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### august 1997

### On the Cover Flower power! A Pentagram-designed exhibition at the Rock and Roll Hall of Fame leads visitors on a daisyshaped trip down memory lane.

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### Please don't burn that bra, ma!

N OUR INDUSTRY TODAY, "beautiful" has become a pejorative. Design firms yea, design associations—are rushing to distance themselves from anything that suggests the aesthetic, and design magazines are routinely dissed for publishing "pretty pictures." The buzzwords now are "functionality" ( "Form follows function...ality?") and its elusive offspring "productivity"—and nobody dares link these desirable outcomes to how a project looks.

To impress corporate clients, designers (make that "Productivity Partners") are affecting the jargon of newly minted MBAs, while their marketers are churning out statistics-laden releases that read like Fortune 500 annual reports. Aesthetics is a big no-no: If you care about looks or even mention such stuff in the presence of a client, the thinking goes, you're a "decorator" and not a designer who understands that pretty is as pretty does.

It reminds me of the early days of the feminist movement, when looks and function were also thought to be mutually exclusive. To improve one's appearance with makeup or supportive undergarments was considered a sign of Barbie-doll mentality; serious, intelligent, functional women burned their bras in defiance. Kind of silly in retrospect. But bra-burning's flawed logic isn't really very different from the defensive thinking that drives design professionals to downplay, or even camouflage, their inherent concern for aesthetics. It's good that designers want to be businesslike-but please, let us not throw the baby out with the bath.

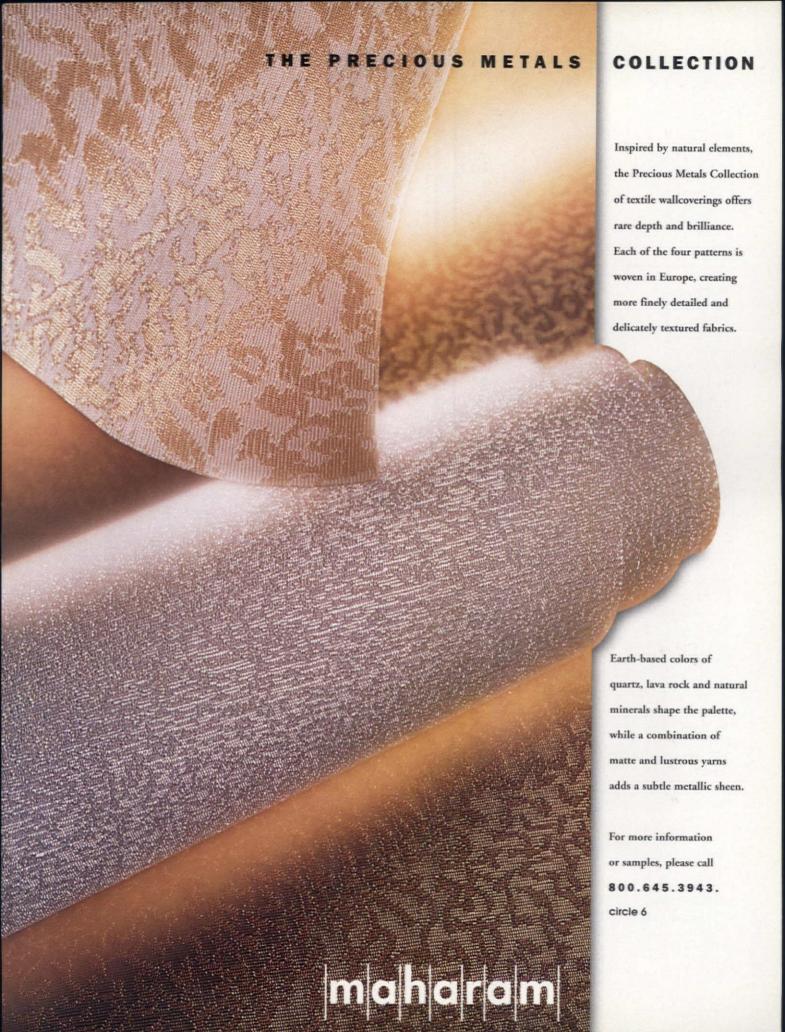
ON THE HOME FRONT, longtime product editor and alternative workplace authority Marilyn Zelinsky has resigned her job at Interiors to "walk the talk," working from her home office—the subject of her new book—as a freelance contributor. We'll miss Marilyn's daily presence (though we're pretty sure Marilyn won't miss the rigors of her Connecticut-to-Times Square commute). You'll continue to see her byline from time to time in future issues.

In mid-August, we welcome Katherine Day Sutton as the new *Interiors* product editor. For the past seven years, Day Sutton has worked as an FF&E spec writer and resource director for such firms as Gruzen Samton Steinglass, Haines Lundberg Waehler, and most recently Beyer Blinder Belle. Before that, she was a manufacturer's rep for a number of firms-HBF, KI, Bernhardt, and Spinneybeck among them-and she also has a decade's experience in dealerships as both librarian and salesperson. With that kind of hands-on background, we figure she really knows the ropes when it comes to product. Her expertise will enable Interiors to bring you the best, most analytical product information anywhere. Welcome aboard, Katherine.

And to all, best wishes for a productive and functional and (dare we say it?) beautiful summer!

MJ Madigan, Editor-in-chief

Phone: 212-536-5141 Fax: 212-536-5357





August 14-16: alt.office. San Jose, CA. 212-615-2649 15-16: DesignFest '97. Orlando. 800-678-9490 7-9: Pacific Home Fashion Fair, San Diego Convention Center. 770-984-8016 18-20: Illuminating Engineering Society of North America Annual Conference, Seattle. 212-248-5000 20-24: International Casual Furniture Market. Merchandise Mart, Chicago. 800-677-6278 21-24: 9th International Forum on Design Management Education and Research. Toronto. 617-338-6380 23-27: The Humane Village: The 20th Congress of the International Council of Societies of Industrial Design. Toronto. 416-216-2124 23-27: Tendence '97: International

Frankfurt Fair.

770-984-8016

September 13-16: 1997 American Lighting Association Convention. Toronto. 800-60-LIGHT 14-15: Inter-Society Color Council Annual Meeting. Baltimore. 703-318-0263 17-21: Frank Lloyd Wright Building Conservancy 9th Annual Conference. Buffalo, NY. 312-663-1786 21-25: 22nd International Design Management Conference. Newport, RI. 617-338-6380 25-28: Congress of the International Federation of Interior Architects and Designers. Killarney, Co. Kerry, Ireland, fax: 353-1-679-3458 28-30: International Society of **Facilities** Executives 14th Annual Conference. Cambridge, MA. 617-253-7252 30-10/5: CERSAIE '97: Ceramic Tile & Bathroom

October 5-7: World Workplace '97. Dallas. 713-629-6753 10-13: Promosedia International Chair Exhibition. Udine, Italy. Fax 39 432 755316 11-13: Hotelspex 97. Kuala Lumpur, Malaysia. Fax 44 (0) 1322 667633 14-16: World Gaming Congress & Expo '97. Las Vegas. 212-594-4120 15-18: BPIA '97 Event. Dallas. 800-542-6672 16-18: RESTORATION/ Chicago 97. 508-664-6455 17-19: Chicago Design Show. The Merchandise Mart. 800-677-6278 23-28: LDI97: Entertainment Design and Technology Expo & Conference. Las Vegas. 800-288-8606 28-10/2: Healthy Buildings/IAO '97. Washington, D.C. 703-698-4725 29-31: InterPlan '97 and Batimat North America. Javits Center, New York City.

800-950-1314x2611

November 6-7: IFMA Asian Conference on Facility Management. Hong Kong. 800-359-4362 6-8: IIDEX '97. Metro Toronto Convention Center. 416-921-2127 6-9: Environmental conference sponsored by the AIA, U.S. Green Building Council, and the U.S. Department of Energy. 202-626-7482 8-11: International Hotel/Motel & Restaurant Show. Javits Center, New York, NY. 800-272-SHOW 13-16: American Institute of Graphic Arts Biennial Conference. New Orleans, 212-807-1990 16-19: Workplace '97. London, UK. 011-44-181-910-7815 17-19: U.S. Green **Building Council's** 3rd Annual Conference & Trade Show, San Diego. 619-535-0050 18-20: 13th Annual Build Boston. 800-544-1898 20-23: 10th Symposium on Healthcare Design. San Diego.

510-370-0345

December

2-4: National

Exposition &

212-486-6186

5-10: Divine

Conference, Dallas,

Design '96. Pacific

Design Center,

Los Angeles.

310-289-9950

11-13: National

Center for Data-

base Marketing

Conference.

203-358-9900

Orlando.

Ergonomics

Competition **Deadlines** 8/15: Monsanto DOC Awards. 770-951-7600 8/15: DuPont Antron Design Awards, 800-458-4329 9/15: Registration for Urban Studies & Architecture Institute The Fluid City/Point by Point: New Ferry Stations, New York City International Competition. 201-596-3060 9/19: Center for Health Design Healthcare Design Competition. 510-370-0345 9/26: Interiors magazine's 19th Annual Design Awards. 212-536-5141 9/30: National Trust for Historic Preservation 1998 Great American Home Awards. 202-588-6283 9/30: Tarkett ColorWorks Design Contest. 201-428-9000 10/1: Durkan Diamond Awards. 800-241-4580

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up front

# august<sub>97</sub>

by Kristen Richards



### Now, that's what we call a team...

The Princeton and Dallas offices of The Hillier Group, along with Berkebile Nelson Immenschuh McDowell, Rafael Architects, and Devine deFlon & Yaeger, all based in Kansas City, make up the team selected by the Sprint Corporation to design its new 3.9 million-square-foot headquarters in Overland Park, Kansas. The project consists of 21 low-rise brick buildings located at the center of a 190-acre campus with spacious open areas, ponds, and pedestrian walkways. The master plan also includes a training center, the Customer Technical Center to showcase new products and services, an outdoor amphitheater, fitness center, childcare facility, food courts, and retail spaces. When completed in 2002, the headquarters will consolidate Sprint's workforce, which is now scattered in more than 50 facilities in and around Kansas City.

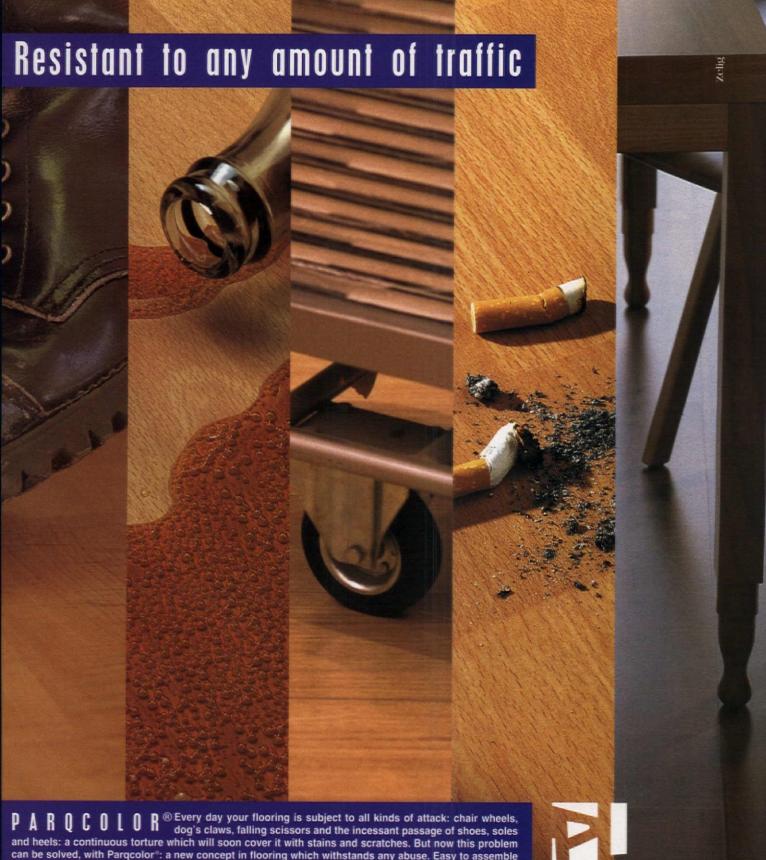


### Now, that's what we call a mall...

Rich Kroko has been promoted to president of Interface **Architectural** Resources. He joined the company in 1996 as director of national programs, developing and managing cross-marketing strategies with other Interface Americas companies including **Prince Street and** Bentley.

The Commonwealth Development Group has chosen Somerville, Massachusettsbased Arrowstreet as the design architect for the 1.25 million-square-foot Providence Place Mall in Rhode Island. The \$430 million center will contain three anchor stores, 150 small stores, a multiplex cinema, and an IMAX theater. There will also be 10 levels of parking for 4,500 cars. Providence-based associate architect Frederich St. Florian is designing the facade, Callison Architects, Seattle, is designing the Nordstrom portion. The exterior elevations for Filene's and Lord & Taylor are by HOK/New York. The mall is scheduled to open in the fall of 1998.





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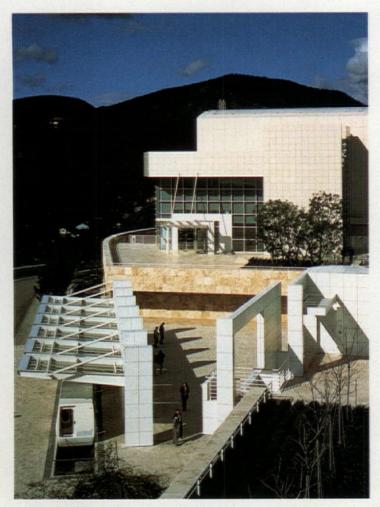
60 West Sheffield Avenue Englewood, NJ 07631 Phone 201/541.0700 Fax 201/541.0701

circle 8



### Theater-in-the-ovoid?

Paris-based architect Denis Laming has been commissioned to design his first U.S. project: the new Boeing IMAX Theater and Ackerley Family Exhibition Gallery at the Pacific Science Center in Seattle. The futuristic structure will add a striking presence to the center, which was designed by Minoru Yamasaki for the 1962 Seattle World's Fair. The theater will be housed in a white fiberglass, egg-shaped shell that emerges from an elongated glass box. Night lighting will make the orb appear to float, while the glass building will mirror its surroundings. The interiors are being designed by executive architect Callison Architecture, based in Seattle. The \$18.5 million project, scheduled to open in the fall of 1998, will provide an additional 23,000 square feet for exhibitions and special events at the center.



### The new Getty is unveiled

After 13 years of planning, the \$1 billion Getty Center is scheduled to open this December on a 110-acre hilltop overlooking the 405 Freeway. Surrounded by a 600-acre land preserve, the six-building campus, designed by architect Richard Meier, houses the new J. Paul Getty Museum (with double the space of its Malibu location) along with special facilities for the Getty's grant program and its various institutes. The museum's five two-story pavilions incorporate 14 decorative arts rooms that evoke 17th- and 18th-century interiors, while 22 galleries are ringed with skylights that allow the artworks to be viewed in natural light. Visitors will also be admitted to the Research Institute's exhibition gallery, its resource collections, and the reading area in its 750,000-volume research library. In addition, the center offers a 450-seat auditorium, a restaurant, two indoor/outdoor cafés, a bookstore, and extensive formal and informal gardens. The old museum building, Getty Villa, is closed for renovation until 2001, when it will reopen as a center devoted to the display, conservation, and interpretation of ancient art. For information call 310-440-7300.

