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There is no escaping it as long as we dwell in man-made communities—and we frequently cannot avoid it elsewhere. Technology has always defined the limits of what architects and interior designers could achieve, whether the goal was an Egyptian pyramid, Roman palace, Gothic cathedral or Victorian railroad terminal. Nothing should seem more logical today than a partnership between modern technology and modern architecture. Yet such may not be the case—and a growing estrangement between technology and architecture could have profound consequences for the design community. The possibility was recently discussed in "Technology in Architecture," held at the 1994 convention of the American Institute of Architects by the DuPont Company, sponsor of the Benedictris Awards for innovative use of laminating glass.

Distinguished architects James Freed, FAIA, of Pei Cobb Freed & Partners, Thomas Beeby, FAIA, of Hammond Beeby & Babka, and Cesar Pelli, FAIA, of Cesar Pelli and Associates, pointed out that whereas early 20th-century architects were closely involved in the development of building technology, today’s practitioners prefer to use off-the-shelf technology in direct response to economic, technological and legal pressures. In effect, building technology is developing in too many directions to master. "Architects have little control over the technical environment they live in," noted Beeby. "The major concerns that architects should have are for the built environment." He predicted that the impact of information technology on the environment will be staggering—and challenged architects to be more responsible about technology’s after-effects.

While not ignoring the social problems brought about by technology, Pelli argued that architects had no special expertise for solving them. "Why are architects better prepared than others to project what’s going to happen to the structure of our cities, or how people work?" he asked. "They are not."

On the other hand, Freed maintained that technology should always be subordinated to societal needs, and that "making spaces and buildings that are useful" has never hinged on a particular technology. Ironically, he also warned architects to actively protect themselves from the uncertainties of technology. "Write performance specifications," he urged. "Say what a building product should do and leave it to the people who sell it to us to do it."

Can architects help close the loop between technological concepts and field-tested reality, and thereby improve their mastery? Although building industry fragmentation has cast each member of the building team in an adversarial role, Pelli saw signs of hope. "In the last five years or so," he noted, "there has been a change of attitude within large construction firms and construction managers. Today, they come and talk with us, and are quite anxious to work on our side of the table. There’s a lot of exaggeration about partnering, but some of the sharper firms see that establishing long-term relationships with architects is to their great benefit."

Yet clouds loom on the horizon for the typical practitioner who finds his or her firm hard-pressed to provide or investigate relevant technological details of materials or construction for the client’s design. Maybe time is short or money lacking, but the outcome is that too many designers are functioning like design consultants to other members of the building team who are better paid or more qualified to lead it. Taken to the extreme, architects and interior designers could eventually become so dependent on others for technical support that design may turn into a marginal aspect of facility development.

Architecture and interior design are physical entities. After all. How useful is any idea developed independently of the means to make it work? Think about this the next time your doctor, lawyer or accountant bills you.

Roger Yee
Editor-in-Chief
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Last Call for Entries: NSHD

San Francisco - If you don't enter, you can't win. Contract Design, as a sponsor of the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community for this honored awards program.

Architecture and interior design firms with health care design projects built and in use by June 1, 1994, are eligible to compete in the NSHD's Annual Healthcare Environment Awards. The deadline for submittal is noon August 1, 1994. Judging will be conducted in August, and the Awards presentation will be held November 18, 1994 in New York during the Seventh Symposium.

Further information is available from Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (510) 370-0345.

AIA Going On-Line—Free

Los Angeles - The American Institute of Architects has introduced a new benefit to its 55,000 members, all of whom can now enjoy free access to AIAOnline software, the only electronic communications network developed specially to meet the information needs of architects and the building industry. As announced at the AIA 1994 National Convention and AIA Expo 94 in Los Angeles, AIA members may receive AIAOnline free in Macintosh, DOS and Windows versions. Users will pay only 15¢ per minute for line time for local calls, without having to pay monthly fees or long distance charges.

"This user-friendly, cost-effective network can help our members keep abreast of the ever-increasing pace of information needed to compete effectively," said AIA president William L. Chapin II, FAIA. "Offering the greatest value at the least expense, this unique member benefit is designed to save time and money, foster professional competence and make the daily practice of architecture much easier for our members." Added Terrence M. McDermott, AIA executive vice president and CEO, "AIAOnline provides instant access to relevant news, business leads, professional networking, publications and on-line conferences."

AIAOnline is equipped with large searchable data bases for employment referral services; the automated AIA Library and Archives catalogue; indexing and abstracting services of architectural and construction periodicals; directories of individuals, firms and consultants; technical data such as ASTM standards, MASTERSPEC® evaluations and Index of Construction Standards; the AIA Bookstore and other information sources.

"PCs equipped with modems will allow AIA members to communicate with other AIA members and product manufacturers as well as local and state AIA components and AIA national staff," according to Steven Elkin, AIA group vice president for business development. Needed equipment for AIAOnline includes a MacPlus, IBM or IBM-compatible computer, mouse, hard disk drive, EGA or VGA monitor, Hayes-compatible modem and the software. Ongoing development of the service is being conducted by AIA in collaboration with Telescan L.C., an affiliate of Houston, Texas-based Telescan Inc.

Best of Westweek

Los Angeles - Shaking up the A & D community this past March at WestWeek were some continuing aftershocks from the January 17 earthquake. Inside the Pacific Design Center, however, design was on firm ground, as the annual Best of WestWeek competition plainly revealed. The jury, consisting of Jennifer Thiele Busch, managing editor of Contract Design; ASID national president BJ Peterson, FASID; ASID national president-elect Gary Wheeler, FASID, IBD; ASID Los Angeles chapter president James Blakeley III, ASID; and ASID Los Angeles chapter president-elect Sandra Felando, ASID, surveyed more than 25 showrooms at the PDC to recognize ingenuity and design excellence. First and second place prizes were awarded in three categories: Best New, Expanded or Renovated Showroom, Best Temporary Space and Best Window Display.

