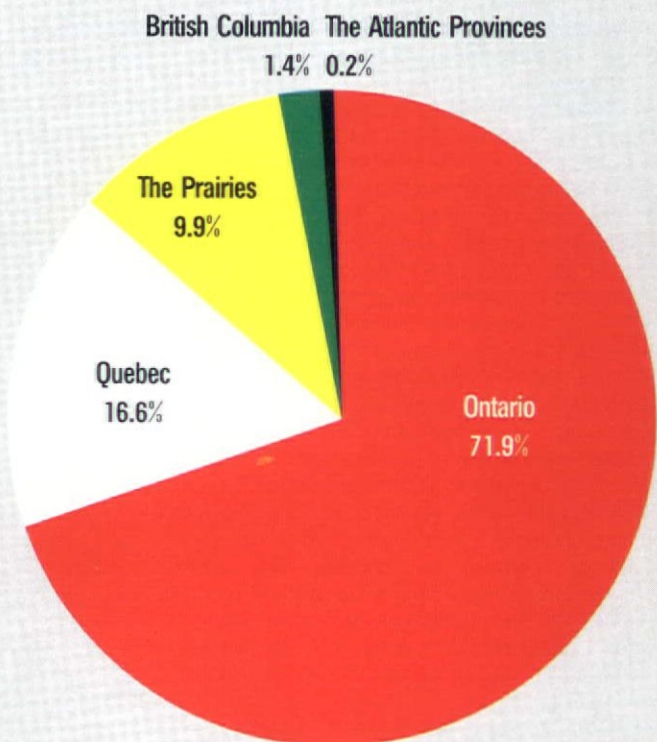
Despite these challenges, Canada maintains strong trading relationships in office furnishings. In 1995, Canada exported CDN\$525 million in office furniture to the world, and imported CDN\$165 million, generating a trade surplus of CDN\$356 million. That same year, the country exported \$US385 million to the U.S. (43% of industry shipments), while imports from the U.S. totalled US\$121 million (19.1% of Canadian market), generating a trade surplus of US\$264 million. The U.S. is Canada's major trading partner in this and all industries due to market size, proximity and commonality of product design characteristics, accounting for 92.8% of all office furniture exports and 90.7% of all office furniture imports

in 1995. Larger companies, such as Global and Teknion, are also active in overseas markets, particularly Europe and Asia.

The domestic Canadian office furniture market was estimated at US\$633 million in 1995, and should expand at an average annual growth rate of 2% to 3% over the next decade. According to a recent report by Aktrin Research Institute, massive job losses in 1995 have been reversed, with over 150,000 new jobs generated by September 1996 and unemployment down to 9.4%, a two-year low. Most new jobs are in manufacturing, while the service sector expands at a slower pace and the public sector still suffers under budget cuts, with public unemployment down 2.2%. However, as many as 250,000 new jobs could be created across Canada in 1997, stimulating demand for office furniture. While slower growth in the service and public sectors, the primary purchasers of commercial furniture, will not help the industry, domestic sales should be bolstered by above average growth in such market niches as ergonomic furniture and home office furniture.

Canada also has an active institutional furniture industry. (Furnishings for retail, hospitality, churches, schools, hospitals and other institutions are categorized separately from the office furniture industry for statistical reporting purposes.) From January to July 1996, the Canadian Department of Foreign Affairs and International Trade reports that Canadian institutional furniture exports to the United States totalled CDN \$393 million. ☞

**1993 Canadian Commercial Furniture Shipments by Region**



Source: Statistics Canada, courtesy of Industry Canada, Ottawa, Ontario

# ITALY

## Italy's furniture industry is faring better than most other Western European countries, and has room in its domestic market for its American cousins

**W**hat should American designers and manufacturers expect from the Italian furniture industry, one of the few in Western Europe that is not in a decline, for the upcoming year? A variety of trends are present in this important industry, including the development of a more technology-based office product, a predominance of smaller, family-run companies, and an unfilled niche in their domestic market for American product. According to information compiled by BIFMA from the U.S. International Trade Commission, the U.S. bought 7.9% of its imported furniture from Italy in 1995 for \$63.119 million, broken down as follows: \$49.741 million for office seating; \$322,000 for metal office filing cabinets; \$5.806 million for other metal office furniture; \$7.042 million for wooden office furniture; and \$208,000 for plastic office furniture.