October 1997

Interiors

Magazine

presents

the

Top 50

Multinational

Firms

Inteniors



### New resort in San Antonio

Construction has begun on the Westin La Cantera Resort, the newest addition to the 1,620-acre La Cantera development in northwest San Antonio. Designed by San Francisco-based Hornberger + Worstell with interiors by the Dallas office of Wilson & Associates, the \$115 million, 500-room resort is being built on a 60-acre site overlooking an existing championship golf course. Special features will include more than 40 suites/casitas, outdoor pools and hot tubs, tennis courts, and a fitness center. In addition, there will be 38,000 square feet of meeting space, a 17,000-square-foot grand ballroom, and a 3,200-square-foot event pavilion located in the golf clubhouse. The resort is scheduled to open in 1999.

### Learn to be an exhibit designer!

Noting the dearth of good academic programs in exhibit design, hence a shortage of qualified designers available to hire for its growing business, Exhibitgroup/Giltspur invites students to enter its '97 Launch Your Career in Exhibit Design Competition. First, second, and third prize winners will receive tuition scholarships of \$7,500, \$5,000, and \$2,500 respectively, and a paid internship at one of the company's 17 design/production facilities throughout North America. The competition is open to sophomores and juniors enrolled at an accredited college or university in the 1997-98 academic year. The deadline is December 1st. To receive an entry kit, send your name, address, phone, school, and current year to: Launch Your Career Competition, Exhibitgroup/Giltspur, 201 Mill Rd., Edison, NJ 08817-3801.

continued on page 19

### Project briefs

Project Maia, Portugal: Maiashopping retail and leisure complex

Firms: HOK International; Jose Quintela da Fonseca Size: 786,000 sf

Budget: \$65 million Completion: November '97

Project Moscow, ID: University of Idaho Commons and Teaching & Learning Center

Firms: Yost Grube Hall Architecture; Design West Architects Size: 150,000 sf

Budget: \$22 million Completion: Fall '99

Project Fargo, ND: Midwest Behavioral Healthcare Psychiatric Hospital

Firm: Perkins & Will/Wheeler Size: 68,000 sf Completion: April '98

Project Hartford, CT: Master planning/interior redesign for CIGNA properties

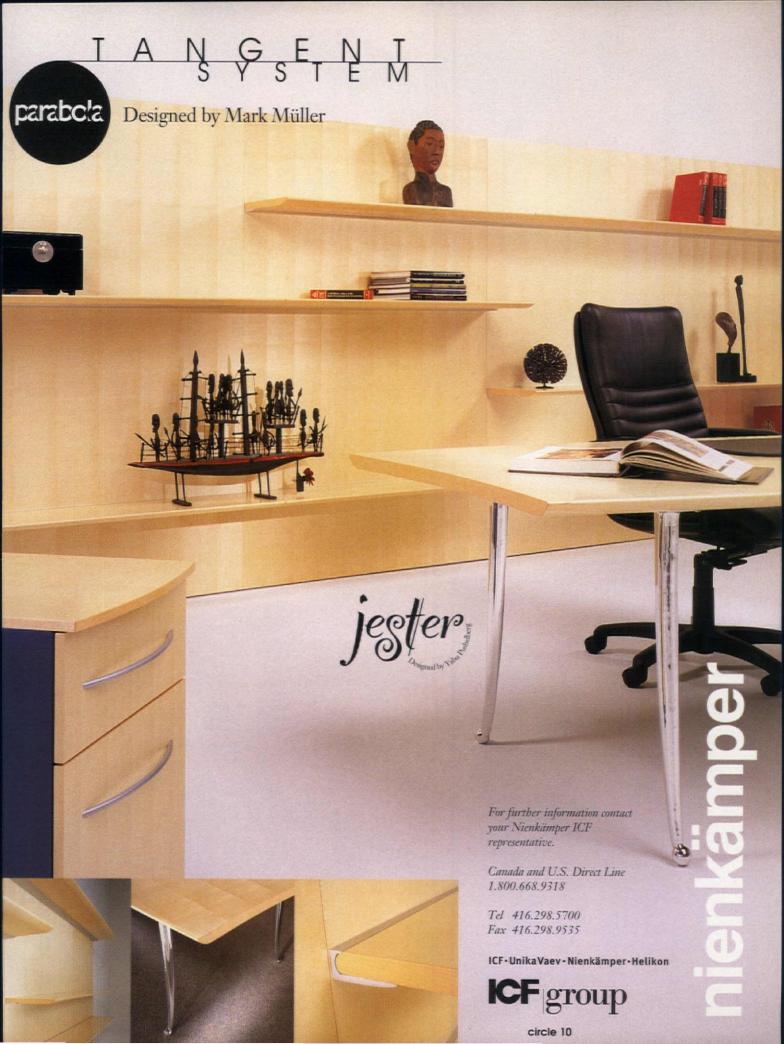
Firm: Nelson & Associates Size: 2 million of Completion: ongoing

Project Los Angeles: Alameda Trade Center Firms: Nadel Architects; Barasch Architects & Associates Size: 32 warehouses/630,000 sf Budget: \$1.4 million avg. per building

Completion: '00



A pioneer in lighting design, Abe Feder, FIALD, FIESNA, died this past April at the age of 87. He was a founder and first president of the International Association of Lighting Designers, and was responsible for many bulb and fixture developments that are now catalog standards. His expertise ranged from theatrical lighting for more than 300 **Broadway shows** including "My Fair Lady" and "Camelot," to major international architectural lighting projects such as Rockefeller Center, Lincoln Center, and the **United Nations in** New York City, the **Kennedy Center** for the Performing Arts in Washington, D.C., and the Israel **National Museum** in Jerusalem.



# The 19th

# Annual

DEADLINE FOR ENTRIES: SEPTEMBER 26TH, 1997

## Interiors

Awards



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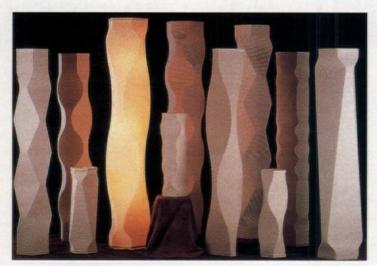
Interior designer and educator Jack Lowery, FASID, died June 27 from complications following heart surgery. He was 70 years old. He established his own firm in 1964 after working with **Henry Dreyfuss** and Tom Lee, Ltd. Lowery was instrumental in the merger of the **National Society of Interior Designers** and the American Society of Interior Designers in 1975, and served as president of ASID from 1980-81. He joined the faculty of the Fashion Institute of Technology

Interior Design Department in 1982, and was appointed a full professor in 1995. Along with numerous corporate and hospitality interiors, he designed the interior of Air Force One for President Nixon and, for 44 years, created the annual Christmas **Carousel for Lever** House on Park **Avenue. Those** who worked and studied with him knew him as a gentleman and a gentle man.



### Home Builders redo their old home

The National Association of Home Builders will renovate and expand its 1974 headquarters in Washington, D.C. The organization has commissioned the original architects, Kling Lindquist (then known as Vincent G. Kling & Partners), to add two floors to the original building, and design a seven-story addition, and create interiors for the public spaces in the \$19 million, 250,000-squarefoot project. The Eaton Design Group is handling tenant fit-out. The new headquarters will be ready for occupancy in 1999.



### Play it again, Sam...

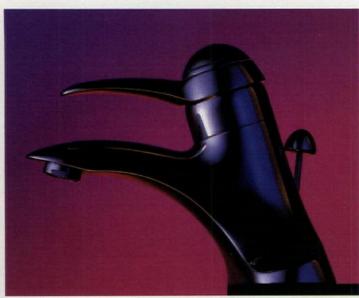
In the 9th Arango International Design Exhibition: Re(f)use—Good Everyday Design from Reused and Recycled Materials, a traveling exhibition on display at the California College of Arts and Crafts September 8 through October 31, curator Judith Arango has selected a number of well-designed consumer products made from recycled and reused materials by such notables as Frank Gehry, Philippe Starck, and Eva Zeisel. Pictured here are Roland Simmons's Lumalight Lamps, made from recycled paper and manufactured by Interfold, USA. The show will travel to the Seattle Museum of History and Industry June through November, 1998, after which the objects will become part of the permanent collection at the Seattle Design Resource Institute. For information on the San Francisco show call 415-703-9500.





Dale Peterson, AIA, has joined the New York City office of Los Angeles-based Daniel, Mann, Johnson & Mendenhall (DMJM) as a senior project manager. He will focus on justice and medical projects which cur-

rently include the **Bronx Psychiatric** Center and the Veterans Administration **Extended Care** Facility in St. Albans, Queens. In addition, he will assist in expanding the firm's interiors practice in New York. Previously he worked at Swanke Hayden Connell, Gensler, and Skidmore Owings & Merrill.



### Chicago bound?

Check out "Germany: Form + Function" at The Chicago Athenaeum through September 21. The exhibition features the latest furniture, housewares, tableware, textiles, and graphics by more than 120 of Germany's leading designers and manufacturers. Pictured here is the Talia faucet designed and manufactured by Friedrich Grohe. (For speed enthusiasts, there is also the latest from BMW, Mercedes-Benz, Audi, and Porche.) For information call 312-251-0175.

### N.B.

- · Gwen Brayton, wife of Paul Brayton and a vice president and director of Paul Brayton Designs, passed away on July 15. Any memorial donations should be sent to Green Street Baptist Church, Childrens Building Fund, 303 N. Rotary Drive, High Point, NC 27262.
- ·Beginning October 1998, ASID's annual conference will be held in conjunction with InterPlan and Batimat North America at the Javits Center in New York City.
- •DesignFest is expanding to Dallas this September 12 to 14. For information call 800-678-9490.
- Principal Dennis Janson has resigned from the Phillips Janson Group (New York City) to form The Janson Design Group.
- Architect William McDonough is hosting "Planet Neighborhood," a 3-hour PBS special airing Monday, September 8, focusing on issues of sustainability in the home, workplace, and community.
- •The Environmental Design Research Association (EDRA) and the design journal, Places, are sponsoring Design Research and Place Design Awards. The deadline is November 15, and entry packets are available by calling 405-330-4863.

### And the winners are:

- Mark M. Yoshizaki is the first recipient of the George I. Wimberly Design and Internship/Travel Grant, which will be offered annually by Wimberly Allison Tong & Goo to a graduating senior at the University of Hawaii School of Architecture. The grant includes a one-year salaried internship at WAT&G's Honolulu office and \$3,500 for travel when on assignments.
- •Rhett Russo wins the Van Alen Institute Dinkeloo Fellowship.
- •Richard Meier wins the 1997 Praemium Imperiale Award for outstanding lifetime achievement in architecture. The award is given annually in fields not covered by the Nobel Prizes, and includes \$150,000 and a medal from the Japanese Imperial Family.
- Julie Moehn, University of Wisconsin-Madison; Lejoi Reese, Rhode Island School of Design; and Kerrie Rogers, Philadelphia College of Textiles & Science are the top three winners of the 1997 Amoco Student Design Competition.
- Forbo's Work of Artoleum Competition winners are: Conwell Shonkwiler & Associates, San Diego (grand prize); Franklin & Associates, Chattanooga, and The Atlanta College of Art (both second place); and Elizabeth Barnes from Parsons School of Design (student category).

### **Briefly noted**

IFMA Deutschland is the newest of eight international chapters chartered by the International Facility Management Association...Brenda Richards, an associate at JSA Architecture, Planning, Interior Design, Portsmouth, NH, is installed as president-elect of the Society of Design Administration...Shirley Hoffman

joins FRCH Design Worldwide, Cincinnati, in the newly created position of vice president/client services...Robert Cox, AIA, joins Greenwell Goetz Architects, Washington, D.C., as a senior architect...Pamela Stone Cartwright, IIDA, joins Liminality, Washington, D.C., as a principal...Steven E. Loken, AIA, joins the Chicago office of RTKL Associates as associate vice president...Henry Chao, AIA, is appointed a principal at Payette Associates, Boston...Robert Young Associates names Robert N. **Coker** vice president and director of design of the Dallas office, and David M. Varon vice president and managing director of the San Francisco office...Nix Mann Perkins & Will, Atlanta, names Diedra Woodring, AIA, Jimmy Smith, AIA, Coleman DeMoss, RA, Barbara Crum, AIA, and Lee Saunders, RA, as principals... Promotions at Interprise, Dallas, include: Anne Taylor, director of operations; Hector Ruiz, project director, and Paul W. Osborn, creative director of the corporate design group; Jeanne Sebastian, director of strategic planning; Rita Randolph, director of graphic design; and Paul Johnston, project director of the retail design group...Andrew Glasow joins the Washington Design Center as the meeting and design house coordinator...Ken R. Baki joins Paoletti Associates as a principal and COO...David Gresham is named director of industrial design for Steelcase...Leonard Silberman, a founding principal of Duralee Fabrics, is appointed to the newlycreated position of CEO...Michael Gorelick joins Wolf-Gordon as national sales manager...Terrance O'Toole is promoted to vice president, general manager of JII Lighting Group's .hessamerica subsidiary...Ron Gagnon is named director of new business and product development for Wilsonart... Mark Johnson is named director of the Columbia Architectural division of Columbia Lighting...Juno Lighting acquires Advanced Fiberoptic Technologies...Jim Ferrell is promoted to vice president and general manager of Chicago Metallic...Glenn **Vonrhein** is promoted to national sales manager for Panel Concepts...Metcalfe Borchard Tsirantonakis, Philadelphia, is renamed Metcalfe + Tsirantonakis Architects...Southfield, MI-based Jon Greenberg & Associates and Marco Design Group form a strategic alliance that will focus on supermarket design...Suellen DeFrancis Architectural Interiors, with offices in Westchester County, New York, and Tokyo, adds a Manhattan office...Silverman Trykowski Associates is a new architecture and interior design firm in Boston...Farmer & Baker Architects, Maitland, FL, is renamed Farmer Baker Barrios Architects...Ehrenkrantz & Eckstut Architects, Los Angeles, is renamed Ehrenkrantz Eckstut & Kuhn Architects... Associates in Architecture & Design, a Scottsdale, AZ-based retail design firm, is renamed AAD...New York City-based ekologi is a new environmental consulting firm serving the real estate, construction, and building products markets...fabric companies Jack Lenor Larsen and Cowtan & Tout merge, but will retain separate design, marketing, and sales departments.

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- Shared Leg Ganging System
- Single Column Adjustable Height

### Finishes:

- Powder Coated
- Chrome



### NCQLP

National Council on Qualifications

for the Lighting Professions

### certification examination

? Are you interested in personal satisfaction, personal growth and career enhancement ? Are you responsible for the design or specification of lighting, or both ? Do you buy, sell, install, maintain or manufacture lighting ? Do you want to be recognized as a "qualified" lighting professional by your customers and by your peers ? Are you willing to take an examination to prove it ?