First place in the Best New, Expanded or Renovated Showroom category went to residential showroom Randolph & Hein, designed by Orlando Diaz-Azcuy of San Francisco. A second place prize was awarded to the Gasparucci Italo section of California Pacific, designed by Telemaco, a designer with Gasparucci Italo from Pesaro, Italy.

In the Best Temporary Space category, HBF took first place prize for its temporary showroom designed by Michael Vanderbyl of San Francisco. Second place went to the Steelcase Wood showroom, designed by the Facilities Design Team of Steelcase Inc. in Grand Rapids, Mich.

The first place prize in the Best Window Display category was won by Janus et Cie, for
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windows designed by owner Janice Feldman and Los Angeles-based interior designer Joel Bernstein. Second place went to Jazz Furniture & Lighting’s exhibit of Gladding McBean pottery, designed by Los Angeles-based designers Jim Kwan of Mondor/Kwan and Dhana Solish of Dhana Solish Designs.

GE Lighting Promotes Energy Education

Cleveland, Ohio - GE Lighting has developed an education program for distributors to use with customers to explain the changes in lighting mandated by new Federal energy legislation. The multimedia program features a video tape, guide sheet, brochure, direct mailer and laminated reference card for counter display. The Federal legislation was developed to conserve the nation’s energy resources, focusing on new efficiency standards for lighting and package efficiency labeling standards.

Labeling requirements were published this spring and will take effect in April, 1995. According to the U.S. Department of Energy, the legislation will reduce the nation’s electricity bill by $250 billion over the next 15 years. By the year 2010, total energy consumption will be cut by 6%, which equals a savings of about 3 1/2 million barrels of oil a day. A major benefit will be the acceleration of new product development to meet the standards of new replacement lamps.

For information and assistance in bringing client lighting up to Federal standards, designers may contact their local GE lighting distributor or call 1/800-GE LAMPS for a free copy of GE’s Federal Energy Legislation Guide.

Commissions and Awards

The Honolulu firm of Wimberly Allison Tong & Goo has been commissioned to design the Plaza Hotel Kempinski Jakarta, a combination hotel/condominium tower on 3.5 acres in the central business district of Jakarta, Indonesia.

Leobl Schlossman and Hack, Chicago, is developing a master plan for a major mixed-use project in Changchun, China.

Oakland Community College selected BE Associates, Inc., Detroit, to provide architectural and engineering services for the renovation and expansion of Building F at the Auburn Hills Campus, Auburn Hills, Mich.

The Sherman Design Group, Inc. has completed a 55,000-sq. ft. remodel of the Mulliken Medical Centers Corporate Offices in Long Beach, Calif.

The Alexandria, Va., office of VNTB Corporation, based in Kansas City, Mo., has been selected for a major consolidation and relocation project for the U.S. Department of Defense.

Ewing Cherry Brutt, Philadelphia, has designed the new headquarters for the American Red Cross Blood Services, Penn-Jersey Region, Philadelphia.

The Hillier Group, Architects, will be the U.S. architect/designer on the $700 million Sydney Harbor Casino Project, Sydney, Australia.

The new Recreation and Events Center at California Polytechnic University, San Luis Obispo, designed by ELS/Elsassan & Logan Architects, won an honor award from the American Institute of Architects, California Council.


Hatch Design Group of Costa Mesa, Calif., has been awarded the contract to design the first in a
chain of music-themed supper clubs called Country Star.

The New York firm of Hardy, Holtzman, Pfeiffer has been retained by Joseph Baum and Michael Whiteman to revamp Windows on the World Restaurant in the World Trade Center, New York.

Engstrom Design Group, Corte Madera, Calif., has won a bronze Interior Design Excellence award from the California North Chapter of the American Society of Interior Designers.

Audubon House, New York, was honored with the 1994 Gotham Interior Design Award by the Institute of Business Designers.

Odell Associates, Charlotte, N.C., has entered into a contract with the Temple University Hospital of Philadelphia and the Shriners Hospitals for Crippled Children to design and engineer a new pediatric hospital in Philadelphia.

The International Contemporary Furniture Fair, New York, announced the second annual ICFF Editors Awards for outstanding innovative design in the following categories: Body of Work, Herman Miller for the Home; New Designer, Gaston Martirena; Craftsmanship, Altura Studio: Furniture, Triangolo Srl; Lighting, Abode for the Cactus Collection; Floor Coverings, The Waldo Collection; Wallcoverings, Innovations in Wallcoverings for the Encanto Series; Textiles, Jack Lenor Larsen for the Rhythm and Line Collection; Decorative Accessories, Vitra Design Museum for the Miniature Series; Multiple Production, Palazzetti Inc.; Student Design, Parsons School of Design.

**People in the News**

The May issue should have credited the interior design of the three new Fish's Eddy stores in Manhattan to owners Julie Gaines and David Lenovitz, Kenneth H. Walker, FAIA of Retail Options Inc., continues to be a retail consultant to Fish's Eddy.

Christopher Inggrassia has been named an associate of the architectural firm Lucien Lagrange and Associates in Chicago.

The Joel Polsky/Fixtures Furniture/IBD Foundation Endowment Committee has announced two recipients of its 1994 Grant: Bonnie Caughorn, IBD for work on the IBD Contract Forms and Documents Manual, and Cheryl P. Duval, FIBD for a study of the value of interior design.

Pompeii, Miami, has announced new appointments to the executive staff including Perry Martin as president; Jim Fraser, vice president of retail sales; Allen Jester, vice president of contract and international sales; and J.L. Emeny, vice president of production.

The Carpet and Rug Institute, Dalton, Ga., has engaged interior designer Kitty Bartholomew to promote the advantages of carpet and rugs.

Jain Malkin, president of La Jolla, Calif.-based Jain Malkin Inc., will lead a workshop for designers at Harvard University Graduate School of Design July 27-29, 1994 in Cambridge, Mass.

Kevin R. McDonald, AIA has been appointed a vice president with HNTB Corporation, Alexandria, Va.