According to *The Furniture Industry in the European Union*, jointly published by Aktrin Furniture Research, High Point, N.C., and Csil, Milan, even though only 5% of companies in Italy have more than 20 employees, the country still performs well on the international market. This is largely due to greater flexibility in production which, combined with greater attention to the needs of particular niche markets, makes the small firm highly competitive. According to Italian Trade Commission analyst Vincenzo Lalli in Atlanta, flexible production lines allow for greater quality control and quicker implementation of design changes.

Most mid-sized to larger Italian companies have professional design teams on staff, but that is more the exception than the rule, according to Stefan Wille, president of Aktrin. Wille feels the Italian industry is by far the most important in Europe. "Italy has to take great efforts in order to maintain its important position but competition is tough, notably from Southeast Asia and Eastern Europe," he says, citing expensive production and high wage costs. "Italy is not doing well, but is hurting less than others."

A positive sign was this year's record attendance at Promosedia, the 20th International Chair Exhibition in Udine, underlining the importance of the area known as the "Chair Triangle" in supplying over 30% of total chair manufacturing for the world. Other areas with a high concentration of furniture manufacturers are Milan, Treviso, Pesaro and Bari. Lalli's analysis shows that the U.S. market holds the greatest potential for Italian furniture exports. Although European and American tastes differ, consumers are buying contemporary furniture in greater numbers each year. One problem facing Italian manufacturers, reports Lalli, is providing adequate customer service, because quality and design alone cannot win U.S. market share.

*The Furniture Industry in the European Union* reports that the main Italian manufacturers include Chateau D'ax Spa, Natuzzi Industrie Spa, Scavolini Spa and Snaidero Spa. Tom DiNapoli, President of Cassina USA, Inc. feels

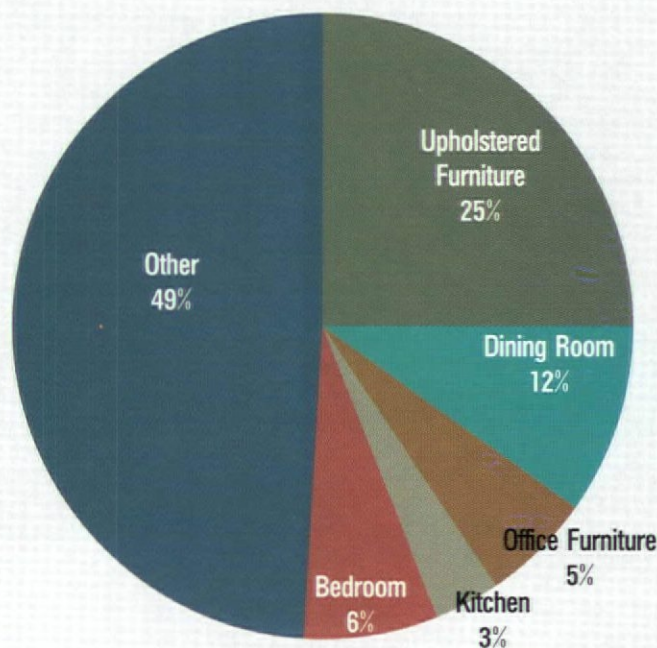
that the Italian industry is on an upswing. "The Italian furniture industry recognizes that the U.S. economy is on a positive note right now," he says, "so the focus will be to promote contemporary design in America."

Carlo Santoro, a Fiera Milano representative, the organization that operates the Salone di Mobile, held every mid-April, feels that 1997 will be a flat year because Italy is currently undergoing a major transformation, having just re-entered the European monetary union after about two years. Santoro also notes that imports are a wide open market. "Even though Italy has a large and well established industry, there are many niches that can be filled by the many quality American furniture manufacturers," he insists.

Since a strong hierarchy and class structure persist in the Italian corporate office, Santoro feels that Italian office furniture is not changing in the same way it is in America. The "alternative office" is not as strong a trend in Italy as is the adaption of technology to the work environment. Ivan Luini, executive vice president of Luceplan USA, says that all his business contacts in Italy have E-mail. "Italy is becoming more highly technological, and the Italian manufacturer is going into that direction as well. It is a world-wide trend." Unlike the '80s, where forms and images were the main motivators for design, Luini sees technology taking precedent.