A YES to any of these questions makes you a potential candidate for the NCQLP Lighting Certification Examination.

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- · American Society of Interior Designers (ASID)
- · California Energy Commission (CEC)
- · Electric Power Research Institute (EPRI)
- · Illuminating Engineering Society of North America (IESNA)
- · International Association of Lighting Designers (IALD)
- · International Facility Management Association (IFMA)
- International Interior Design Association (IIDA)
- · Lighting Research Center (LRC)
- National Electrical Manufacturers Association (NEMA)
- The Nuckolls Fund for Lighting Education
- . U.S. Department of Energy (DOE)
- · U.S. Environmental Protection Agency (EPA)
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### Selecting the Right Light

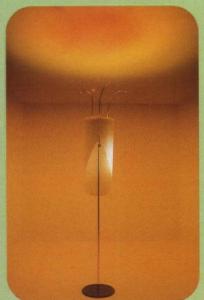
architecture interiors

### Selecting the Right Light

So much more than an accent, lighting guides the eye through a space, setting the overall mood, giving rooms life and dimension. In commercial design, light attracts buyers to displayed products, pleases the visual palette in restaurants and comforts weary travelers with bedside reading levels. In residential design, light highlights art fixtures and architectural details, illuminates kitche counters and softly dims in dining rooms to set a moody stage.



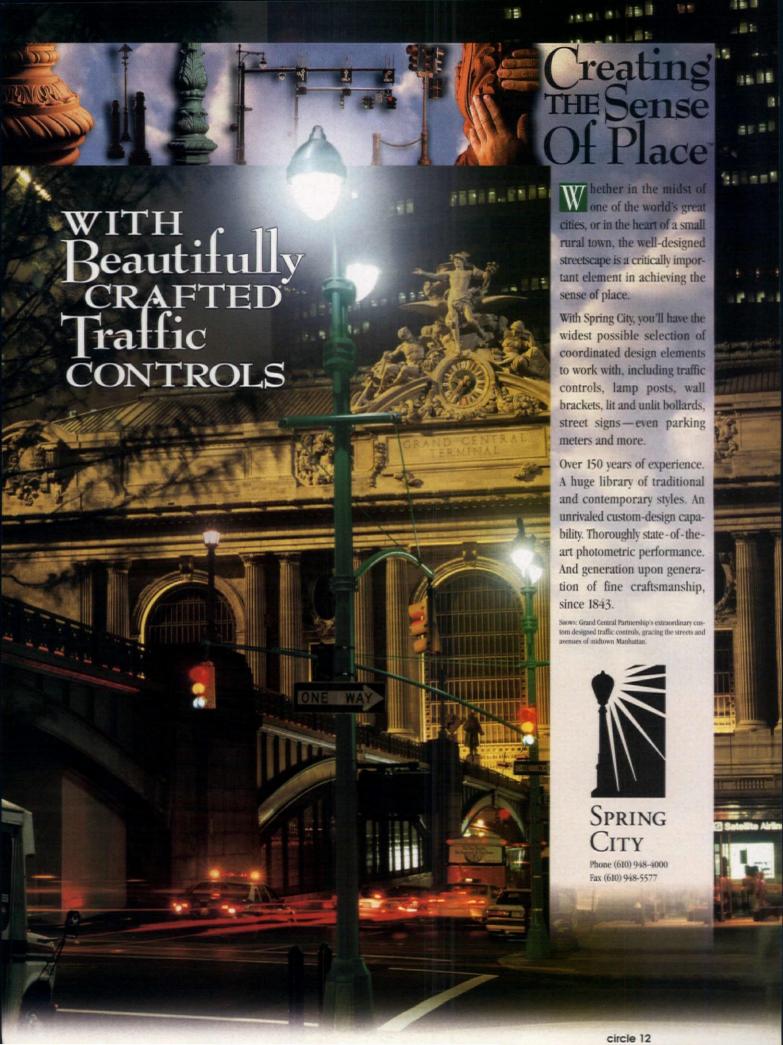
by Laura Lang



Ergonomics, economics and operations continue to drive lighting design, stresses Bobbi Rice, president, B.P. Rice and Co. (Cerritos, CA), a company that markets interior products and systems, including lights. At Lightfair International, new products and technologies reflect this combination of factors, but it's only a taste of what's to come, manufacturers hint.

So what's hot and what's still on the boards? Well, basically, the spare and minimal look is still very popular, but now it's being warmed up. Contemporary fixtures use more-natural colors and materials, are fitted with environmentally friendly bulbs, and will integrate with smart controllers for greater flexibility. Aesthetics aside, new products are also designed to meet legislative requirements for energy usage, lumen output and handicapped access. "But even these new designs must meet the design integrity of the design community," explains Linda Senter, vice-president of sales and marketing at Baldinger Architectural Lighting (Astoria, NY), a custom decorative lighting manufacturer.

According to Guido Buratto, executive vice-president of Artemide (Farmingdale, NY), the U.S. distributor for the Italian lighting design company, the trend toward economic design—both in terms of size and energy use—is spreading worldwide. "It may be more accelerated in the U.S., but energy conservation is a worldwide concern," he says.



### **Bright Ideas**

Fluorescent systems today produce 80 to 90 lumens of light for every watt of electrical product. Such higher wattage compact fluorescents have been "wildly successful" in replacing incandescents for general downlighting, says Jeff Bucar, director of market development, Commercial and Specification Products at Cooper Lighting (Elk Grove Village, IL). The company now offers built-in specification grade optics coupled with direct contact construction and restricted closure. This means the fixtures can be buried in installation, providing a clean, simple line.

Self-ballasted fluorescent bulbs from GE Lighting and Panasonic screw into standard sockets, so they look like incandescents to consumers, but offer considerable energy savings and longer usage. Their slimmed-down profile lets manufacturers like Baldinger improve designs of ADA-compatible wall sconces for use in commercial spaces and hallways. Fixtures can even be made smaller when ballast is integrated into the fixture as seen in Micro Series from Casella Lighting (San Francisco, CA).

"Smaller lamps and ballast casings (from magnetic ballast to electric ballast) let designers reduce the overall height of fixtures and their diameter, especially for downlights," explains Jay Casbonne, director of marketing for System Products at Lithonia Lighting (Conyers, GA), a lighting and controls manufacturer.

GE Lighting's "second generation" T8 lamps improve performance and color rendering by adding a coating to the inside of the lamp. This lamp provides color rendering index values, the lamp's ability to render the color of objects, of 86 (on a scale of 100).

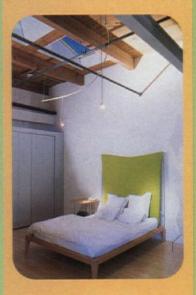
Future products will make use of T5 fluorescents, less than an inch in diameter, for improved efficiency per luminaire, improved efficacy (lumens/watt), and energy efficiency. Aside from having smaller casements, they will have dimmable or controllable ballast, Casbonne says.

Metal-halide lamps are making a comeback, replacing incandescents for interior lighting. New designs improve color consistency for use in a wide range of applications, such as merchandising display lighting and for high-quality commercial buildings. Portfolio (Cooper) is a line of track and surface mounting metal-halide lamps. Another "retro" look is phaces from SPI Lighting (Mequon, WI), a series of low-profile ADA-compliant indirect wall sconces with halogen, metal-halide and fluorescent lamping coupled with electronic ballasting. Like other manufacturers, with the miniaturization of metal-halide lamping and compact fluorescents, SPI can put higher watt lamps into an ADA-rated sconces.

Notes SPI's Director of Marketing Dean Smith, "we're going to introduce a direct-mount HID product that will take up to 100W metal-halide lamp, a second generation of our basic line."



### Low-level Lighting



Low voltage and halogen lights are often underutilized by designers. These very small bulbs throw out a tremendous amount of light. Halogen bulbs, in addition to providing a pure, white light, last thousands of hours. Low-voltage cable lights from Tech Lighting (Chicago, IL) achieve a contemporary look with versatile configurations for general, task and accent lighting with a single system. The company's MonoRail system, introduced this spring, is handbendable for curving or bending into any shape (such as following the line of a couch) and accounts for 40% the company's sales. Wall MonoRail runs up to 8' off the floor and extends into the room. "This is an elegant solution for galleries and other spaces with precise needs for spot lighting," says Gregory L. Kay, President.

Multi-Beam 2000 from Lightron of Cornwall Inc. (New Windsor, NY), consists of 100-watt lamp and four fixtures, offering dramatic installation and energy savings for commercial design. Winner of the Gold Award of Distinction at Lightfair International, Multi-Beam 2000 is an HID lighting conveyance system that enables designers to use a single light source and create multiple (four) athermal beams with virtually no ultraviolet emanation. The beams are connected to the source optically rather than electrically, explains Barry White, senior vice-president at Lightron.

Multi-Beam 2000 is intended to replace point-source lighting instruments, like halogen-based products, and is priced to be competitive with conventional accent lighting and downlighting systems. For instance, a commercial track fixture that uses a 60 watt halogen lamps has a connected load of 60 watts and a lamp life of 3,000 hours. Multi-Beam 2000 provides similar light output for four luminaries, each having a beam life of 10,000 hours, and using one 100 watt lamp. That compares to using 240 watts with four fixtures requiring the 60 watt lamps (each with a life of 3,000 hours)

Fiber optics represent another lamp technology worth watching. Large-scale manufacturing of new materials, particularly of large-diameter plastic light guides by Roman Hass and others, coupled with light sources innovations from GE Lighting, will make a big difference in the efficiency of fiber optic systems.

As costs drop, manufacturers anticipate an increased use of fiber-optics, particularly as "remote source general lighting." This would let designers tuck away the light source, like they would a furnace, and pipe light throughout the building for where it's needed. Cars, aircraft and other vehicles will probably use this technology before it's seen widely for general lighting applications, speculates Terry McGowan, manager of worldwide application development for GE Lighting in Cleveland, OH.



### Form and Function

In decorative lighting, there's been a tremendous resurgence in art deco classic designs and replications in general. The Cameo Wall Sconce from Boyd Lighting (San Francisco, CA) takes inspiration from the endearing simplicity of an antique jewelry piece. The oval-shaped satin white glass bowl is framed in finishes of polished brass, polished nickel, polished bronze, satin bronze or satin nickel. Baldinger's replicas were installed in the renovated New Amsterdam Theater in New York City. "People are looking for unique fixtures, something not available everywhere," explains Georgine Casella, president of Casella Lighting. Oil-rubbed bronze with reddish overtones is the season's hot color, she says.

SPI is looking at stacked glass, etched metals, and perforated metals for new lines. The company customizes products for special orders with finishes of all alabaster, or different colored plastics, for example, Smith says.

In addition to satin nickel and bronze, colored glass is experiencing a major resurgence, confirms Senter. Glass from France and Murano (Italy) is available in warm, earthy colors—amber, green, and amethyst. Products from Artemide and Leucous Lighting (Edison, NJ) provide a range of strong primary-color choices at every price point.

American craftsmen are producing exciting products, note designers. Says Casella: "They are getting very good at glassblowing, glass-slumping, glass-fusing, and hand-forged iron work. We're developing product lines that take advantage of their work."

Taking a whole new approach, Artemide's Metamorfosi is a series of decorative luminaries that provides polychonatic illumination to change color of the light emitted. Three parabolic reflectors project the light produced by three 100W/120V halogen lamps through three special diachronic glass filters in the colors red, blue and green, Through a remote control, the user varies the levels of these colors to create "atmospheres." Twelve are pre-programmed and 42 other combinations can be created and stored by the user.

"This is a truly innovative breakthrough, an avant-garde movement to stimulate changes in the light itself rather than the continued reworking of the light bulb," says Buratto. "At a certain point, you have to change things more radically to push the market ahead."



### Smart Systems



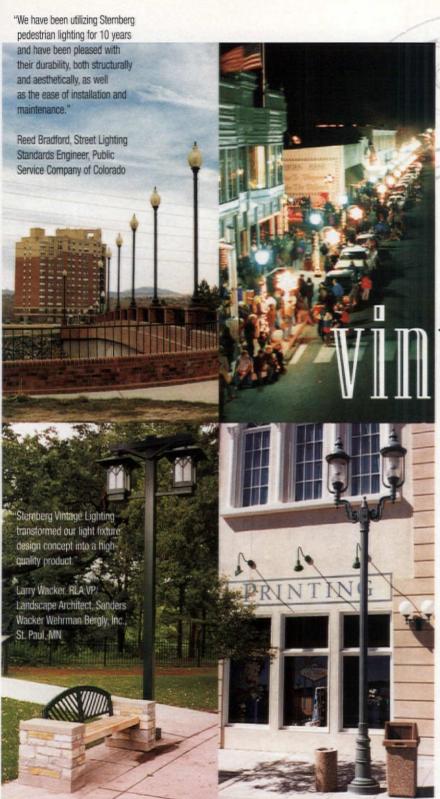
Most people aren't aware that dimming the lights saves energy and increases the life of the light—particularly incandescents. For example, by dimming an incandescent by 25%, a change barely perceptible to the human eye, the user saves 20% in energy usage and extends the life of the light four times. And if you dim the lights by 50%, you'd save 40% energy and extend the life of that bulb by 20 times. "Those are significant savings especially in commercial spaces and in residential homes with high vaulted ceilings where it's difficult and costly to change bulbs often," notes James Renner, public relations manager at Lutron Electronics Co. (Coopersburg, PA).

Lutron manufactures a range of products from wallbox dimmers to residential, commercial and institutional lighting control systems, such as the one recently installed in the Guggenheim Museum in Spain. According to Renner, dimmers represent an "untapped opportunity" for architects and interior designers to improve the look of what goes on the wall and, at the same time, improve the flexibility of the space by being able to variably control the light. "Our biggest challenge is educating design professionals on the potential of variable lighting control and what kind of solutions are on the market," says Renner.

Just as an HVAC system offers a complete range of temperature settings, lighting control systems offer variable control. Lutron's GRAFIK Eye series of control systems allow preprogrammed settings in a single space, whether that's a single room or entire building.

Innovations in electronic ballasts from Lutron, Advance Transformer (Rosemont, IL) and Magnetek (Nashville, TN) and Motorola have made the dimming range of fluorescent products possible. Says Lithonia's Casabonne: "The dimming range has extended to match the range for incandescents. Now, we're seeing 20%, 10%, 5% and even 1%."

New systems using radio frequency control can be installed without a major retrofit project and control lighting throughout the house from a single system. RadioRA (Lutron) emits radio frequency signals received by wall dimmers with built-in radio transmitters and receivers.



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### tage design

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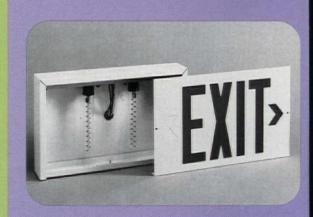
circle 14

### **Emergency Lighting**

The standard exit sign stays on 24 hours a day, using two 20-watt lamps (consuming 40 watts). Manufacturers are improving technology to extend light life and lower energy consumption. Says Cooper Lighting's Bucar: "we can replace or retrofit that sign with one that may have two watts." Sure-Lites (Elk Grove Village, IL) offers an exit sign retrofit kit that replaces 20W incandescent lamps, virtually eliminating lamp maintenance with a 25 year life. It also reduces energy usage by 95%.