George Wilmot, vice president of advanced research at The Knoll Group, has accepted an invitation to serve on the board of directors of the Woodworkers Alliance for Rainforest Protection, East Hampton, Mass.

Robin Volz Lehman was named director of sales and marketing of McGuire Furniture, San Francisco.

Classic Weavers Ltd., Dalton, Ga., announces the appointment of Michelle Wildenhaus as regional sales director.

The Omaha, Neb., office of Henningson, Durham & Richardson welcomes Robert A. Novak, AIA as project manager for science and industry, and Angelo Privitera as vice president, director of information and technologies.

LADD Furniture Inc., High Point, N.C., chairman and CEO Richard R. Allen announced that Michael P. Haley has been named president and CEO of the American of

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Taylor & Associates Architects, Newport Beach, Calif., has promoted Brad Smith, senior interior designer, to associate.

Maharam’s Mary Murphy, director of design, has been promoted to the position of vice president of the Hauppauge, N.Y.-based company.

In a major expansion of product design and development, Mac Bridger, president of Collins & Aikman Floorcoverings, Dalton, Ga., announces that Nathan R. Harrison has joined as director of product design and development.

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**TRENDS**

Dauphin, Fairfield, N.J., has received the ISO-90012 Quality System certificate, the most comprehensive of the 9000-series protocols.

GenCorp Wallcoverings Design Center, will donate its art collection, valued as more than $1.1 million, to the Miami University School of Fine Arts, Oxford, Ohio.

BASF Corporation, based in Parsippany, N.J., recently dedicated a multi-million dollar Carpet Center in Dalton, Ga., designed by FWA Associates, Charlotte, N.C.

**Coming Events**

**August 7-11:** IESNA 1994 Annual Conference on Lighting, Doral Resort & Country Club, Miami; contact Valerie Landers (212) 248-5000, ext. 117.

**August 15-19:** GE Lighting Institute: Fundamentals of Commercial and Industrial Lighting, Nela Park, Cleveland, OH; (800) 255-1200.

**August 16-18:** Yarn Fair International/CAD Expo '94, Sheraton New York Hotel & Tower, New York; (212) 683-7520.

**August 24-27:** The Society for Marketing Professional Services National Marketing Conference, keynote speaker Tom Peters, Fairmont Hotel, Chicago; call Nicole Rodgers (800) 292-7677.

**August 24-28:** The 1994 American Society of Interior Designers National Conference, San Antonio Convention Hall, San Antonio, TX; contact Jayne Katz (202) 546-3480 or write ASID, 601 Massachusetts Avenue, NE, Washington, DC 20002-6006.

**August 25-28:** International Woodworking Machinery and Furniture Supply Fair USA, Georgia World Congress Center, Atlanta; (404) 246-0606.

**September 12-16:** IESNA 1994 Annual Conference on Lighting, Doral Resort & Country Club, Miami; contact Valerie Landers (212) 248-5000, ext. 117.

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

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

**September 27-October 2:** Western Floor Covering Association's 34th Annual All Industry Convention, Success by Association, Sheraton Harbour Island Resort, San Diego, CA; (800) 621-6850.

**September 30-October 3:** Artexpo Las Vegas, Sands Convention Center, Las Vegas; (800) 331-5706 or (218) 723-9130.

**October 5-6:** Design New York. Decoration and Design Building, New York; (212) 739-8914.

**October 11-13:** International Trimmings Expo, Sheraton New York Hotel & Towers, New York; (212) 683-7520.

**October 20-25:** Orgaloc '94, International Office Trade Fair, Cologne, Germany; contact German Chamber of Commerce (212) 974-8835, -36, -37.

**October 28-30:** 47th Annual Decorating Products Show, McCormick Place, Chicago; contact NDP Show Management (800) 737-0107.

**November 14-18:** GE Lighting Institute: Fundamentals of Commercial and Industrial Lighting, Nela Park, Cleveland, OH; (800) 255-1200.


**February 26-28, 1995:** Restoration 95, Hynes Convention Center, Boston; (617) 933-9699.
MARKETPLACE

KnoTextiles adds to its award-winning Jhane Barnes Collection with a new contract upholstery fabric, Wavelength. The fabric is offered in five neutral colorways with varying sizes of a diamond pattern. Wavelength was created with space dyed yarns which "move" across the fabric’s surface, creating a dramatic optical effect.

Circle No. 213

IT'S FIREWORKS

Ribbons, a new fabric introduced by Donghia Textiles, shines as part of the three-fabric Rajah Collection. Inspired by the mystery of the Orient, the Rajah Collection adds a whole new dimension to the most sensual of fibers—silk. Ribbons, a solid substitute with movement, features stripped down graphics that recall an open-ended basket-weave and is available in seven colorways.

Circle No. 214

DuraMed Design by Blockhouse is pleased to introduce Trident Series Bench Seating. The series of one-, two- or three-seat, wood construction benches is available in seven finishes. The seat cushions are made of high-density foam and are offered in a wide variety of fabrics.

Circle No. 219

Columbus Coated Fabrics, a division of Borden Inc. provides wallcovering options for every commercial environment. Renovations, the newest addition to their Guard™ line of commercial contract vinyl wallcoverings is named for its primary target—the burgeoning market in existing commercial rehab, retrofit or renovation work.

Circle No. 221

La-Z-Boy Contract Furniture Group introduces the largest product introduction in its history with a new seating line that includes The Elegant Series. This bold architectural look is a striking addition to the La-Z-Boy line and is available in full or half-back styles, with open or closed arms. The Elegant Series complements a multitude of casegood designs, while its sinuous wire springs and Flex-o-lator maximize comfort.

Circle No. 220
Metalum is now offering an ADA-conforming Deco sconce in a multitude of colors. Diffusers can cast hues against the wall that differ from the outside color. Metalum offers virtually any plated or painted surface and lamping is either by maximum 100W halogen or high performance miniature incandescent.