What will the experts be saying at the end of 1997 about the Italian/American furniture relationship? Hopefully, in the immortal words of Frank Sinatra, a favorite Italian-American, "It was a very good year." ☺

### ITALIAN FURNITURE EXPORT BY PRODUCTS



Source: Italian Institute of Statistics

# Forever Young

Flexibility is key to tenant fit-out longevity

By Harvey Brickman

**A**rchitecture and interior design are increasingly being handled like works in progress, never to be completed. Keeping pace with the engineers of better workplaces, for example, can sometimes generate more questions for their designers than answers. How much power will be required for equipment of the future? What kind of wiring will carry a facility into the 21st century? What if the fire alarm system gets crossed with the security system and a smoke detector opens a secured door?

Whether leasing, buying or building a new facility, clients quickly realize that the degree of flexibility built into the structure or tenant fit-out is the telltale key to its future ability to accommodate new technologies. Buildings that are 10-30 years old may appear to be "modern" but actually lack enough flexibility to adapt their systems to future changes, and will end up as class B space for companies that are not technologically intensive. If designers are not attentive to the capacity of existing building systems and their ability to integrate new developments in technology, their clients surely will be.

Is a future-proof facility both technically feasible and economically cost effective? How can architects and interior designers anticipate the demands of new technologies in their projects? Consider the following scenarios.

## Communications cabling: The newest twist in facility obsolescence?

Communication technology is where the major revolution in building design and construction is occurring today. For facility managers and owners, it's not just a matter of buying the latest computer or software systems. It's also critical to identify the kind of wiring that will operate these systems.

Though wiring may appear to be an "oh, by the way" expenditure, its cost and significance cannot be understated. Look at what happened to a financial services firm in Manhattan that spent more than \$50 million installing wiring in its 1 million-sq. ft. facility nine years

ago. The firm is now embarking on a major rewiring effort because the previous system quickly became obsolete. By the way indeed!

What to do? First, build in flexibility for future wiring horizontally and vertically by installing vertical shelves and raised or access flooring. Second, install universal cabling systems with 100 Mbps capacity even though most applications used today require only 10 Mbps.

It's probable that raised flooring will reign in all office buildings, as high-tech tenants

ty in wiring vertically and horizontally. High communications areas require so many services that it is best to wire every work station to a patch panel in a communications closet with the services terminating in a companion patch panel. In this way, accommodating service changes to any one desk is a matter of plugging and unplugging patch cables in the closet rather than rewiring the desk.

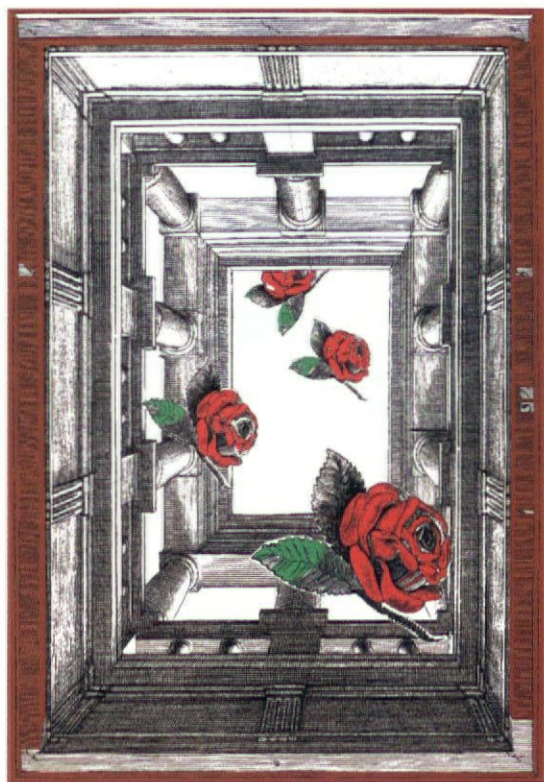
Universal or generic wiring is the other significant way to maintain a facility's technological readiness. A universal installation is designed to handle a variety of applications, and can transport up to 100 Mbps via 12-strand fiber cable. This is a neater, cleaner, more flexible alternative to the mish mash of miscellaneous wiring efforts that grows and changes as many companies expand their use of technology.