Exit signage from Chloride Systems (Burgaw, NC) uses LED light sources, a light-emitting diode, consuming three watts for a service life of 15-20 years. They also feature designs with "edge lighting," an acrylic panel that illuminates with a soft glow, which are more decorative for blending with upscale offices and commercial spaces. "While the design community will spend \$1,000/sq. ft. to dress up a space, they'll allow the electrical engineer to specify in the cheapest emergency lighting possible because they don't know other products are available that are more aesthetically pleasing," comments Doug Andrews, product manager/national sales manager.

Another trend is using a central uninterrupted power supply (UPS) system to drive the emergency lighting. These systems are self-diagnosing and alert operators to problems. The UPS could power "normally on" lighting, including wall sconces, fluorescent downlighting, or HID downlighting, so they stay illuminated during power outages. Taking advantage of these efficient, already installed products eliminates having a separate lighting box on the wall with two lamp heads to detract from the interior design.



### **Bright Future**



Manufacturers have introduced products this spring that meet legislative and aesthetic requirements of the design community, they say. And, already plans are in the works for new finishes, designs, materials and technologies to give designers even more flexibility and freedom in specifying lighting to attract customers into a store or welcome you into a beautifully lit home. "With the right lighting, an interior comes to life, giving color and warmth to the space," says designer Ruschman.

Laura Lang is a freelance writer based in Ramona, CA. She can be reached at 760/789-2989.

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### Lighting Case Studies

### **Custom Bedside Lamps** in Short Order

When a San Francisco hotel needed a few hundred wall-mounted brass bedside lights, Casella Lighting (San Francisco, CA) brought plenty of "creative problem solving" to the job. According to Georgine Casella, president: "Because our manufacturing facility is here we were able to create the custom pieces quickly, even changing the design midway into the manufacturing phase when they decided they wanted dimmers instead of switches."

The lamps were specified to have the upscale look of polished chrome but the hotel didn't want the finish to collect dust and fingerprints. That required using a mixture of brushed and polished chrome, using the polished chrome for accents and vertical surfaces. "When you're in control of your manufacturing you can do things like that," she adds. "There's a growing demand for on-the-spot customization because each client's needs are unique."





St. Anne's Church in Houston

### **Scene Changes Thrill Congregation**

When the interior of St. Anne's Church in Houston, TX was renovated, lighting designer Michael John Smith was asked to reveal the unique architectural features of the space without drawing attention to the light sources. His goal: to alter as little as possible while revealing more than ever before.

Multi-scene pre-set controls from Lutron Electronics Co. (Coopersburg, PA) were selected because of their simple, touch-button operation and capability for handling up to 16 scenes. The main control unit was located in the balcony, and accessory controls were placed in the sacristy and at the entrance from the rectory. The new lighting was installed during the 40 days of Lent, and the evening Easter vigil was the first service to be performed. From semi-darkness at the beginning of the service (for a somber mood), the lights were brought up to full (at the Easter Gloria). The congregation gasped and then applauded at seeing the renovated space in a new light.



Multi-Beam 2000 system

### Lights Save Money for JC Penny

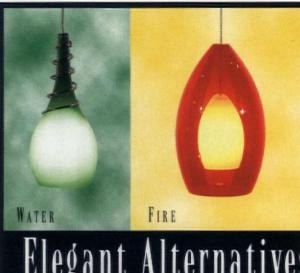
JC Penny has installed the Multi-Beam 2000 system as a one-to-one replacement of its halogen recessed and track-mounted PAR accent lighting fixtures in two locations, (Tyson's Corner, VA and Valley View, TX). The retailer has realized 50% energy savings over existing fixtures, improved light levels by 150% and maintenance cost savings.

Currently, there are six other stores under construction that will incorporate Multi-Beam. According to Lightron, more than 1 million square feet of retail space will be lighted by the Multi-Beam system by the end of 1997. "We estimate that if the Multi-Beam lighting conveyance system is implemented on a store-wide basis for all new stores scheduled to open in 1998, the amount of energy required for accent lighting would be reduced by 52%," says Richard O'Leary, vice president and director of Construction Services for JC Penny. "It will save us a total of 3 million kWh or approximately \$400,000 per year in operating costs. Additionally, it is expected that this new system could reduce construction costs by nearly \$1 million per year," he says.

### Warm Welcome at High-End Residence

Designer Martha Ruschman (Martha Ruschman Interior Design, Evanston, IL) makes her statement using warm hospitality lights, accomplishing something like a welcoming hug at the door. At a Lake Forest, IL home, visitors enter the "most beautiful laundry room they've ever seen," enjoying the warm glow from a ceiling mounted glass-and-brass fixture from Kitchler Cleveland, OH. Throughout the home, Ruschman has mixed recessed lighting and candelabra chandeliers to provide a Georgian look and symmetrical feel that welcomes visitors and makes them comfortable. "We take advantage of new product innovations without sacrificing a classic style and look," she says.





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### New Products



Artemide's Metamorfosi

### **Changing Colors Not Bulbs**

Artemide's computerized system for polychromatic lighting illumination, Metamorfosi, is targeted to hospitality and entertainment design applications. Four individual projectors work simultaneously to project the light of halogen lamps, three of which reflect through diachronic glass filters to each produce one primary color. The fourth lamp reflects through a clear diachronic filter to illuminate white light. This gives 12 million choices of light and atmosphere control. Artemide Inc., National Sales & Customer Service Center, 1980 New Hwy., Farmingdale, NY 11735; 516/694-9292.

### **New Lines for Old Looks**

A appealing mix of yesterday and the looming 21st century describes new lights from Boyd Lighting. With endless choices of casts, and shapes, these five new products—Tilt 16 Pendant, Cameo Wall Sconce, Cabochon Ceiling Fixture, Berkeley Ceiling Fixture, and the Kensington Ceiling Fixture—fit a myriad of senses and tastes. Boyd Lighting Co., 944 Folsom St., San Francisco, CA 94107-1007; 415/778-4300.



Aero Wall Sconce by Boyd Lighting



Opera Series by SPI Lighting

### **New Lighting From SPI**

A exciting release of new light fixtures from SPI includes Echo...the evolution, phaces, lightruss, Options, and the sophisticated Opera Series. All these exciting lighting systems are immediately available to sparkle and amaze designers and customers with their durable, cost efficient, and precision designs. SPI Lighting Inc., 10400 N. Enterprise Dr., Mequon, WI 53092; 414/242-1420.

### Wireless Whole-House Lighting Control

Radio RA is a radio-frequency controlled lighting system for wireless home lighting control. It offers the possibility of up to 12 master controls and up to 32 dimmers, all controlled by one of the 12 master controllers to provide added mobility, entertainment and security. It integrates seamlessly with other home systems, such as security or time clocks, and can be retrofitted without rewiring. It uses has its own radio signal communication frequency to prevent communication with neighboring systems, and provide interference-free lighting. Lutron Electronics Co., Inc., 7200 Suter Road, Coopersburg, PA 18036-1299; 610/282-3800.

### Single Source, Many Options

In a world moving toward an "earth friendly" environment, Multi-Beam 2000 leads the way with an energy reducing light system. This light conveyance system transports light from one single lamp to many passive lamps providing glare-free lighting with the choice of hard or soft beam lighting. Lightron of Cornwall, Inc., 65 River Rd., P.O. Box 4270, New Windsor, NY 12553; 914/562-5500.



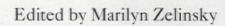
Multi-beam 2000

### Sign of the Times

Reference Series II is a die-cast aluminum exit sign series available with LED, compact fluorescent or incandescent illumination. Its housing adheres to new standards the NFPA will enforce in 1997. The Life Safety Code (NFPA 101) will require all exits to have chevrons with visibility from 100 feet. In addition the Code will implement certain criteria for the shape, width and distance to the chevron from the 'E' and 'T.' Chloride Systems, 126 Chloride Rd. Burgaw, NC, 28425; 910/259-1000.

products

### Designers Rate... Falcon's Multiple **Application** Table System



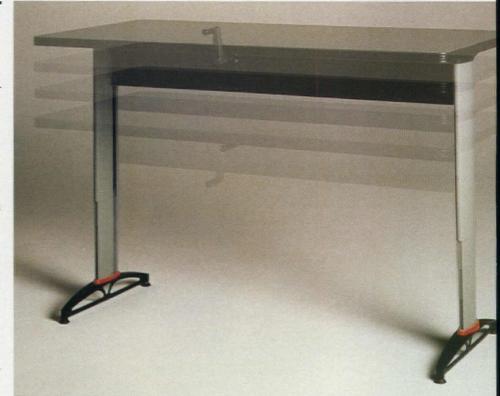


### Mark Gribbons

Senior Designer Hellmuth Obata + Kassabaum Atlanta

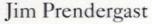
Best feature: Its value: At a price competetive with most tables on the market, it offers integrated power components and cable raceways, distinctive design, and a multitude of accessories.

Strengths: The M.A.T.S. table allows cables to be fed inside the legs and through the modesty gallery channel, and its capacity to house an eight-wire, four-circuit, twenty-amp electrical system is enviable. Power can be distributed to adjacent tables using "jumpers" which connect from leg to leg. A variety of worksurface-level outlet accessories are available. Few training tables on the market offer all these power and cabling features. M.A.T.S. is also aesthetically appealing, with a number of standard finishes and edge options. The urethane edges are particularly attractive. I recently specified the M.A.T.S. table for a new NEC training facility to replace its corporate standard which compared poorly on design, cable management, and price. Weaknesses: Unfortunately, Falcon's design attention waned in the development of the permanent and pin leg details. These options look awkward and seem to be afterthoughts. Falcon's response: The M.A.T.S. table requires several leg/base options for its multiple applications. However, the five base styles provide a harmonious and consistent aesthetic offering.









Principal Perkins & Will Chicago



Brief: Falcon, known mostly for its hospitality seating, introduced the Multiple Application Table System (M.A.T.S.) at NeoCon in 1996. The height-adjustable table system designed by Dorsey Cox and Steven Hill is lightweight, has folding legs, and comes with complete power and data communication capabilities. It is available in dozens of sizes and shapes to fit a variety of interior applications—the shapes that fold include half rounds, crescents, trapezoids, and rectangles. There are integrated handles on the underside of each table for transport. Wire modesty panels can be attached and removed without tools. Cables can be routed through the leg channel by pressing cord past the vinyl baffle when brought from the floor to the tabletop. The power entry systems (hardwire or 20 amp power cord) attach to the channel with two simple quarter-turn fasteners. A hydraulic lift mechanism is available to raise the worksurface from 29 inches to 41 inches. The M.A.T.S. table integrates an eight wire, four-circuit electrical system, and meets UL 1286, as well. Shown (top left) is a simple rectangular M.A.T.S. table with symmetrical legs.

Best feature: The unique leg design. In training environments, a folding table's profile is more prominent and this cantilever leg design helps give the table some

Strengths: In addition to the cantilever leg, the foot design is unique—a real rarity in this category of furniture. The manner in which the table legs retract is neat and clean. The integrated handles beneath the table make it easy to move from room to table truck. Stacking bumpers are a plus, especially if the topfinish has been upgraded.

Weaknesses: Weight is a major problem with all tables of this type. A 30-by-60-inch "lightweight" table is still 78 pounds. Falcon's response: The 78 pounds is a shipping weight, with packing. The actual weight is 68 pounds. Cable management in temporary table configurations is an ongoing, still unresolved problem. The power access solution is not an option in some cities like Chicago. This is a major electrical issue for our clients. Falcon's response: Though we can't change the strict electrical codes in Chicago, New York City, and other areas that require hardwiring, we can fit an electrical box into the tables to meet code, if necessary. Most tables of this ilk are slim on design character-suggesting that in environments requiring multiple configurations, finish and detailing don't need to rise above the level of utilitarian. But increasingly, highend environments are multifunctionaland looks do count.



Tom Zurowski, AIA

Principal Eastlake Studio Chicago

Best feature: The integrated handles. Another great feature is the base detail, especially in the cantilever leg version-it's very organic.

Strengths: The cable management raceway is larger than needed for a conferencing application, but since it doubles as a modesty panel, I like it. The power solution is not applicable here in Chicago, but it seems like a strong feature for other locations I'm pleased with Falcon's commitment to raising the bar among its competition for solid, affordable design The design is strong for the price at which it's offered, but I would probably be more critical if the product were offered by an industry leader. Weaknesses: Falcon stresses how lightweight the product is, but I can't find any comparisons with other companies' products. All I could find was a comparison to other Falcon products. While I think a table that is 30 to 35 percent lighter is a significant improvement, a female client of average height and build told me from her experience the table is still too heavy for her to consider moving around. Falcon's response: The design of the table was evaluated for maximum performance-to-weight ratio and is in line with comparable products.



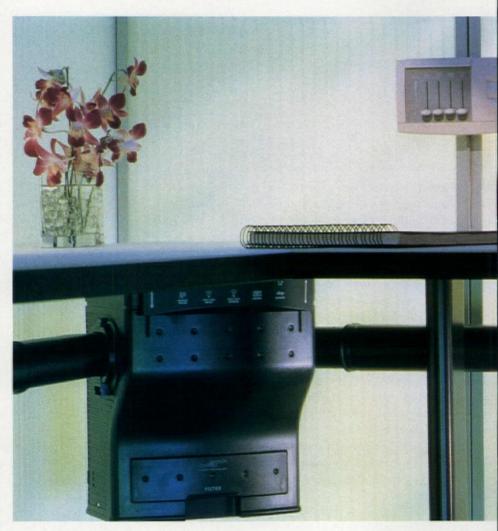
#### Introduction

Personal Environments: Johnson Controls' response to employee complaints about workstation comfort by Marilyn Zelinsky

HE INCREASINGLY popular open-plan office isn't without its problems; chief among them the issue of controlling temperature, air flow, lighting and acoustic privacy to make everyone equally comfortable. This has inspired manufacturers such as Johnson Controls to help clients achieve "environmentally responsive workstations" (ERWs), designed to give each individual employee personal control over his or her environment.

Johnson Controls first introduced its system in 1989, and this year brought out a more refined design, says Carol Lomonaco, program manager for Personal Environments. There are two types of PE products: the Circulated Air system for offices with conditioned air supplied through conventional ceiling systems, and the Supplied Air system for offices with conditioned air available from a floor, wall, or column plenum.

Both systems utilize a large under-the-desk fan and electronics unit that requires a single utility outlet. It is equipped with telescoping ducts attached to desktop diffusers to distribute the airflow (from either source) as desired. Individual users can control air temperature, air flow, under-desk radiant heat, task light level and background noise from a desktop control unit. According to Johnson Controls research on environmental comfort and worker productivity, a company taking measures to achieve ERWs may see 2.8 percent to 8.6 percent productivity gains per person. The 2.8 percent increase



was documented in the early 1990s at the West Bend Mutual Insurance Company headquarters where 370 Johnson Controls PE units were installed. Almost immediately, all thermal condition complaints were eliminated, down from forty a day to two per week.