Circle No. 222

Boyd Lighting celebrates the unveiling of the Streamers Pendant. Subtly-etched, white European glass provides a smooth even surface for optimum light distribution and minimal glare or lamp imaging. Multiple height options and warm, soft incandescent lamping are standard.

Circle No. 223

Southern California-based furniture manufacturer Arcadia now offers Arden, a subtle, curvaceous line of upholstered seating. Designer James Kelly incorporates the soft arch in the chair’s top back and the front edge of the seat cushion, creating a shadow effect.

Circle No. 226

Hickory Business Furniture introduces 10 furniture groups from Los Angeles-based designer Barbara Barry. The Santa Barbara is one of the seven chairs in the collection named for favorite Southern California towns which evoke a feeling of style, enduring architecture and tradition. Barry’s designs reflect her credo “Simplicity is the ultimate luxury.”

Circle No. 225

Garco/SLP offers the IHP Indirect High Performance Task Light, a state-of-the-art luminaire. This innovative fixture provides task-level illumination without direct or reflected glare, resulting in higher task contrast and high visual performance.

Circle No. 228

Transit, from Teknion Office Systems, is three systems in one. It combines a flexible, integrated panel system, a wall-mounted system and a freestanding system. Individually, all three offer special benefits, and together, they provide new opportunities for planning and organizing workspaces.

Circle No. 224
ICFF Marketplace

Once again, the International Contemporary Furniture Fair descended upon New York and the Jacob Javits Convention Center this past May, bringing with it some of the most interesting, fresh and exciting contemporary furniture designs of the day. A wonderful range of styles and materials was represented there, from classics such as Herman Miller's revival of its molded plywood Eames designs for the home, to the new classics, like Abrazza's with its aluminum furniture designs, one of which was recently placed in the permanent collection of decorative arts in the Cooper-Hewitt National Museum of Design. In its sixth year, the ICFF also continued to grow and reflect the changes taking place in the American furniture market. The quest for practicality, comfort and affordability does not have to hamper originality and unique self-expression, as the talented exhibitors at the ICFF so elegantly revealed.

The elegant Secretaire from Brazilian designer Claudia Moreira Salles of Claudia Moreira Salles Design is constructed of stained freijo and zebra no wood with brass wheels and handles. Doors open to reveal a fold-down leather writing surface, extra drawers and storage slots.

The Poseidon Screen, designed by Glendon Good for Abrazza, is constructed of aluminum, nylon and rubber. This sculptural room divider became an instant classic in January 1994, when the Cooper-Hewitt Museum of Design acquired it for the permanent collection of decorative arts.

The De^n Link International Collection offers specifiers and buyers fresh, exciting chair designs from Europe at prices that fit the budgets of the '90s. The Gazelle chair was created by Ruud Ekstrand of Sweden.

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Ligne Roset, a leading European manufacturer of contemporary furnishings, presents Pascal Morgue 94, a collection of the first mass-produced pieces created by the noted French designer. The collection, including tables, seating, lighting and shelves, features precise, minimalist designs that are timeless. This chair is constructed of a one-piece back and seat of molded resin with legs in metallic or dark grey lacquered metal.

La. Showcase of New Orleans provides a forum for the custom-designed furniture pieces of 13 local artists. Allison Stewart, a nationally recognized participating artist, has created the Lascaux Lamps as a continuation of her investigation into the symbols and imagery of other cultures. The lampshade becomes a cave wall painting in the round, while the base suggests an ancient artifact.

The Sikri Collection of fine flatweaves from David Shaw Nicholls features shapes based on current motifs that are not derivatives of traditional floorcovering motifs. The colors are earth-toned and intended to provide soft comfort as either floorcovering or a wall hanging. Hiran is one of 24 patterns in the collection of handwoven designs.

The Hide & Seek Cabinet is available from Altura Studios, winner of the ICFF’s 1994 Editors Award for best craftsmanship. The cabinet’s playful design solves the problem of space and intrusiveness for video/entertainment centers, featuring a graceful bow front with doors that slide sideways. Eight compartments flanking the video center provide either storage or display space, and the sides sweep back to a shallow 15 inches.

Designer/craftsman Larry Godfried of Terrazzo by Lorenzo uses the ancient art form of marble mosaic to create original contemporary furniture designs. Mixing terrazzo with a variety of other materials, he creates textural, chromatic and sculptural counterpoints to the polished smoothness of his design motifs in marble mosaic. The Deco Console (shown) combines polished marble aggregates with a red oak base.
Outdoor Furniture

Being outdoors in good weather is a pleasure few of us can resist, but outdoor furniture is frequently obliged to endure this state of being in bad weather as well. Consequently, outdoor furniture must be rugged, passing all the tests of structural integrity that indoor furniture must survive—plus demonstrating the ability to withstand water and weathering, ultraviolet light, dirt and other abrasives. How comfortable is it? At least as comfortable as a meal at an outdoor café or a nap by the swimming pool requires.

MCGUIRE
The Solid Teak Collection is hand turned to resemble giant bamboo. Its endurance comes from Yectona Grandis, a durable, solid-grained teak, waterproof glue, zinc plated bolts and brass hinges.

Circle No. 234

TROPITONE
The Provence Collection, designed by John Cladwell, marries Old World styling with modern materials. All Provence frames are built from solid aluminum extrusions for a long, rust-free life. Full circumference welds enhance durability. The dining chairs and bar stools feature a cast aluminum seat, while a plush, precisely tailored cushion affords a more formal look.

Circle No. 235

KNOLLSTUDIO
KnollStudio expands its Vignelli Collection with PaperClip. PaperClip owes its name to the bent metal configuration of its legs, which gives the table a lean profile. The base can be specified in polished chrome or in four indoor paint colors: light, medium or dark metallic grey and malachite.

Circle No. 236

LFI/LANDSCAPE FORMS
Landscape Forms introduces the Gretchen Picnic Table. Because of its table supports, the Gretchen Picnic Table conforms to ADA guidelines for wheelchair accessibility. Gretchen is available in a choice of PolySite™ recycled plastic, jarrah, red oak or redwood table tops and seats.