## HVAC: Cooling wherever the tenant wants it—and watch for CFC

How do you cool areas of a building housing computer equipment and communications systems when these locations are often unknown during the design phase, and may change after the initial installation? Provisions should be made for future installation of cooling units throughout a building by installing chilled water or condenser water risers with valved outlets to accept future cooling units, and placing electric bus risers in electric closets to distribute power to computer equipment and accompanying air conditioning units. Handling future equipment without extensive alterations greatly enhances the value of any building.

Air conditioning is experiencing advances as well, mainly due to regulatory mandates to eliminate CFC (chlorofluorocarbon)-producing Freon units.

The Montreal Protocol mandated that Freon, the coolant used in most traditional HVAC systems, would no longer be manufactured after January 1996. Subsequent buildings have been constructed using new equipment without CFC producing refrigerants. Building owners with existing equipment had several choices: stockpile Freon, retrofit existing systems or install new systems altogether.



demand plenums 8 in. to 12 in. or higher, and "plain vanilla" tenants expect at least 6 in. Raised flooring obviously adds to the initial cost of a space. However, the cost is far outweighed by the impact of a normal 20% churn rate of changes. Otherwise, a tenant can spend up to \$2,500 just to move a work station.

New buildings are being constructed with sizable access pathways for greater flexibili-

The other interesting alternative is district cooling, whereby a utility pipes chilled water to a building, eliminating the need for on-site refrigeration. A chiller plant has been built, for example, by a utility to serve a group of casinos in Atlantic City, N.J. However slightly, the CFC issue can add to the cost of any occupancy, and should be investigated when any new or existing facility is being considered.

#### **Energy conservation: Can you lighten the load and steady it too?**

Much of the hard work in conserving energy has been done, thanks to the dire consequences of the crises of 1973 and 1979. Energy codes throughout the nation have set parameters for economies in energy consumption that have yielded impressive results. Many utilities continue to offer rebates for customers who downsize energy requirements or install high efficiency HVAC equipment.

- Windows, as always, remain an important source of energy savings. So most energy codes require double-glazed windows be installed in new and retrofit projects. On the other hand, triple glazed windows have not yet been proven to be cost effective.

- Air conditioning units, not surprisingly, have become more efficient as a result of these developments. Previous typical units operated at 0.65 to 0.8 kw/ton. Today's buildings have equipment operating at 0.5 to 0.6 kw/ton.

- Lighting, which accounts for up to 45% of a building's total energy usage, has seen a big thrust in recent years to create more energy efficient bulbs, fixtures, ballasts and distribution plans. Forty years ago, 5 watts/sq. ft. was typical lighting. Today, the total has dropped to 2 watts/sq. ft., and can be reduced even further using low level general lighting. The biggest developments in lighting are coming in the form of such lighting controls as timers and occupancy sensors.

- Communications equipment has increased the use of power and consequently the air conditioning load. Most buildings use 2 watts/sq. ft. for communications and power, but this figure is growing, with many building codes requiring that new buildings accommodate up to 6 watts/sq. ft. for light and power, and specialized installations demanding 8 watts/sq. ft. or more—a possible point of negotiation with the owner.

- Power systems' tendency to have "spikes," in which voltage can increase or decrease slightly and potentially cause malfunction, damage or memory loss to computers, has triggered the search for "clean" power. Among the equipment developed to deliver "clean" power are filters, cheapest but least effective, power conditioners, better but still subject to variations in the power source, and uninterruptible power sources or UPSs, the optimal choice. A UPS is actually a rectifier system with battery back-up that cleans and serves as a power reserve during

"blinks" or outages that is usually sized for 15-minute capacity to allow for an orderly shutdown of computer systems during an outage. Generally, a UPS system is installed for critical applications only, since it is not feasible in terms of space and/or cost otherwise.

#### **Plumbing, life safety, security: Small steps and big leaps forward**

Improvements are continuing in the use of new technologies, better materials and more efficient methods in plumbing, life safety and security. The most significant change for plumbing, however, has been low-flow toilets, which cut water usage, save on the water bill



## **Buildings that are 10-30 years old may appear to be "modern" but lack flexibility for change— and could end up as class B space**



and help maintain the available water supply. Since the federal directive to install 1.6 g/p/f low-flow toilets mandates their use, these fixtures are now the only way to go.