The cost of a PE unit ranges from \$700 for a basic setup to \$1,300 for a more complex one, says Lomonaco. Circle 201

An example of a **Johnson Controls** PE installation. The main control unit is under the desk. On top of the desk is a panel-hung

control unit; next to it is one of two diffusers that aim air at the occupant. PE comes in three colors.







The full PE system includes two diffusers, a desktop control unit, a main control unit, and two pipes that bring air into the diffusers. The desktop control unit has an occupancy sensor that turns off the unit if the office goes unoccupied for 15 minutes, saving money and energy.

Here's a close-up of the under-desk main control unit. A filter sits in the bottom of the unit in a drawer that slides in and out for easy disposal.



Gensler fits five furniture lines plus office space into a new 5,500-square-foot showroom for Levine Calvano by Marilyn Zelinsky

EVINE CALVANO, a multiline contract furniture showroom, occupied a 12,000-square-foot space at the IDCNY for 10 years before moving this spring to the 200 Lex building in Manhattan. The new showroom, a compact 5,500-square-foot-space, has been deftly and economically configured by Gensler New York vice president Don Brinkmann, who also designed Levine Calvano's previous space. At the new showroom Brinkmann was faced with fitting five lines of furniture, including Egan Visual, Cartwright, Cleator, Office Specialty, and ErgoSystems, into less than half the former floor space. While he used fixed architecture at IDCNY, at 200 Lex Brinkmann relied on spatial arrangement to clearly define each manufacturer's product area without building a lot of walls. Instead of laying out rooms, he delineated areas that define each product line, using his hallmark background of neutral and pale-toned finishes that don't compete for attention with product displays.

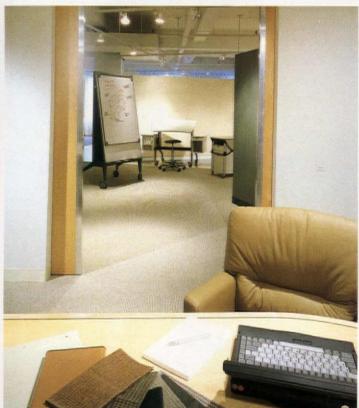
"With a single line showroom, it's easier to create an overall image," says Brinkmann. "In a multiline showroom, the object is to provide a unified background that works well with a diverse group of manufacturers' products."

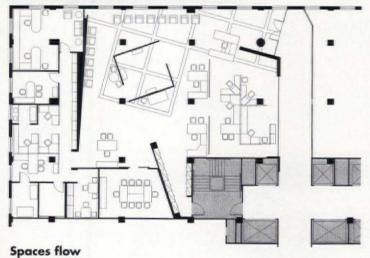
> A 100-foot-long window wall is draped with sheers that offer a soft backdrop to the hardedged furniture. Photo: Jonathan Hale





There are few fixed walls in the Levine Calvano showroom. Each manufacturer has an identity of its own based on subtle changes in background materials and surfaces, all kept in a warm and inviting neutral palette for continuity and flow.





easily into one another, and the products are casually arranged to invite close inspection.

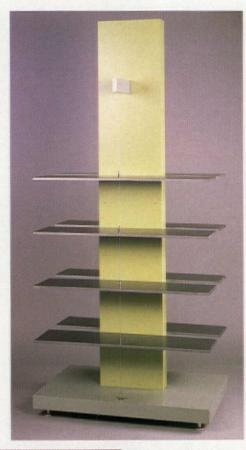
## products

# Display fixtures round-up

The newest visual merchandising display units have bold shapes for retail drama by Marilyn Zelinsky

#### **Display Products**

introduces Avanti, a running display fixture line combining metal and wood. It is distinguished by turned aluminum legs and offbeat dimensions. Featured here is the Avanti Shelf Unit with steel shelves and a beadblasted finish. Circle 203

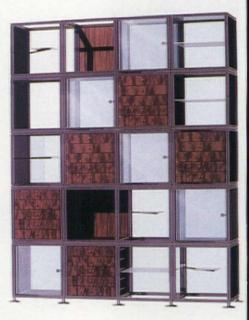




#### **Display Products**

Avanti collection also includes The Avanti Box Highlighter, a grouping of display fixtures with bold, dramatic shapes. The boxes are stackable or stand alone. Circle 206





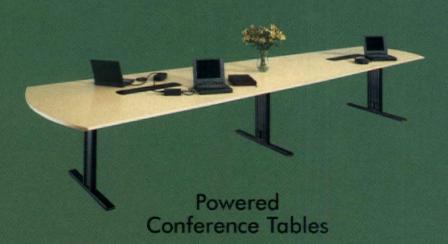
#### Magic Glass

introduces the Spherical Display Case, a heavy duty case crafted from clear 3/16-inchthick glass bonded together with a proprietary method that eliminates clumsy framework or visible seams. The lockable case measures 46 1/2 inches high and 37 3/4 inches wide. Circle 205





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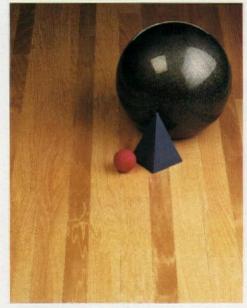
# Wood flooring round-up

Wood flooring news: harder-working, better-looking materials for contract and residential applications by Marilyn Zelinsky

#### Smith & Fong's

Plyboo flooring is constructed of laminated bamboo strips, first boiled in a solution of boric acid and lime to extract the starch that draws pests. Then the strips are kiln dried, sanded, and laminated. Circle 207
Photo by Barry
McCormick/ITSE





# Permagrain introduces UltraTec, a line of engineered hardwood flooring that can be installed over unconditioned slabs in fast-track construction projects without the need for moisture barrier systems or

fixatives to smooth out subsurface irregularities. Ultra Tec's TecCore (patent pending) material gives the flooring strength, hardness, dimensional stability, and moisture resistance. Circle 210





Bruce Hardwood Floors introduces Kennedale, a solid maple product that offers a refined look for those who prefer a sleek, tightgrained appearance. Kennedale comes in plank, tile and strip styles, all with a Dura-Luster urethane finish. Circle 209

**Premier Wood** Floors offers the Jewels of Nature collection in cherry, maple, pecan and walnut. Contrasting woods may be combined to create stripes, borders, and patterns. Featured is the Premier Plantation Plank in natural with ornamental walnut feature strip. Circle 208

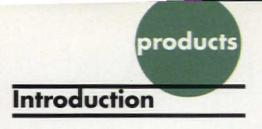
# PATRICIAN



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**FACILITIES** 

Sonnet Series Designed by Marta Tornero circle 19

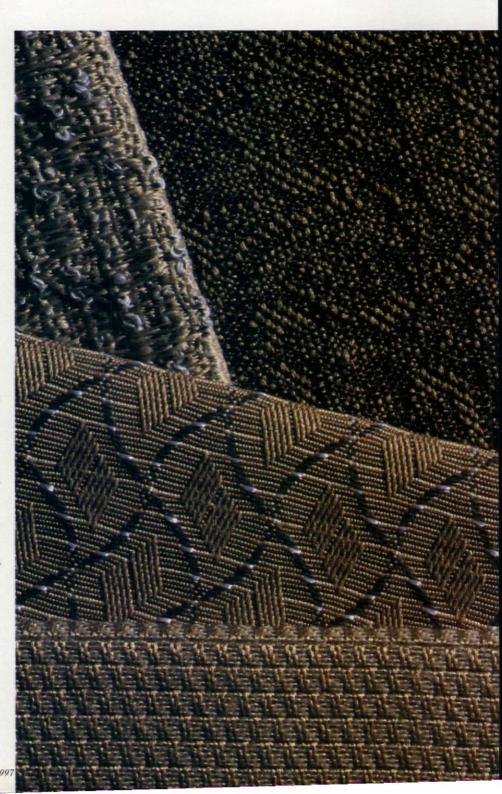


The Resume Collection for Business, new from Pallas, spices up systems furniture with texture and color by Marilyn Zelinsky

HE PANEL FABRIC business seems to be picking up lately: A number of manufacturers have recently introduced textiles with fresh colors and constructions. Pallas's Resume Collection for Business, created by veteran textile designer Michael Laessle, consists of four textiles. Two-Executive Suite, a tiny check, and Field of Candidates, which looks and feels like a mohair sweaterseem inspired by menswear. The other two are Friendly Takeover, a larger-scaled jacquard that blends botanical and traditional styling; and Corporate Merger, a freeform pattern with a geometric background. In addition to the texture story, the varn color combinations push the envelope for panel fabric, yet work well with standard system finishes already on the market.

The Resume Collection for Business ranges in price from \$16.50 to \$19.00 per yard. All royalties from the sales of the panel fabric will be donated to Laessle's newly established organization, the Michael D. Laessle Foundation for AIDS Care, which works to improve the quality of life through care-giving facilities. Circle 202

> Clockwise from top left: Field of Candidates, Corporate Merger, **Executive Suite**, and Friendly Takeover. Each panel fabric is made of 100 percent fireretardant polyester and comes 66 inches wide.



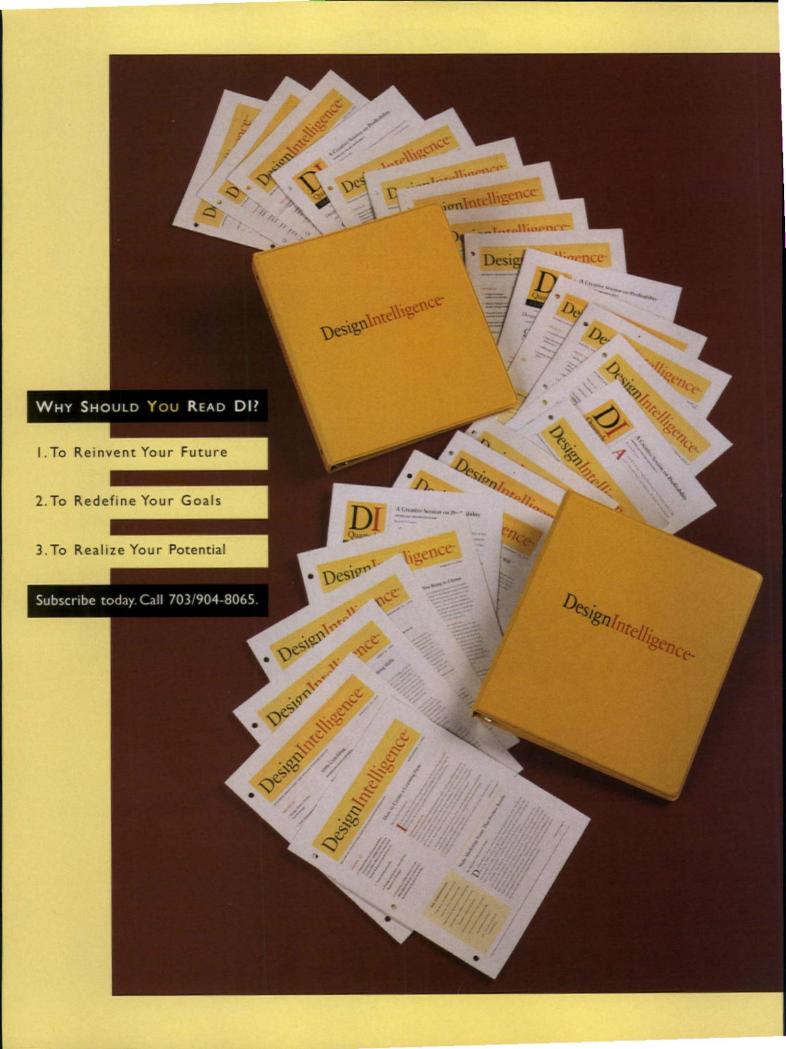
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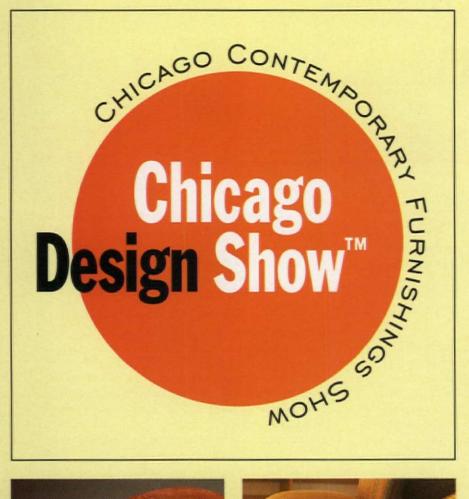
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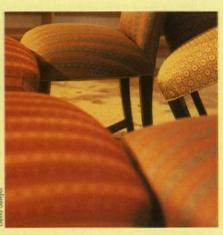
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# August

## Focus on Showrooms and Exhibits

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New York City

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#### "The Psychedelic Era 1965-69" Rock and Roll Hall of Fame and Museum

Cleveland, Ohio

Pentagram

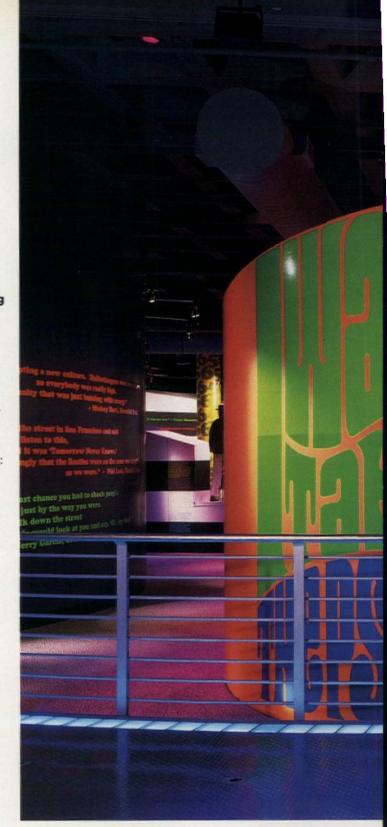
Psychedelic Era 1965-69," which runs through February 1998, is the first special exhibition to be presented at Cleveland's Rock and Roll Hall of Fame and Museum. For Ileen Sheppard-Gallagher, the museum's director of exhibitions and collections management, there was no question about who should design the show. "I have always admired Pentagram's nontraditional approach, and was determined to work with them," she says. The Pentagram team, headed by partners James Biber and Michael Bierut, took into account the museum environment, but did not let it inhibit their creativity. "For this exhibition, which explores the music, politics, style, and art of a generation, we invented a visual language that evokes the psychedelic era without being literal," explains Biber.

WANT TO TAKE You Higher: The

The 6,500-square-foot exhibition, installed in the central area of the Ahmet Ertegun Exhibition Hall, the museum's main gallery located below plaza level, focuses on two centers of 1960s psychedelic culture: San Francisco and London. The rallying cry of "Flower Power" is expressed in the exhibition's footprint, a giant daisy with five birch plywood petals, each signifying a year from 1965 through

The mind-bending title graphic is an homage to well-known poster artists of the period, including Rick Griffin and Victor Moscoso.

3M Vinyl Graphics by Vomela; lighting: Ardee; paint: Benjamin Moore.