Circle No. 237
BARLOW TYRIE
Perfectly proportioned to a smaller scale, Barlow Tyrie offers children’s garden furniture crafted from plantation-grown teakwood. The series includes an armchair, seat and dining table.

Circle No. 238

KI
Promenade Modular Seating by KI provides an innovative indoor/outdoor seating solution for transportation, mall and school markets. Beam-mounted seats are available with or without upholstery while fiberglass kiosks, tables, planters and receptacles round out the offering.

Circle No. 239

LA LUNE COLLECTION
The club chair and ottoman, designed by Mario Costantini, is available in natural sandbar willow or 22 premium finishes. Upholstered seating is made of 100% indoor/outdoor acrylic canvas.

Circle No. 240

LOEWENSTEIN
Mariissa is a sturdy indoor/outdoor stacker available in a multitude of colors for 10-day shipment. Its PVC coated steel frame ensures durability.

Circle No. 241

VECTA
Skate is a series of indoor-outdoor furniture constructed of tubular metal, wood and plastic set on roller skate wheels. The grouping consists of dining tables and chairs and a lounge chair, table and chaise. Chairs have a synthetic rattan or nylon mesh seat and back. Tables have glass ceramic tops.

Circle No. 242

FALCON PRODUCTS
The award-winning Rebench by Falcon Products is made entirely from recycled materials. The slats are constructed from recycled soda bottles and milk cartons while the base is made from cast iron engine blocks. The Rebench can be permanently secured, making it perfect for all outdoor environments.

Circle No. 243
**SHELBY WILLIAMS**
The arm chair, bar stool and side chair from the All Season Collection seating group are constructed of aluminum and are available in a variety of Tufcote finish selections. Removable velcro attached cushions permit indoor or outdoor use. Side chairs and bar stools are available in stacking or non-stacking versions.

**MOLLA-DIVISION OF LINEAL GROUP**
Molla's Star and Dolphin all-cast aluminum chair is a classic design that has endured since 1932. Molla, after 64 years, still handcrafts timeless, cast aluminum designs, popular with restaurants and hotels everywhere.

**POMPEII**
Pompeii Bistro Collection provides classic seating for any setting, indoors or out. The Bistro Collection is reminiscent of the casual French design that is so prominent at European sidewalk cafes. Pompeii offers an extensive selection of finishes including rusted iron, pickled pine and travertine.

**LLOYD FLANDERS**
The Vintage series features Old World styling with the look of wrought iron. All-weather wicker joins with styled aluminum in Lloyd/Flanders' most extensive line to date which includes: a desk, bar, barstools, secretary and side chair.

**WEATHEREND ESTATE FURNITURE**
The Southern Harbor Double Chaise Lounge is constructed from jarrah wood, using mortise and tenon joinery. It is custom-built and hand-finished to withstand years of use and exposure.

**WINDSOR DESIGNS**
Windsor offers Oasi, a five-position chair in solid cast aluminum from the newly introduced Fast collection from Italy. Available in white, dark grey or green, this beautifully crafted collection features a variety of chairs, dining sets and accessories.
**GILBERT INTERNATIONAL**
The Sabine Collection includes side chairs, lounge chairs, chaises and tables for indoor and outdoor use. The outdoor version has frames made of steel which are powder coated for permanent weather protection. Chair arms and table tops are made of weatherproof wood. Sabine is available with fixed or removable pads.

Circle No. 250

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**GIATI DESIGNS**
The Hepplechip Dining Chair is part of a collection of solid, plantation-grown, indoor/outdoor teak furniture designed by Mark Singer for Giati Designs. The Hepplechip chair features cushions made from Giati 100% acrylic fabric, guaranteed for five years against fading. Outdoor jacquard fabrics are also available.

Circle No. 251

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**WOODARD**
Woodard’s Aegean Collection is crafted with cast and extruded aluminum. Perfect for resorts and hotels, outdoor dining and balcony applications, the product line is weather-resistant and comes with a five-year structural warranty. Attached or loose cushions are offered.

Circle No. 253

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**TROPIC CRAFT ALUMINUM FURNITURE**
The Premier II Collection is manufactured from only the finest raw materials available. This collection features fluted aluminum tubing, 2-in.-wide virgin vinyl strapping and powder coated frame finish. The Premier II collection includes chairs, chaise lounges, bar stools, dining and cocktail tables and accessories and is available in over 1000 color combinations.

Circle No. 254

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**BROWN JORDAN**
Brown Jordan offers the Orion Collection of poolside furnishings to complement a variety of exterior landscapes. Orion is one of Brown Jordan’s many design solutions to complete both interior and exterior installations.

Circle No. 252

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**TERRA FURNITURE**
Terra Furniture introduces a 40 x 82, oval dining table to its already popular Renaissance line. The table, shown with six Renaissance armchairs, has a fiberglass top that is completely weather resistant, will not stain and can easily be cleaned with soap and water yet resembles real stone.

Circle No. 256
No Panels!

Kimball finds unexpected freedom to change office environments—in its new, panel-free Strategy casegoods

By Roger Yee

Kimball's Strategy is a flexible casegoods collection (top) that works like a panel-free furniture system with understated furniture detailing (above).

It's no secret in the furniture industry: The office furniture system can no longer disguise its age in the 1990s. Elaborately equipped for a battle waged and won two decades ago—wielding tools and skills that often seem too cumbersome, outmoded and expensive to engage in today's unprecedented challenges—the dominant, panel-based system born of the 1970s is now a product in late maturity. Having invested billions of dollars in acquiring inventories of various systems and training personnel to use and re-use them, businesses, institutions and design firms know their strengths and weaknesses all too well. To recapture the freedom to act swiftly and decisively that the panel-based system once embodied, Kimball Office Furniture Co. has taken the unusual step of creating Strategy, a collection of casegoods designed to supplement the panel-based furniture system without needing the panel for vertical support.