A total revolution in computer-based microprocessor equipment has led to improved life safety systems. Most building codes now require life safety systems that are best served by microprocessors, which means they are more sophisticated and more reliable. Where once 100 smoke detectors required 100 separate wires, today's addressable devices gives each detector a computerized "address" requiring less wiring and allowing for more programming flexibility.

In the wake of bombings at the World Trade Center in New York and the federal office building in Oklahoma City, sophisticated security systems are on the upswing to combat terrorism and industrial espionage. Card access systems, intrusion alarms, CCTV systems and so forth are now being combined in integrated computerized systems being installed in many buildings. The newest trend in entrance/exit control is the optical turnstile, a portal-sans-turnstyle card system that lets people in and out. Costly as such a system can be, its cost may be outweighed by the risk of losing information or security. A state-of-the-art security system generally adds \$2-3/sq. ft. to the cost of a building.

#### **A future of decentralized control and continuous impermanence?**

Is the time close by when all major environmental systems in a building meld into one, seamless building management system? If currently available direct digital control systems, which can integrate HVAC, life safety, security, electrical control and air quality systems into one centralized computerized system, still sound like a facility manager's dream, they may have to remain that way. Life safety systems, for example, are generally stand alone entities since they are mandated by code and must be available before other systems to obtain a certificate of occupancy. Since they must be tested periodically, the chance always exists that modifications to other systems may inadvertently affect the life safety systems, placing occupants at risk.

Another key component that is unlikely to be tethered to a centralized command, elevators are controlled by specialized systems that are very difficult to graft onto integrated building systems. And security experts demand stand alone solutions because they do not want any other system manager or technician to have access to a building's security system. The problem here is obviously not technology, it's buy-in.

New buildings underway that feature flexible options without committing tenants to specific systems will have considerable advantage in accommodating technological advances. No one can afford to throw away a 30-story structure or a major tenant fit-out after 10 years' use, so the key to remaining competitive is to stay flexible and leave plenty of room for improvement. Architects, interior designers and clients should remember that the more you try to second guess the future with state-of-the-art equipment or custom technological features for your building, the sooner it will become obsolete. If you want to play God, try doing so off premises. ☞

*Harvey Brickman is senior vice president of Tishman Interiors Corporation.*



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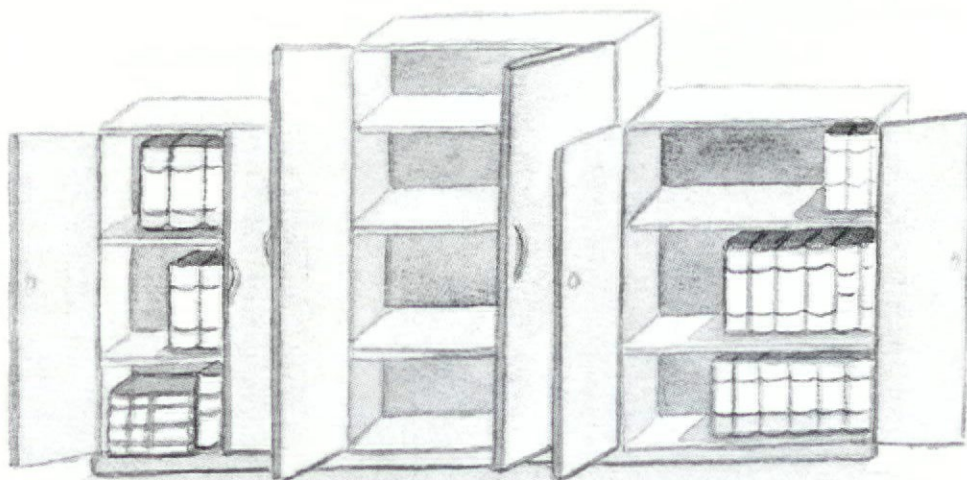
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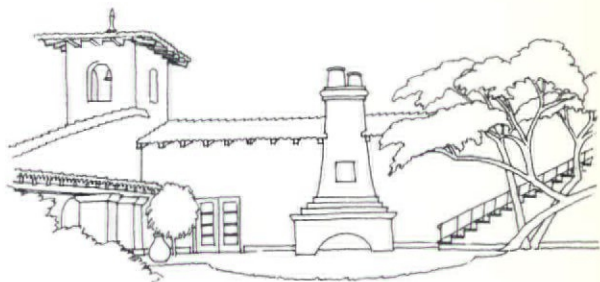
*Casa California: Spanish-Style Houses from Santa Barbara to San Clemente*, by Elizabeth McMillian, photography by Melba Levick, foreword by David Gebhard, 1996, New York: Rizzoli International Publications, 208 pp., \$50 cloth.