**Brief:** Document the growth and mainstreaming of the psychedelic movement in a nontraditional display of period icons

Strategy: Use a symbolic "flower power" exhibition footprint to organize year-by-year arrangements of memorabilia

1969. The objects in the show, more than 500 culled from the museum's and private collections, are secured behind acrylic panels attached to the petal walls, in display cases, or placed out of reach at least eight feet overhead. The gallery's existing ceiling lighting is augmented by concealed fixtures in display cases that have been carefully calibrated in order not to damage the artifacts.

Visitors arrive via a curving rubber "asphalt" road with yellow center linesthe "stem" of the daisy-which intersects a white-striped crosswalk where John Lennon's floral Rolls Royce and Janis Joplin's wildly painted Porsche are displayed behind multicolored bead curtains on either side. The center of the daisy is formed by a spiral floor graphic 20 feet across, incorporating the "Psychedelic 100" song titles from the period. Radiating from the spiral are the five "year petals,"

each one the setting for artifacts and memorabilia that capture the special character of its year. For example, the wide horizontal black-and-white stripes of the 1965 petal suggest the simple, almost naive beginnings of the psychedelic era, a time when LSD could be legally made or obtained. In 1966 psychedelia began to infiltrate popular culture, propelled by ubiquitous poster art; thus, the petal for that year comprises 100 posters suspended in front of a bank of TV screens flashing with colored lights. The defining phenomenon of the psychedelic era, however, was its music-and the music "explosion" of 1967 presented both the designers and curators with the greatest challenge: how to compress half the objects in the entire exhibition into one petal's worth of space. To provide more display surface, the 1967 petal is thus defined by 12-foot-high freestanding pylons covered on all sides with music group names, album covers, and artifacts. The focal point is a life-size

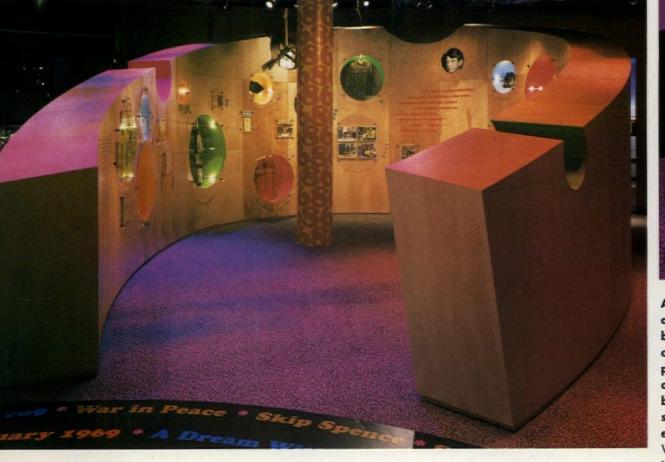
The top "Psychedelic 100" song titles from the late '60s form a spiral that anchors the five petal-shaped exhibition bays. Floor and wallcovering: 3M Vinyl Graphics by Vomela; lighting: Ardee; paint:

Benjamin Moore.

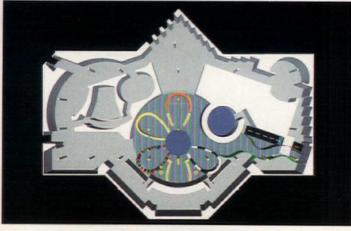




Vinyl Graphics by Vomela; lighting: Ardee; paint: Benjamin Moore.









blowup of the classic album cover from The Beatles' Sgt. Pepper's Lonely Hearts Club Band.

The commercialization of the counterculture really took hold in 1968, when citrus colors and polka dots entered mainstream fashion; the '68 petal sports circular cutouts of different sizes filled with every manner of memorabilia and protected by acrylic disks. The final petal, focusing on 1969, features Woodstock as the culmination of the era. Suspended in front of a 20-foot-wide photograph of the Woodstock gathering are costumes and instruments from musicians who played there, protected by a chain-link fence similar to the one that didn't hold back the crowd at Woodstock itself. Here, the integration of the counterculture into the mainstream, well underway by 1970, is presented through displays that include a head shop salesman's case and Peter Maxdesigned phone book covers. Observes Bierut, "We're celebrating artifacts like record jackets that a lot of people knew well from daily life. For someone standing in the middle of the exhibit, we hope 30 years will feel like yesterday."

· Kristen Richards

#### Pentagram

Pentagram is an international design partnership founded in 1972. The 150person firm, offering services in architectural, interior, product, and graphic design, has offices in New York City, San Francisco, Austin, Texas, and London. Recent projects include the Swatch Timeship store and Mesa City restaurant in New York City, and the town sign system for Celebration, Florida.

The black-andwhite-bands of the 1965 petal reflect the simple origins of the psychedelic era.

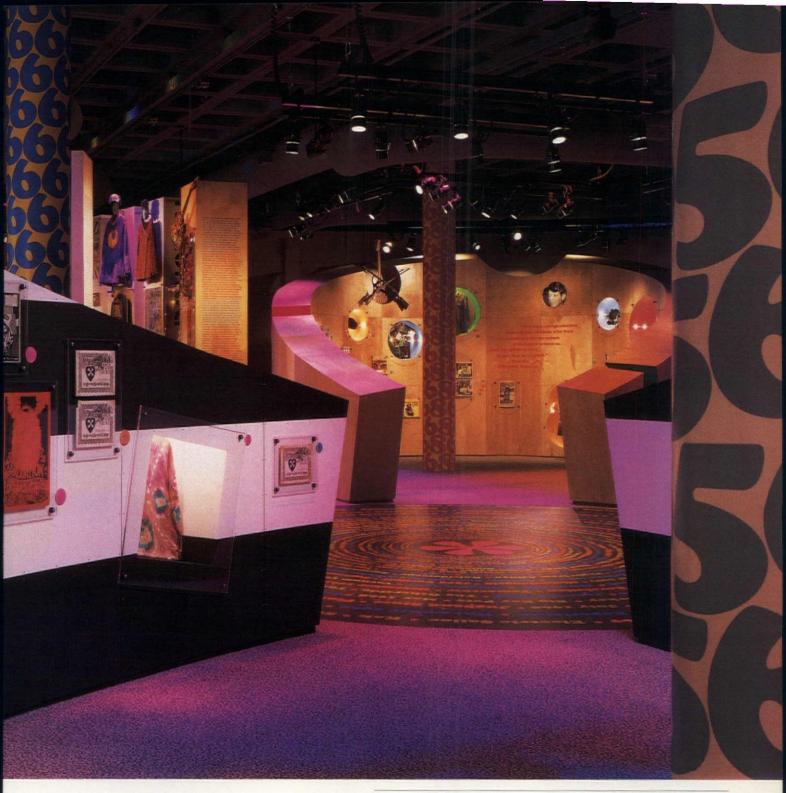
Floor and wallcovering: 3M Vinyl Graphics by Vomela; lighting: Ardee; paint: Benjamin Moore.





The exhibition concludes with a display of Woodstock memorabilia from 1969.

Wallcovering: 3M Vinyl Graphics by Vomela; lighting: Ardee; paint: Benjamin Moore.



#### **Project credits**

Client: Rock and Roll Hall of Fame and Museum Architecture/Graphic Design: Pentagram Design team: James Biber, Michael Bierut, Michael Zweck-Bronner, James Cleary, Karen Moustafellos, Tanya Van Cott,

Michael Wills, Nicole Richardson

General contractor: Design & Production

Exhibit installation: Rock and Roll Hall of Fame and Museum

Photography: Peter Mauss/Esto



Brief: Create a multi-purpose facility out of a fractured site for a sporty client

Strategy: Unify with a main circulation corridor; balance an industrial aesthetic with vibrant color



#### Adidas House

Atlanta, Georgia
Smith Dalia Architects
TVS Interiors

This hospitality setting can be arranged in a variety of configurations. Exhibit display: D'Art Design GBR; tables: Bob Josten; chairs: Soho Contract.

Atlanta, sports apparel leader
Adidas International wanted to "do something different": not just a retail presence but a permanent base where staff, clients, and VIPs could work, live, and party. Based in Germany, with its U.S. head-quarters in Portland, Oregon, Adidas also looked to the city of Atlanta as a potential midway point for company meetings, and wished to assist the city in the revitalization of its downtown area.

Adidas approached Smith Dalia
Architects, an Atlanta firm known for its
adaptive reuse projects, with the challenge
of creating this ambitious all-in-one facility
on a tricky site: seven historic warehouse
buildings dating from 1890 to 1920.
Though they'd been "all chopped up" over
the years, says Smith Dalia principal
Markham Smith, the buildings were
located just down the street from the
Congress Center, ground zero for
Olympics action.

The concept developed by Adidas, Smith Dalia, and TVS Interiors, an Atlanta-based firm enlisted as interior



In the showroom (below and right), a new bridge overlooks the former basement now used for new product presentations.

Lighting: Artemide;

sofa: Moroso with Willow Tex Fabrics; chair: Moroso with Bravton Textiles: tables: Bob Josten; exhibit display: D'Art Design GBR; carpet: Prince Street.

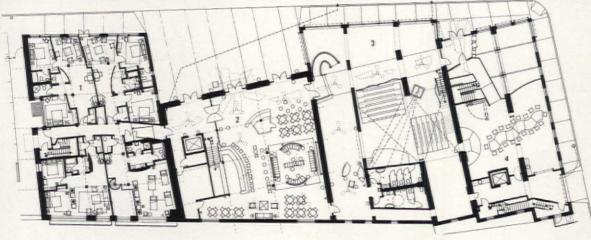
design consultant, was a series of office, exhibit, studio, hospitality, and residential spaces unified by a central circulation corridor. The designers carefully gutted the buildings down to the birch structures, removing numerous partitions and knocking out new openings to create the main spine which runs uninterrupted through the 45,000-square-foot space.

Programming most oriented toward hustling back and forth from the Congress Center was placed in the two southernmost buildings, offering 6,000 square feet of flexible showroom, meeting, and office space. (A full-time staff works here year-round.) The next three buildings house studio space for in-house work meetings and media presentations. The last two buildings are the site's real showpiece: 10,000 square feet of slick hospitality spaces accommodating gatherings of 40 to 400 people, with public and private dining rooms, a bar, lounge areas, and 12 apartment lofts for staff and special guests.

"Adidas loved the warehouse aesthetic, so we ran with it," says Markham Smith. The wood floors, ceiling joists, and columns, as well as existing paint-washed brick walls, were incorporated into the design. "We considered what every wall, every beam, every floor had to offer," says Libby Sims Patrick, project director for TVS Interiors. "We wanted to keep as much as possible." New exposed duct and conduits, industrial light fixtures, and metal finishes were used throughout to continue Adidas's theme of a "working factory."







- Lofts
   Hospitality
   Exhibit
- 4. Showroom

This elemental, stage-set environment proved the perfect backdrop for dynamic furniture and finishes inspired by Adidas's funky apparel. Custom fabricated casework and creative stair elements are woven throughout. TVS Interiors gathered loads of Adidas posters, merchandise, and graphics into a conference room and used it to inspire the hospitality and residential spaces, characterized by bursts of color with signature black accents and stripes. The 12 lofts (each named for a previous Olympics city) offer a range of sleeping options, from bunkbeds to private bedrooms. Teal sofas, Adidas-logo headboards,

and cherry-red chairs create a vibrant, casual environment amid the wood and steel. Memorabilia from previous Olympic games adds an inspiring touch.

With Smith Dalia Architects serving as ringmaster of the circus of security, exhibit, acoustical, HVAC, and other consultants, the project was completed in a brisk year and a half—just in time for the Games. Adidas House continues to bustle post-Olympics, serving as the company's central meeting place and soon as its Southeast regional office; it often plays host to community events as well.

• Kate Hensler

In the lofts, vibrant furniture is a counterpoint to the industrial aesthetic; the rug is reminiscent of Adidas's signature stripes.

Lighting: Artemide; sofas: Moroso with Knoll Textiles; chaise: Montis with Willow Tex Fabric; side tables: Baleri Italia; coffee table: Shopenhauer; artwork: Art South; paint: Duron; carpet: Prince Street.





#### TVS Interiors

an Atlanta-based full-service interior design firm, is a subsidiary of Thompson, Ventulett, Stainback and Associates, Inc., and the recipient of more than 35 design awards. The firm's portfolio includes corporate headquarters, office towers, convention centers. performing arts centers, retail facilities, and hotels. Current projects include Total System Services headquarters, HBO and Company headquarters, Mall of Georgia, and Dupont Flooring Systems.

#### Smith Dalia Architects

The Atlanta-based firm was founded in its current entity in 1983 by Markham Smith, Thomas Dalia, and Ellen Hauck. Work is done on a collaborative basis, with particular expertise in the renovation of historic buildings and in healthcare and insitutional facilities. Smith Dalia's portfolio also includes educational, commercial, and residential projects.

The airy lofts offer comfortable apartment-style living for longor short-term visitors.

Lighting: Artemide; dining chairs and table: Design Link International with Knoll Textiles: lounge furniture: Moroso with Willow Tex Fabrics; drapery: custom by TVS Interiors, fabricated by Davis Neal; paint: Duron; carpet: Prince Street.

#### **Project credits**

Client: Adidas International

Architecture: Smith Dalia Architects

Design team: Markham Smith, Dan Koch, John Beneich Interior Design: Smith Dalia Architects, TVS Interiors TVS design team: Libby Sims Patrick, Lucy Aiken-Johnson

General contractor: Merit Construction

MEP engineer: HESM&A

Structural engineer: Palmer Engineering Acoustical consultant: Walker Smith Exhibit design: D'Art Design GBR

Photography: Brian Gassel

#### **BB Dakota Showroom**

New York City

Hut Sachs Studio

Brief: Design an attention-getting fashion showroom on a tight schedule and budget

Strategy: Cheap thrills: zingy painted walls, industrial materials, and flexible spaces

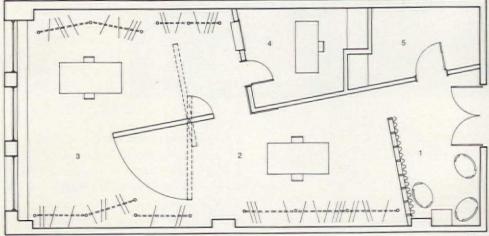
HOUGH JANE SACHS may be a relative newcomer to design, you'd never guess it from her work. Sachs wields forms and color with the confidence of an artist-which she was professionally for many years before enrolling in architecture school. "Because of my art background, I work very sculpturally, and I love color," she admits. Wry nods to famous artists or artworks can be glimpsed in her designs: a Richard Serra-inspired wall, a Dan Flavin-esque light fixture.

Sachs was first introduced to Gloria Brandes, the owner of sportswear manufacturer BB Dakota, through family connections, and Brandes hired Sachs to design the company's Laguna Beach, California, headquarters in 1993—her first job out of school. Duly impressed with the California offices, Brandes hired Sachs again when she wanted to open a New York showroom—and fast. (Sachs had since partnered with Tom Hut as Hut Sachs Studio.) Brandes and Sachs selected a space in the Garment District, and just six weeks and \$30,000 later, BB Dakota Women's Sportswear Showroom was open for business.