"Bringing casegoods and systems together is what our customers have been telling us to do," explains John Dittmer, group product manager, Kimball office furniture, casegoods and systems. "When we looked at our systems products, Cetra and Footprint, in the spring of 1993, we realized there was an opportunity to address systems-like applications that did not use panels to support work surfaces, pedestals or overhead cabinets."

At the heart of Kimball's solution are sturdy yet simple, knock-down type fasteners with which Strategy attaches its casegoods to each other. The hardware allows a customer to construct a wide range of individual work stations and multiple working environments from a relatively small number of basic casegoods set on modules of 36 in. and 48 in.—not unlike a child playing with building blocks. But the concept has been easier to visualize than execute.

Limiting the product line to what are currently 22 major parts and assemblies has not been easy. Dittmer and his interdisciplinary product development team have had to resist accommodating highly specialized needs and atypical conditions since they began questioning architects, interior designers and facility managers about their needs in the spring of 1993.

Is Strategy a casegoods collection or a system? Kimball says the response from the field has overwhelmingly favored casegoods. "Customers and designers told us in no uncertain terms that the world didn't need another system," recalls Jay Henriot, manager, design services for Kimball. "They asked us instead to respond to the shortcomings of the panel-based system with easy-to-use, freestanding furniture that needed no panels."

Kimball's kit of parts does seem daringly simple: base modules, storage, work surfaces, overheads, electrical modules and accessories all made of medium-density fiberboard and steel joinery. Base modules, storage and overheads are familiar to us as casegoods, which are shipped KD for snap/twist-lock assembly when they don't involve storage (large storage chassis are shipped partially KD), and gang together using simple plates and screws. Orthogonal, angled and curved work surfaces of polymer-based film bonded to MDF are supported atop casegoods or fitted for freestanding and mobile use. Electrical modules can be installed in the field and wired to electrical and data ports at baseboard and work surface heights, while accessories include paper management and other basic needs.

Perhaps Strategy's most radical departure from panel-based construction is the cabinet support or stanchion that rises from the floor to support the overhead cabinet. Two of these precisely tooled steel channels per overhead cabinet are all that's needed to do the work of standard furniture system vertical panels, and they provide room for vertical cable management, data service ports and electrical convenience outlets, plus support for work surfaces as well. If there is no call for a privacy and utility panel called a "tile" between the overhead cabinet and the work surface, the gap can remain open.

That's essentially all there is to Strategy. No cast of hundreds or thousands of stock keeping units. Oh yes—cross-over components are on their way so that users of Cetra and Footprint can interchange components with Strategy and integrate its features into their installed systems.

"Interchangeability is a logical next step," admits Kenneth Kern, product manager, systems and casegoods for Kimball. "However, we are still committed to keeping Strategy as lean as possible."

Like shoppers in an express check-out line, customers will surely be watching carefully, counting closely—and cheering Kimball on. 

Circle No. 232
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I have realized how hard students are on their educational surroundings," explains Tom Barchack, educational market manager at Krueger International (KI). Having conducted an in-depth survey of educational institutions, KI discovered a pressing need for a new breed of educational tables. Professionals working in libraries, university computer laboratories, junior high-school classrooms and other educational environments clearly expressed their desire for a user-friendly, computer adaptable and highly durable work surface.

Armed with its market research findings, the KI design team got to work on what has become known as the Alpha table. Terry Bosch, KI's vice president of marketing, says, "The intent of this new product is to offer a system that makes learning as easy as possible and also takes into account the rigors of the classroom. The Alpha will be as student-proof as possible."

KI also determined other key requirements based on the survey. For example, Alpha had to be a learning facilitator, making privacy as important a criteria in the design strategy as ample working space. Flexibility to adapt to a variety of educational environments was another objective, as was ease of maintenance and the ability to stand-up to the everyday wear and tear that students impose on their surroundings.

Two Alpha prototypes were designed and shown to university personnel in Boston and Chicago before the design team decided on the final product. "Alpha is a table geared toward the future in the learning environment," explains Bosch. "It incorporates power, communication and endless other learning possibilities for all ages."

The benefits to users are extensive, beginning with the three types of power, data and voice connections possible for the computers and other electronic equipment that students and professionals are increasingly bringing to work. Alpha can channel wiring through the base of its leg, the end of its longitudinal beam and a power pole. The advantages of having three different means of access are convenience and flexibility, so that whatever existing form of power distribution is being employed in the facility can include Alpha without making custom changes.

Another unique design element of the Alpha is its non-handed, removable legs. Since the legs are not specifically oriented for the left, right or middle of the table, they can change position when it is moved or work areas are added or taken away. This design also gives a cleaner appearance to Alpha than if two legs were used to support every surface. In addition, when an entire row of tables is installed, the final task of leveling them is simplified because the non-handed legs have built-in glides that can be adjusted with an Allen-head wrench, alleviating the task of lifting and adjusting each table individually.

Of course, no piece of furniture could ever be 100% student-proof, but the entire Alpha table is assembled with tamper-resistant fasteners. No grommets, doors or covers can be removed without a tool, and all caps and covers can be mechanically fastened. Each privacy screen and divider is anchored to a steel beam, making it extremely rigid, and the plinth at the base of each leg is scuff resistant.

Even before Alpha officially came on the market in mid-June, KI had already received several pre-orders from colleges and universities based on the Alpha prototype displayed at the National Association of Educational Buyers show in Dallas. "University facility managers came up to me at the show and said, 'I need this table now!'" reports Barchack. No problem for KI. It appears that Alpha, available in three depths and nine widths with four distinct surface finishes, three edge options and numerous privacy screens, end panels and dividers, intends to stay on the fast track for the long haul—no matter what students carry with them besides their computers.
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Tea for 27

On the site of the Boston Tea Party sits Thomson Financial Services, whose 27 meandering floors add up to a quiet revolution—aided and abetted by ADD Inc.