Did the American West of the late 19th century really resemble the world of Buffalo Bill Cody's Wild West Show, *Bonanza* and *Red River*? Is Colonial Williamsburg the authentic vision of Americana we fervently believe George Washington bequeathed to us? Will we ever get any closer to understanding World War II by watching *Patton*? For better and for worse, Americans have reinvented themselves periodically in their pursuit of happiness, mixing fact and fantasy in unique fictions that have come to have surprisingly long careers of their own. The Spanish-style architecture of California is an interesting example. As Elizabeth McMillian, a writer and art historian who teaches at University of Southern California, notes in *Casa California: Spanish-Style Houses from Santa Barbara to San Clemente*, "Based on California's brief period of Spanish colo-

nization from the mid-eighteenth through the early nineteenth century, a fictional architectural heritage was produced in Southern California from the 1910s through the 1930s that gave rise to the region's most exotic, ornate, and lushly planted domestic environment."

In fairness to the architects whose work is beautifully showcased in this book, such as George Washington Smith, Wallace Neff, Roland E. Coate, Allen Siple, Gordon Kaufmann, John Byers, Paul Williams, Kirtland Cutter and Carl Lindbom, their mastery of Spain's rich architectural heritage was not only impressive, it was harnessed to the creation of a new idiom—not a slavish copying of the past. The results were so satisfying that the exploration of Spanish colonial forms has survived to this day. In fact, the work of Moore Ruble Yudell, Henry Lenny and Jeffrey Gorrell, Rob Wellington Quigley, Thomas Bollay, Robert Easton, James Morris and Ricardo Legoretta continues the tradition with far greater artistic freedom.

Architects and interior designers will enjoy visiting the 21 private homes featured



in this richly illustrated volume. For all their courtyards, balconies, tile roofs and other knowing quotations from Spanish antecedents, these sumptuous residences, such as the Adamson House of 1928, Malibu, designed by Morgan, Walls & Clements, Kamins House, 1928-1929, Beverly Hills, designed by Gordon Kaufmann, and Casa de las Campanas, 1926-1928, Hancock Park, designed by Lester Scherer, have typical 20th-century American floor plans set at an informal and cozy scale. And why not? The occupants were Californians playing at being Spanish colonials who were happy to enjoy the comforts of a modern American home when the charade was over. ☞