The New York space echoes the industrial materials, vibrant color, and initial wall gesture of Sachs's design for the California headquarters. Through a plateglass window the showroom is announced by a large "collage wall," constructed of dress patterns on tracing paper sandwiched between corrugated fiberglass and mounted on painted 2 x 4s. "BB Dakota" is spelled out in beams at the top.

A "collage wall" made of patterns sandwiched between corrugated fiberglass is a creative, inexpensive element. Painted 2 x 4s spell "BB Dakota" at top. Seating: I.C.F.; floorcovering:

Azrock; paint: Benjamin Moore.



- 1. Entry
- 2. Showroom
- 3. Showroom
- 4. Office
- 5. Storage





Cranberry floors and marigold walls add drama and extend to the far end of the space.

In order to spotlight the merchandise, "the display became the architecture." As part of the industrial vocabulary of materials, designs are hung on a framework created of plumbing pipes accented with inexpensive metal light fixtures. Sachs sliced the 1,000-square-foot box with a pivoting diagonal wall, allowing staff to create one large showroom or two

smaller spaces. The mobile tables used for meetings and display were created by topping wood doors with glittery laminatebut leaving the sides exposed. "I don't like to pretend a piece is something it's not," she says. Generous natural light brightens the showroom, and the one-person office through an opaqued window. The BB Dakota showroom opened in September 1996. Kate Hensler

Strong colors and industrial materials create a clean backdrop for the trendy clothing.

Tabletop laminate: Abet Laminati; floorcovering: Azrock.





#### **Hut Sachs Studio**

is a New York-based architectural firm founded by principals Jane Sachs and Thomas Hut in 1993. Their work has been published in a variety of professional journals. Current and recent projects include TBWA Chiat/Day in Toronto, Ancona 2 Designers Inc. in New York City, offices for the Guggenheim Museum, and residences in New York City and the Hamptons.

The showroom features a oneperson office, which gets both light and privacy from an opaqued window.

Tabletop laminate: Abet Laminati; floorcovering: Azrock.

#### **Project credits**

Client: Gloria Brandes

Architecture/Interior Design: Hut Sachs Studio

Design team: Jane Sachs, Troy Ostrander, Andrea China Morgan

General contractor: T. Lee Contractor Photography: Jeff Goldberg/Esto

#### **DDB Needham New York**

New York City

Mayers & Schiff Associates

and a new management team in place, advertising agency DDB
Needham New York decided it was time to freshen up its own image.
The first step: Revitalize the elevator lobby/reception area on each of four floors in the agency's Madison Avenue headquarters to project the dynamic new spirit of the company.

A DDBN executive committee selected and worked closely with the New York City-based architecture and design firm Mayers & Schiff Associates to transform the stodgy and claustrophobic reception areas, typical of a 1960s office building, into playful but informative spaces. "Our goal was to inject life into each floor and give it a specific identity," explains project architect/designer Jorge Szendiuch. "It was a collaborative effort with a very encourgaging client." DDBN's

general manager Harold Scutt elaborates: "We approached the project the same way we would approach an ad, by defining Freeform carpet shapes, halfround desks, and curved ceiling cutouts soften the rectilinear reception areas.

Seating: Donghia, Chairmasters with Glant and Manuel Canovas upholstery; carpet: Masland; stone tiles: Innovative Marble & Tile; lighting: Lightolier, Stonco; corrugated metal ceiling panels: Alpro; glass wall: Acme Architectural Walls with Bendheim glass; custom paint finishes: Albert Pearlman; architectural woodwork: William Sommerville.

On the Group Accounts floor visitors can try their luck on a putting green.







Brief: Revitalize function-specific reception areas on four floors of an ad agency to reflect its new creative spirit

Strategy: Use a flexible wall display system and electronic media to create informative, entertaining, and playful spaces

the product's target audience and creating a strategy to reach that target." For DDBN, the product is creative communications, and the audience includes clients, potential clients, vendors, and staff.

Szendiuch and architect Robin Fritzsche gave each agency floor its own special character, but used unifying design elements linked to the overall corporate image. On each floor, ceiling panels were removed, the structural slab was masked with metal mesh panels, and steel beams encrusted in fireproofing were exposed for a loftlike feeling unusual in a midtown office building. To open up the spaces even more, they used two types of patterned glass in the partition walls between reception and office areas; the glass glows with natural light from perimeter windows.

Semicircular reception desks are positioned off center, allowing a 40-footlong display wall opposite the elevators to be the focus. Finished in the same tiles used for the floors-a white marble composite embedded with colorful glass chips-the long walls are used to mount changing displays of DDBN ad campaigns. A structural steel framing system concealed within the walls supports three rows of five-inch-square stainless steel mounting plates and fittings, developed in association with industrial designer and display fabricator Robert Guest. The plates can be replaced with signage brackets or telescoping steel tubes that swivel and rotate, and can support up to 250 pounds each.

Each floor is color-coded with custom rag-rolled paint finishes, carpeted areas, and wood veneers in primary colors. On the fifth floor, housing the Accounts Group, employees and visitors can try for a hole-in-one on a putting green. The 40foot wall of the production floor on the sixth floor is a playful simulation of a photo studio, with large cutouts of DDBN ads and theatrical lighting fixtures attached to the steel arms. The Media Department on seven-a particularly high-traffic floor-is fitted with theater seats and TV monitors

that loop the agency's award-winning commercials. An "island" of café tables and chairs surrounded by airy, cloudlike walls becomes an impromptu meeting space for the eighth floor Creative Group staff and visitors. Here the design team worked with Number Seventeen, a multi-disciplinary graphic design firm, to create a bank of 14 titled monitors suspended from the tile wall running videos that range from "Employee of the Second" and "Classic DDB TV," to "No TV." . Kristen Richards

In the eighth floor reception area, a café setting promotes impromptu meetings. Seating, tables:

Knoll; carpet: Durkan; stone tiles: Innovative Marble & Tile; lighting: Lightolier, Stonco; corrugated metal ceiling panels:

Alpro; glass wall: Acme Architectural Walls with Bendheim glass; custom paint finishes: Albert Pearlman; architectural woodwork: William Sommerville.

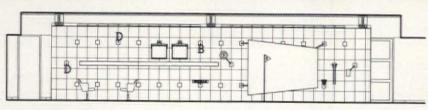


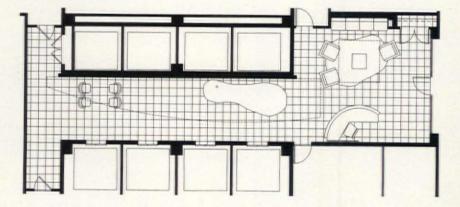


The highly trafficked seventh floor features theater seating and video monitors running classic DDBN commercials.

Seating: JG Furniture with Souveran Fabrics: carpet: Masland; stone tiles: Innovative Marble & Tile; lighting: Lightolier, Stonco; corrugated metal ceiling panels: Alpro; glass wall: Acme Architectural Walls with Bendheim glass; custom paint finishes: Albert Pearlman: architectural woodwork: William

Sommerville.





#### Mayers & Schiff Associates

Founded in 1968, Mayers & Schiff Associates is a midsize architecture. interior design, and urban planning firm that works with major corporations, academic and nonprofit institutions, government agencies, and developers. Recent and current projects include Two Times Square Renaissance, and 1600 Broadway, a study for a new hotel in Times Square with signage. The firm recently merged with Einhorn Yaffee Prescott, Architecture & Engineering, a 350person firm with offices in Washington, D.C., Boston, and Albany and White Plains, New York.

#### **Project credits**

Architecture/Interior Design: Mayers & Schiff Associates Design team: Jorge Szendiuch, RA, Robin Fritzsche, RA General contractor: Quadrant Construction Mechanical consultant: Cosentini Associates Lighting consultant: Fisher Marantz Renfro Stone Display fabricator: R.H. Guest Inc. Photography: Paul Warchol

#### Tamarack Cultural Arts Center

Beckley, West Virginia

Chute Gerdeman

Clint Bryan & Associates

Brief: Design a national showcase to promote West Virginia cottage industries, boosting tourism and employment

Strategy: Use a circular floorplan, compelling imagery, and interactive displays to involve visitors in the craft tradition and entice them to buy

PPALACHIA'S HILLS and hollows have nourished a thriving crafts tradition, rooted in the selfsufficiency of rural people who've learned to make much of what they need with their own hands. Now, generations-old skills of metalworking, woodcarving, quilting, pottery making, basketweaving, glassblowing, and preserving foodstuffs are helping to boost tourism and job opportunities in West Virginia, thanks to Tamarack, a state-run distribution program inititated in 1991 by Governor Gaston Caperton to help artisans sell their goods through highway travel plazas and state parks. By 1994, the need for a centralized



Tamarack's eyecatching roofline is visible from the **West Virginia** Turnpike.

facility was clear, and the state budgeted \$16 million to construct a full-scale showroom and tourist attraction at Beckley, on the West Virginia turnpike. Clint Bryan & Associates Architects, based in Charleston, was commissioned to design the complex; and Chute Gerdeman of Columbus, Ohio, was retained to develop the center's identity and signage programs, design its retail display, and specify furnishings and finishes for the public spaces. Both firms spent two months visiting craftspeople across the state to learn about their work and how best to present it.

Finished in 1996, the one-story circular building with a striking red roof is visible from the highway, inviting travelers to stop and visit. Clint Bryan points out

Susan Hessler designed the entrance sign to play off the building's fieldstone exterior. Sign fabrication: Paris Signs.

Crafts are arranged by type along a tilefloored "retail avenue" lit by clerestory windows.

Floor tile: Buchtal; wood flooring: Bruce Hardwood Floors; light fixtures: Halo Division of Cooper Lighting; display fixtures: Lundia Division of MII. Aielo Hardwood Systems; furniture: Edward Hillenbrand Furnituremaker: New River Wood; carpeting: Shaw.



**West Virginia** cuisine prepared by the famed **Greenbrier Resort** is offered in the 250-seat cafeteria-style food court.

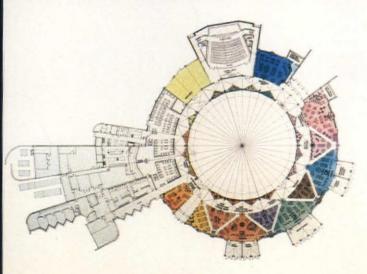
Chairs: Capitol Business Equipment; tables: custom fabricated by Woodsmiths: floor tile: Buchtal: custome signage fabrication: Capitol Business Interiors.

that the roof is "a modern expression of traditional West Virginia gable forms, supported by an inner rail of columns that thrust up the 21 points like the petals of a water lily. It also suggests the star pattern of a quilt." The center's circular shape enables visitors to see all the merchandise without retracing their steps. Clerestory windows let in plenty of natural light, but protect the fabrics and merchandise from sunfading. A central courtvard serves as a secure display area for seasonal merchandise and large sculpted objects; there is a 180-seat theater, as well as a 250-seat food court with food prepared by nearby Greenbrier Resort.

The size of the 59,000-square-foot building-expected to attract more than half a million visitors and raise \$5 million in revenue in its first year—was dictated by a retail study that determined the volume of merchandise needed to meet these goals. The original plan was "massaged" to enlarge the available display space, says principal Dennis Gerdeman, who explains that the aisles were kept wide to encourage customer interaction with the merchandise. The adjacencies are carefully planned and each section-pottery, metalwork, and the like-is announced by a pylon with an attention-grabbing, life-size photo of an artisan. Crafts demonstrations take place in glass-enclosed studios that ring the outer perimeter of the selling space. A juried stable of about 30 core artisans show their work on a rotating basis, and Chute Gerdeman has developed a library of pylon images for each individual. "It's a way to present the artisans as real people who live and breathe, helping visitors connect personally with the work on display," says Gerdeman. Many of the dis-







The circular footprint lets visitors see all the merchandise without retracing their steps to the entrance.

The metalworking studio is one of several live demonstration areas arranged around the perimeter of the retail space.

Floor tile: Buchtal; cabinetry: Aielo Hardwood Systems; lighting fixtures: Halo Division of Cooper Lighting.

A customdesigned freestanding directory acquaints visitors with all the resources of the Tamarack facility.

Directory fabrication: Lundia Division of MII; tile flooring: Buchtal; carpeting: Shaw; wood flooring: Bruce Hardwood Floors.



play fixtures were fabricated by West Virginia metal and wood artisans following Chute Gerdeman's specs. The entire plan emphasizes flexibility, since the merchandise-10,000 different items by 1,100 individuals-changes constantly.

Susan Hessler, graphic designer for the project, explains that the starshaped logo used on all signage relates to the shape of the building and reinforces the "quilt" imagery. "The color palette for the signage and interior finishes was inspired by the landscape of West Virginia," she says. "We also used materials like wood and tile wherever possible, to reference the crafts approach." Hessler designed hanging fabric banners for the

walkway under the clerestory, and to announce the food and theater areas. She developed an economical in-house system that lets management use laser-printed insertions for signs that change daily. Outdoors, she created a monumental entrance sign with a stone base referencing the building's architecture; other outdoor signage takes advantage of existing extrusions for support, a budget saver.

Spearheaded by Cela Burge, director of economic development and toruism for the West Virginia Parkways Authority, Tamarack has attracted interest from other states who'd like to do something similar. "It was a noble project for the parkway commission to put together," concludes Gerdeman. "We enjoyed being part of it because it allowed us to help others be more successful." . MJ Madigan

### Chute Gerdeman

was founded in 1989 in Columbus, Ohio, by Dennis Gerdeman and Elle Chute. The 36-person firm specializes in retail design. Clients include G.T.E., Lenscrafters. Stanley Streemer, and Sara Lee/Hanes.



A 180-seat theater is geared to educational presentations and individual performers.

Seating: Irwin Seating Co.; drapery fabric: KM Fabrics; carpeting: Shaw; theater lights: ColorTran.

### **Project credits**

Client: West Virginia Parkways Economic Development and Tourist Authority

Architecture: Clint Bryan & Associates

Design team: Clint Bryan, AIA, Doug Bastian, AIA, John Harris, AIA

Interior Design, Signage and Graphics: Chute Gerdeman

Design team: Dennis Gerdeman, Susan Hessler, Terry Carpenter

General Contractor: Radford & Radford

Engineers: Lantz Jones Nebraska, Clingenpeel/McBrayer &

Associates, Triad Engineering Consultants

Consultants: Cini-Little (food service); Jones & Phillips Associates

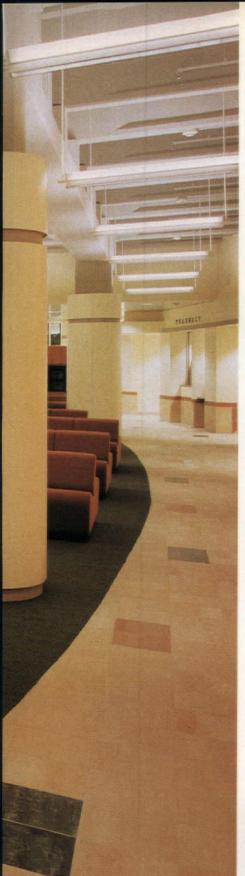
(theater), Coffeen Fricke & Associates (AV)

Photography: Michael Houghton Studiohio, John W. Farrell (exterior)



Brief: In 18 months, deliver a flexible, contemporary, high-volume family health center to serve a multiracial community

Strategy: Renovate an office building using a modified design/build approach; develop generic modules for clinical services



### University of California Irvine Family Health Center

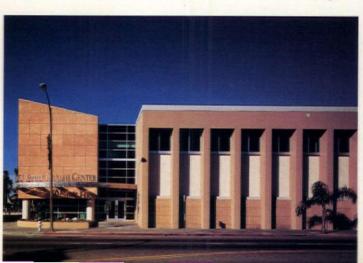
Santa Ana, California

Lee, Burkhart, Liu

Registration booths with built-in seats finished in ceramic tile and cherry veneer overlook rows of upholstered seating.