By Amy Milshtein

Boston, a town where the Lowells speak only to the Cabots and the Cabots speak only to God, has been thrown for a loop. No, the Red Sox haven’t clinched a World Series or a Republican been voted mayor. Instead, Thomson Financial Services has built a sprawling corporate headquarters on 27 floors of seven different buildings in the city’s historic Fort Point Channel district. But most unusual for buttoned up, Brahmin Boston is the office’s strong, egalitarian design created by ADD Inc.

True, the Fort Point Channel district of waterfront warehouses sits away from the powerful office towers of downtown. And true, Thomson Financial Services, a progressive software/publishing company, proudly boasts a history of youthful entrepreneurialism. But the offices, with their bold forms, vivid hues and meandering circulations stand so far out that The Boston Globe proclaims ADD Inc.’s work, “The only really interesting office interior in the Boston area within memory.”

Many factors came together, allowing Add Inc. to accomplish this feat. Firstly, one must consider Thomson Financial Services. A 14-year-old firm, Thomson is a leading provider of quality financial information, research, analysis and software product to the worldwide investment and corporate communities. The 2,700 worldwide employees serve 45,000 client firms. Thomson’s employees put out such things as: AutEx, a bulletin board of electronic order indication and trading data, The Bond Buyer, a leading daily newspaper and database and First Call Corporate Release, a two-way communications system between corporations and Wall Street.

If this weren’t diverse enough, Thomson’s disparate corporate culture adds to the mix. “One business unit works in three-piece suits while another operates in jeans,” says Bob Rooney, Thomson’s Boston facility manager. “We needed an environment that fits everyone.”

The neighborhood lends itself to diversity. Fort Point Channel, a one-time shipping mecca and Revolutionary tea party host, contains millions of square feet of empty warehouse space. During the 1980s real estate boom, the area housed back office operations of downtown Boston’s big financial players. For the most part these corporations tried to shoehorn a Brooks Brothers It’s a sculpture, it’s a staircase...It’s both. Floating with the greatest of ease in Thomson Financial Services’ main lobby (opposite), the staircase serves as a starting point for a walk through the company’s multi-level, multiple-building, 225,000-sq. ft. facility. The cafeteria, located in Thomson’s only new structure (below), benefits from revolving artwork provided by the Fort Point Arts Community, a local group. The 1991 screen painting by Lisa Houck is called The Night After the Meteor Shower.

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image into the funky, exposed brick and beam buildings. "There were a lot of hunter green window panes and dropped acoustical ceilings," says John Uzee, project architect/designer for Add Inc.

Thomson itself occupied such a space until it decided to consolidate several regional offices into a bold new corporate headquarters. It explored many options from the glittering downtown high rises to sprawling suburban campuses, but eventually came back to Fort Point. "Thomson liked the equality and atmosphere that the warehouses afforded," remembers ADD Inc. project designer Steven Basque. "Of course the space posed more than a few challenges."

For starters, how does one organize an 850-person group with some 30 highly individual business units on 27 non-contiguous floors in seven buildings? Furthermore, how does one create a cohesive corporate identity as an umbrella for the group? Obviously ADD Inc. was not facing just another business-as-usual challenge.

Part of the answer comes with a strong lobby that greets visitors and sets the tone for interior spaces to come. Basically a roof spanning a two-story space between existing buildings, the lobby features a sculptural staircase that leads to a balcony, which holds two small conference rooms and the lunch room. From this second floor perch one can walk through the entire company.

A meandering highway...with kitchens?

And what a scenic and surprising walk it is. "The circulation works more like a winding New England highway than a rigid Autobahn," says Uzee. "There's nothing formal or grid-like about it."

However, bread crumbs are not necessary to navigate Thomson. ADD Inc. developed a design menu of architectural components that landmark the space. Dressed in a variety of accent colors, the first component, called the pavilion, houses copy, fax, kitchen and recycling. "Each business unit has a custom colored pavilion and there's always one in sight," says Basque. "So by following the colors, employees and guests will head in the right direction."

Coat and equipment storage rooms are another item on the menu. Set within maple-clad towers, these internal structures fight clutter and orient the space. Open plan cubicles flow around these structures, an arrangement that offers invaluable flexibility to a company like Thomson. "New business units pop up almost every day," says Rooney, "either formed from various people within the firm or outside." ADD Inc.'s wayfinding system works so well because it allows business units to grow or shrink around the structures instead of fencing them in.

The private offices also appear to be internal structures placed within the warehouses. To combat the "upended shoebox" effect that
Takr (lusl, for instance. With so much brick and black blasted wood beams, dust was a daily part of life. More than just a nuisance, dust is a real problem for the many computers in the company. Lighting proved challenging for the same reason. In their previous facilities, employees worked under pendants that looked good but caused glare on the computer screens. ADD Inc. decided to keep the pendants as secondary accents that light the circulation. For work spaces, it chose fluorescent troughs and painted the ceiling white to act as a reflector. The white paint also seals the ceiling, cutting down on dust.

At first, employees fought painting the ceiling. "They didn’t want to lose any of the warehouses’ character," tells Basque. In acknowledgment, the designers kept support beams unpainted so the skeleton of the building remains obvious. This anecdote is just one example of the passion employees exhibited about their space, as Thomson’s large design committee of employees ranging from administrators to senior managers worked with ADD Inc.

One thing the committee valued was each business unit’s fierce individuality. The solution went beyond custom colors for the service pavilion. "The technical data group, which works with traders, is set up like a trading room with a linoleum lined pit to bounce sound and keep its noise levels up," tells Rooney. "The software group, on the other hand, needs quiet so it has high panels and unobtrusive circulation." As one might guess, these two groups aren’t located next to each other.

Despite their obvious individuality, each unit must follow a set of corporate guidelines that makes the facility managers job a
little easier. A standard vocabulary of office and cubical sizes help nail down the amoeba that is Thomson if only for a moment. Yet the company continues to live up to its legacy of constant growth. "The program was forever changing throughout the two-and-a-half-year life of the project," says Basque.