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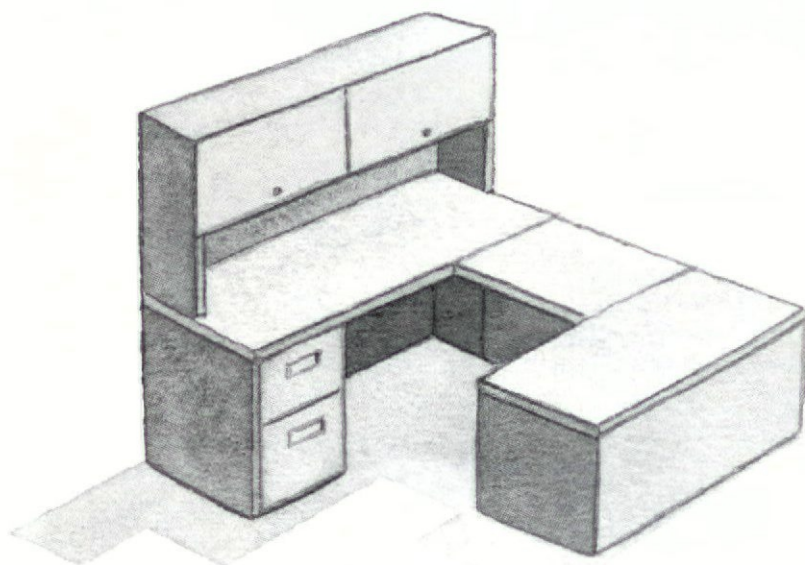
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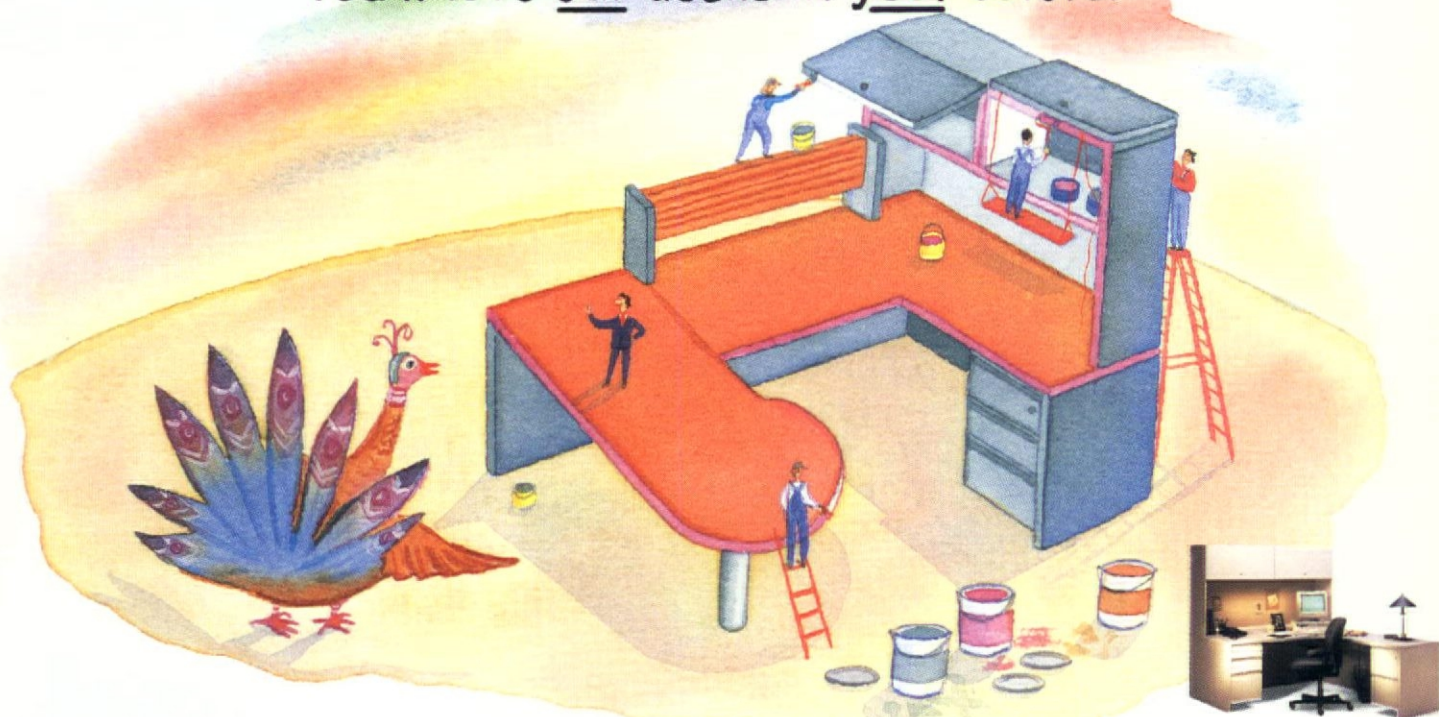
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# PERSONALITIES



Foy

## No design celeb

### Richard Foy

In a million years, when the people excavate Pioneer City, a suburb of Austin, Texas, they will marvel at the 14 million sq. ft. of planned residential, commercial and manufacturing property. If they will wonder what kind of people could have designed such a metropolis, they will learn of Richard Foy, partner and originator of Communication Arts in Boulder, Colo., the firm creating Pioneer City. A design office that offers a full array of design services, Communication Arts combines interiors, architectural and graphics services to give you a complete "spatial experience."

A graduate of California State University at Long Beach, Foy founded the company in 1973 with partner Henry Beer, and was joined by Janet Martin as managing partner in 1977. Since then Foy's projects have included the NBA Superstore in New York City, Arrowhead at Vail Resort, the logo and film credits for *Star Trek*, Madison Square Garden in New York, and more.

"I'm not a design celebrity," insists the modest Foy, "I'm a conductor who conducts a talented group of soloists and musicians." The group includes 48 employees with backgrounds in industrial design, architecture, graphic and interior design. On the other hand, he started with the best, working for The Office of Charles Eames before starting Communication Arts. He's quite pragmatic about some of his finest work. "People don't have to go into the spaces we create," he says. "We have to make them want to." Vail? Madison

Square Garden? NBA Superstore? Try to stop us, Mr. Foy!