Floor tile: Cerim; carpet: Mannington; paint: Frazee; casework: Custom Casework; counter top: Wilsonart; suspended lighting: Zumtobel; chairs: Vecta. IKE MOST MAJOR hospitals across the country, the University of California Medical Center in Irvine is expanding its ambulatory care services into locations more convenient to its patient base. With this objective, the center acquired a drab '50s office building in Santa Ana's depressed business district to rehabilitate as a family health facility for a large, ethnically diverse, and mostly indigent population.

Since Orange County was rapidly signing up providers for its new healthcare program, UC Irvine Medical Center knew it had to act fast to participate. It embarked on a modified design/build plan for the new facility, in which the functions of building design and building delivery are provided by separate firms (also known as "bridging"). The plan not only shaved six to nine months off a normal construction schedule, allowing the center to be finished in 18 months, but provided the owner with control over qualitysomething that can be forfeited in the design/build process. UC Irvine commissioned Lee, Burkhart, Liu as the design



Three-sided, cherry finished signage units in Vietnamese, Spanish and **English help** patients orient themselves in the main waiting area.

Floor tile: Cerim; carpet: Mannington; paint: Frazee; casework: Custom Casework: counter top: Wilsonart; suspended lighting: Zumtobel; chairs: Vecta.

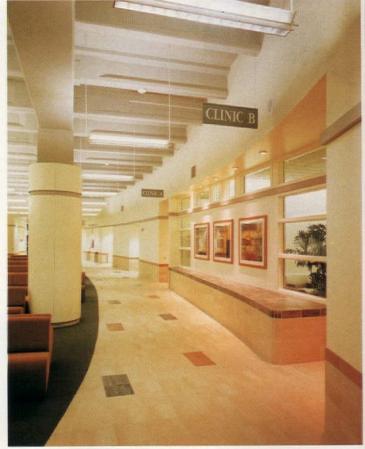


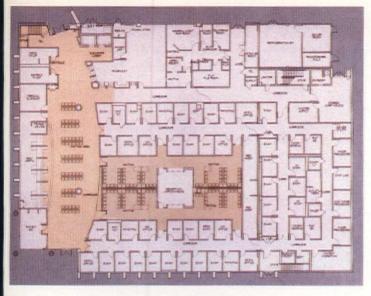
architect to deliver schematic drawings and remain as consultant during construction to interpret key design decisions; Ken Liu served as principal-in-charge. They also retained Hansel Phelps as general contractor, responsible for cost, scheduling, and delivery guarantees for the 50,000-squarefoot building.

One overriding goal was to keep the \$6.25 million facility flexible enough to allow for changes in patient care management and to accommodate new ways of teaching residents and interns. With that in mind, LBL developed a series of interchangeable clinic modules to house a variety of primary care specialties such as pediatrics and internal medicine. The working modules would be connected to a systemwide electronic information network.

"Given the anticipated volume of patient and family traffic, we aimed to create a setting that was at once durable, pleasant, distinctive, and sensitive to the broad range of cultural backgrounds," recalls Ken Lee. The design team laid out a large curve in the first floor corridor that joins separate entrances for patients arriving by bus or car, raised the ceiling of the registration waiting area, and speciA ceramic tile form offers extra seating near the first floor clinics and reinforces the curve of the corridor.

Floor tile: Cerim; carpet: Mannington; paint: Frazee; casework: Custom Casework; counter top: Wilsonart; suspended lighting: Zumtobel; chairs: Vecta.





### Lee, Burkhart, Liu

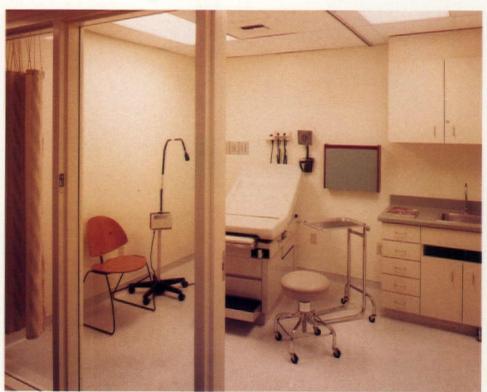
is an architecture. planning, and interiors firm located in Santa Monica, California, that specializes in healthcare, university, and institutional projects. The firm was established in 1986 and currently has 52 employees. The firm's principals are Kenneth E. Lee. AIP, Erich A. Burkhart, AIA. Kenneth S. Liu, AIA, and Charles Wing, AIA.

Procedure rooms have curtained glass panels to permit observation during treatment.

Flooring: Armstrong; paint: Frazee; countertop, cabinets: Nevamar; chair: Vecta; literature rack, chart rack, fold-down desk: Peter Pepper Products; cubicle curtain: Maharam: ceiling tile: Armstrong.

fied a combination of accent and baffled lighting fixtures to provide up- and downlighting. The upper portions of the walls and ceilings are covered with fabricwrapped acoustical panels to deaden noise, while easy-to-clean ceramic tile covers the lower walls and built-in seating. To maintain a tidy appearance, LBL decided against freestanding chairs; instead, they arranged rows of armless, upholstered, anchored seats, large enough to give each family its own territory, in view of the registration staff.

In addition to the main registration area, the first floor houses the pharmacy, waiting areas for the different clinics, and an acoustically separate reading/playroom for children. There are more clinics on the second floor plus community rooms for classes on immunization, prenatal and preventative care, and health promotion—a relatively new focus strongly encouraged by UC Irvine. . Karin Tetlow



### **Project credits**

Client: University of California, Irvine Architecture/Interior Design: Lee, Burkhart, Liu Design team: Kenneth S. Liu, AIA, Suzanne Jaggers, Kenneth E. Lee, AIP, Daniel Ortega, Garo Mitilian General contractor: Hensel Phelps Architect of record: HOK Mechanical engineer: J.L. Hengstler Associates Electrical engineer: J.D. Crevier & Associates Civil engineer: Transmetrics

Structural engineer: KPFF Consulting Engineers

Photography: Mark Lohman

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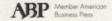
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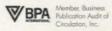
### **Editor's Note**

- In July's "Resilient Flooring Round-up," on page 32, the captions for Armstrong and Johnsonite were inadvertently switched.
- In July's "Tile Round-up," pp. 38-39, photos should have been credited to Barry McCormick/ITSE.
- In June's "Hospital Santa Engracia" story, the dining chairs shown on page 101 are by Haworth.

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Photography: Peter Mauss/Esto 222 Valley Place Mamaroneck, NY 10543 914-698-4060

### **Adidas House**

Interior Design: Smith Dalia Architects 139 Ralph McGill Blvd. Atlanta, GA 30308 404-681-1754

TVS Interiors 1230 Peachtree Street, NE Atlanta, GA 30309 404-888-6600

Photography: Brian Gassel TVS Interiors 1230 Peachtree Street, NE Atlanta, GA 30309 404-888-6600

### **BB** Dakota

Interior Design: Hut Sachs Studio 55 Crosby Street New York, NY 212-219-1567

Photography: Brian Goldberg/ESTO 222 Valley Place Mamaroneck, NY 10543 914-698-4060

### DDB/Needham New York

Interior Design: Mayers + Schiff Associates 126 Fifth Avenue New York, NY 10011 212-807-0400

Photography: Paul Warchol 133 Mulberry Street New York, NY 10013 212-431-3461

### **Tamarack Cultural Arts Center**

Architecture [Interior Design: Clint Bryan & Associates Suite 1200 One Valley Square Charleston, West Virginia 25301 304-342-2197

Chute Gerdeman 130 East Chestnut Street Columbus, Ohio 43215 614-469-1001

Photography: Michael Houghton Studiohio 55 East Spring Street Columbus, Ohio 43215 614-224-4885

John Farrell Buck Route Box 113 Hinton, West Virginia 25951 304-466-0687

### **UC Irvine Family Health Center**

Interior Design: Lee, Burkhart, Liu 2890 Colorado Avenue Santa Monica, CA 90404 310-829-2249

Photography: Mark Lohman Photography 1021 S. Fairfax Avenue Los Angeles, California 90019 213-933-3359

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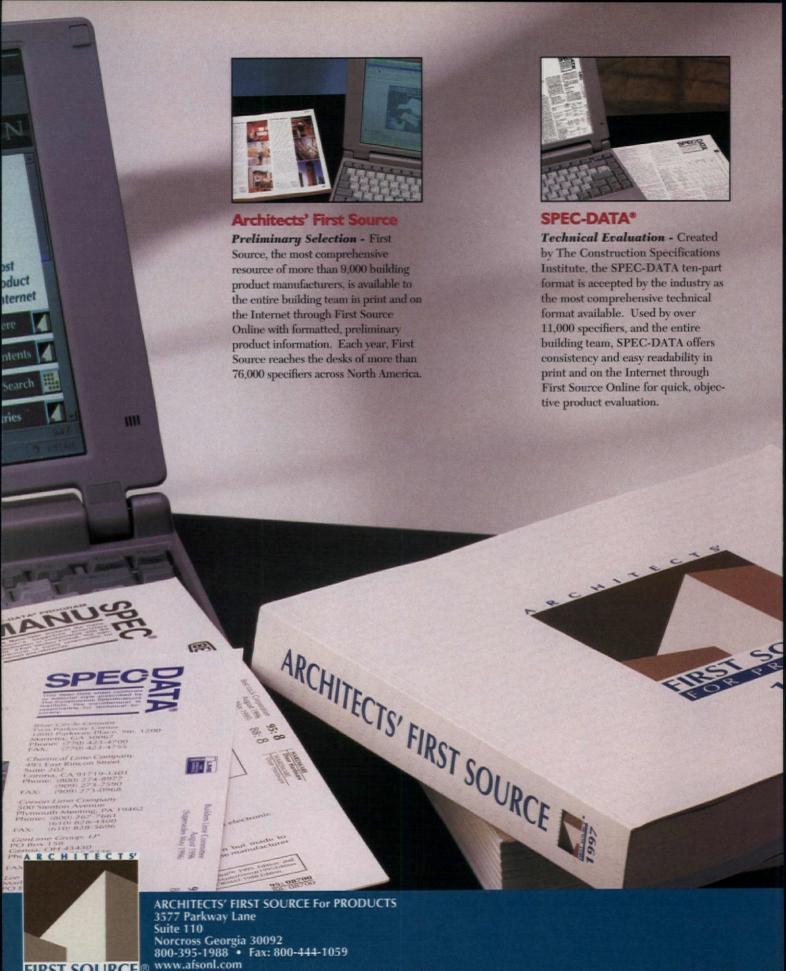
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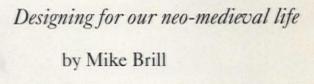
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LL OF US HAVE ALWAYS done some work at home. Now that our technologies can cheaply pump big chunks of data, words, and pictures just about anywhere, highly complex work (even with teams) is doable at home (or most anywhere). So, more people are doing lots more work at home, and "declared" Teleworkers go into the office only occasionally. While certainly not for everybody, many companies welcome it, especially for their highly paid knowledge workers. One of the "arrangements" now used to lure, reward, and retain high-performers, it turns much of the weekly commute (average: six hours) into reinvestable time. Half of it seems to go into family, fun, and soulrest, and the other half to more work. Both parties win, but the company wins more. It dramatically reduces its total space costs by having the worker subsidize the company's space inventory.

Home-based work is more than "here to stay." A major part of our work-life future, it is: profoundly altering community life; further eroding traditional company loyalty; merging work-life with home-life and blurring their boundaries; altering the concepts of design, use, and value of our living places; increasing lifechoices; and broadening choice in furniture design and the way furniture is sold.

Knowledge workers (who require little management, and choose their own hours) become more of a daytime adult presence in their communities and neighborhoods, paying more attention, caring more, and retaking a role in local life and the quality of its institutions.

When working and living happen in the same life-space, there's (again) a medieval quality, the interweaving of family and personal life with work life, where children (and housemates) interact daily and casually with people doing work, seeing work's processes, intricacies, challenges, and triumphs...a demystification of work, and an example of how schooling and the soon-to-come "real world" might be related after all. (Will we now see the ludicrousness of "dressing for success" and its bizarre offspring, "casual Friday"?)

We're part way back to medieval life already with big home entertainment centers; revival of serious in-home cooking; home workout (torture) equipment; and remotely delivered education (the one-room schoolhouse again, but now connected to The World.)

Successful design for the New Medieval Home must also acknowledge the minority status of the "Leave it to Beaver" family, since less than one-fifth of U.S. households consist of "mom, pop, and the kids"; the majority a dazzling variety of social and gender possibilities. Design of new homes and apartments will reflect this New Medievalism...layouts won't have so many rooms with spatially determined uses. They'll be more generic, any space usable for any purpose, offering choice. And given how much time it'll be used, many will choose the "best room in the house" for the workplace...one with a good view or some nice spatial quirk.

In the home market, space-poor smaller homes and apartments become less desirable, because work and home life will intermesh less comfortably, while larger ones command a premium. (A wonderful, very busy design consultant for the elderly, living in New York City, cleverly solved both problems by renting two apartments on the same floor.) To make small places bigger, clip-on home office units are available, more greenhousey than officey, a lovely idea.

Without committees whose compromises always yield blandness, interior design and furnishing of the Medieval Home/Workplace has more freedom, more choices like: What is it?...a homey life-space emphasizing work; a "real" office, but in a home; a greenhouse/garden; a machine for working; your own cyber cafe; a fantasy workplace (my Rangoon office); techno-funk; a collector's study; a crafted workshop for artful work...is it a whole space, or part of one, or an addition, or near to, but not at home? What furniture makes sense?... "real" office furniture, surplused from your company or bought from a reconditioner; stuff really designed for home offices, non-modular, non-systems, of wood you can smell and scratch; craftsperson-made just-for-you in the odd space you've selected; home furniture but used differently (the wicker desk?)...but it sure won't be Dilbert fodder.

So far, and perhaps thankfully, none of the big systems furniture vendors seem to have 1) a clue, 2) any real interest, and 3) the ability to cater to a market of one person at a time. And so far, people's employers have not imposed (or even suggested) standards for work-at-home, skirting the issue of liability and wisely not intervening in home/family choices.

To temper this optimism, I leave you with a nightmarette: When will a company first suggest that when you're out of town or on vacation, that someone else uses your home office? Mike Brill is president of BOSTI, the Buffalo Organization for Social and Technological Innovation.

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