## Mom and pop—plus

### Sara Caples and Everardo Jefferson

Sara Elizabeth Caples, AIA and Everardo Agosto Jefferson are happy to admit, "We are partners in a mom-and-pop architectural firm, the only minority-owned firm to have recently won New York Chapter AIA Design Award Citations for two years in a row," as Jefferson says. Indeed, they are partners in Caples Jefferson Architects in New York, alumni of Yale—and proud parents of a schoolage son and future architect. Jefferson is of black Hispanic heritage. As for the winning projects, both the alcoholic recovery center and the home for a three-generation family have AIA citations. But the practice is not just "mom-and-pop" any more than the projects are.

"We succeed, I think," Caples notes, "because of our preoccupation with architecture as the glue that joins our clients' needs and hopes to physical space and reality." Adds Jefferson, "We are preoccupied with using archi-



Caples and Jefferson

itecture to create *authentic* experiences. Our intent is to create places which derive their strength and meaning from the site, the needs of the users and also their histories, dreams and aspirations."

Since they founded the firm in 1987, after separate stints at such firms as Edward Barnes, Mitchell Giurgola, Harry Weese and Polshek and Partners, Caples and Jefferson have focused on public and non-profit clients such as preschool, believing they deserve better service. Their award-winning

designs suggest they're right. But the last word may rest with their son, whom they take to museums for drawing and critiques. Would he give them an award?

## With the flow

### Isao Hosoe

Isao Hosoe claims it was "some hidden force" that pushed him to stay in Milan in 1967 after coming to Italy on a scholarship. Born in Tokyo in 1942, he earned his BS and MS degrees in aerospace engineering from Nihon University in Tokyo. Then he entered the "center of the vortex of Italian design" when he met Alberto Rosselli, noted architect, designer and founder of *Stile Industria* magazine, and was invited to work in his studio with another well known architect, Gio Ponti, founder of *Domus* magazine.

Currently professor of industrial design at the Politecnico di Milan, Hosoe counts among his design clients Fiat, Japan Rail West, DuPont, Cassina and Luxo, maker of the 1996 award-winning Heron office lamp. Diversity is what Hosoe enjoys most about product design. "I think that if we specialize in one field, then the creativity level of the brain diminishes," says Hosoe. "I like to do many things simultaneously."

Is the language of design universal? Hosoe thinks so. In his free time, he likes reading books, especially on philosophy. He and his Japanese wife have two sons, one who wants to be a physicist and the other who is currently studying architecture in Florence. "One of my main concepts today is centered on the word 'fluidity,'" says the designer. "I believe that culture based on solidity is finished." His design for Steelcase/Strafor's TNT furniture system embodies this. Hopefully for the design world, Hosoe's many creations will remain solid enough for us to continue seeing and enjoying.

## TaG—you're it

### John Thiele

Drafted more than once by the Montreal Expos, John Thiele, AIA, principal of San Francisco-based design firm Thiele and



Hosoe

Graham (TaG), opted for architecture instead. "To play professional baseball, you have to be convinced you'll make it against all odds, but I never really had that dream," he reflects. Always a lover of art and building things, Thiele admits he just decided one day to be an architect and never looked back.

After studying at UCLA, Arizona State and Universität Stuttgart in Germany—where he was greatly influenced by the emphasis on the philosophical nature of design—Thiele graduated with a B.Arch and landed his first job in Gensler's Los Angeles office, eventually becoming design director for the architectural design studio in the firm's San Francisco office. At Gensler, he enjoyed working on such projects as Oracle, Autodesk and Columbia Pictures, but was also sobered by grim business realities as the recession hit. "More than one Asian project I worked on fell through," he recalls. "I started to think 'Kuala Lumpur' was a code name for busy work!"

It was also at Gensler that Thiele met close friend and TaG partner Brian Graham. The two formed their own firm in 1993 and have been busy turning out corporate and retail interiors and furniture design projects for such clients as Metro, Halcon and Bernhardt ever since. Is there a Hall of Fame in Thiele's future? Having passed up the opportunity to reside in Cooperstown doesn't mean he won't have a second chance to be TaGged.



Thiele