The company's corporate culture is diverse, with one business unit working in three-piece suits while another operates in jeans. ADD Inc.'s jewel-like internal structures (below, left and right) are funky enough for the Gap crowd and well made enough for the suits, suggesting one size can fit all.

At first, Thomson employees fought covering the warehouses' historic ceilings with the white paint needed to properly reflect light. In response, the designers left beams and columns bare (opposite) to enhance the building's skeleton, while the white surfaces distribute ambient light.

It isn't over yet. By the end of this year, Thomson will add another 50,000 sq. ft. Luckily, as it is surrounded by some 3 million sq. ft. of empty warehouse space, the company has seemingly unlimited options.

Or does it? Since Thomson arrived, a new Federal Courthouse started construction in the area and Fidelity Investments just signed on for 150,000 sq. ft. Predictably, all kinds of restaurants and other services have sprung up, while rumors abound that Fort Point Channel will become Boston's next financial district. Time will tell what will become of the historic location but one truth remains. Thomson, with its fantastic, flexible, interior will keep the pace of expansion lively by mapping new paths that run anything but parallel.

Project Summary: Thomson Financial Services

Rocky Mountain High

Stein Eriksen Lodge commands the mountaintops of Deer Valley, Utah, with an interior design from half a world away, designed by Simon Martin-Vegue Winkelstein Moris

By Jennifer Thiele Busch

The year is 1952. The place is Oslo, Norway, where a young Norwegian named Stein Eriksen skis his way to victory and a treasured gold medal in the Olympic Men’s Giant Slalom in front of an adoring home crowd. Stein Eriksen has remained something of a Norwegian national hero ever since his days as an international ski champion—an athlete so honored by his native country that he was recently chosen to carry both the Olympic flame and the Norwegian flag at the opening ceremonies when the winter games returned to Norway in 1994. These days, however, Stein Eriksen hangs his ski hat nearly halfway around the world—in Deer Valley, Utah, where he is also something of a local hero. There, the 12-year-old ski lodge that bears his name was recently refurbished by Simon Martin-Vegue Winkelstein Moris (SMWM) to reflect the authentic warmth and graciousness of Scandinavian hospitality that has twice welcomed the entire world to Norway.

The history of Stein Eriksen Lodge begins in 1982 with a simple, honorable handshake. When Eriksen shared his dream of building a Norwegian-style lodge at mid-mountain in this upscale skiing resort two miles from bustling and historic Park City with Edgar Stern, owner of Royal Street Corporation, the developer of Deer Valley, the two friends agreed to create the facility together. Because Deer Valley considers the likes of Aspen, Vail and Beaver Creek its competition—attracting the most affluent if not the most skilled of skiers in the nation and as far away as Europe and Japan—luxury would be the expected design standard.

However, prices that currently range from $265 per night for a deluxe bedroom to as much as $2,000 per night for a multiple-bedroom grand suite (which may boast such amenities as a custom European kitchen, living/dining room, fireplace, whirlpool bath, individual dressing room and wrap-around balcony), put Stein Eriksen Lodge at the top of the accommodations list even for Deer Valley. An in-house sportswear shop, the Bjorn Stova Boutique, operated by Stein Eriksen’s wife, is renowned in the area for its high quality merchandise. The Lodge also includes two top-notch restaurants that are open to the general public, and a full-service conference center.

Baelah Mowrey, assistant to the Lodge’s general manager, indicates that Stein Eriksen’s dream-come-true was intended to be “by far the superior lodge in the area.”

Within Deer Valley, primarily a second-home resort development of 2,100 planned units and few permanent residents, the Lodge represents an unusual concept in condominium-style ownership. Each of the Lodge’s 122 units is individually owned, with the owners constituting the facility’s board of directors. “Once a unit is placed in the rental pool,” explains Mowrey, “it must conform to some kind of design consistency that measures up to the high standards of the Lodge.”

Simon Martin-Vegue Winkelstein Moris converted a children’s grill at Stein Eriksen Lodge into the intimate Forest Room (opposite). To create an elaborate interior on a limited budget, SMWM used rich, colorful fabrics in a variety of enticing ways, including slipcovers over existing furniture, lavish table dressings and elegant window treatments. A custom-painted wall scattered with silver and gold stars (above) intensifies the ambiance.

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CONTRACT DESIGN 35
In 1991, the Lodge's board of directors hired Simon Martin-Vegue Winkelstein Moris to update the original interiors with an authentically Norwegian environment that would pay homage to the reputation of its namesake and his contributions to the community. "Mr. Eriksen is like the unofficial ambassador of Deer Valley," says SMWM principal Phyllis Martin-Vegue. Eriksen acts as director of skiing for the Deer Valley resort, and frequently hobknobs with visitors of note.

Bob Wells, vice president of real estate administration for Royal Street Corp., sings Eriksen's praises as well. "At 62, he's probably the best public relations guy in the industry," notes Wells. "His presence and willingness to meet and mingle with people is really what makes the Deer Valley Resort work." Naturally, Eriksen maintains a great personal interest in the Lodge. And as the area's resident connoisseur on authentic Norwegian design, he would play an important consulting role for the SMWM design team.

A redesign—in less than 10 years? "The existing rooms in the Lodge were fairly generic," explains Martin-Vegue. "The client wanted them to be much more specific, embellishing the original Norwegian themes and enhancing their beauty and comfort." Nevertheless, in deference to the Lodge's legendary reputation for luxury, SMWM was obliged to maintain a careful balance between what already existed and what was being created anew. "One of the more interesting aspects of the project was that the Lodge was already perceived as the best—it had that cachet," explains Martin-Vegue. "We had to work within the parameters of what was there, improving on it without giving up anything."

Besides refurbishing the guest suites, SMWM was also charged with upgrading the 110-seat main dining room and converting a children's grill into an intimate, upscale restaurant with a decidedly Scandinavian ambiance. Since the relatively low budget project dictated that furniture in both guest rooms and public areas was to be reused, the designers concentrated on embellishing such details as upholstery, window coverings, wallcoverings, floorcoverings, lighting and decorative objects to transform the interiors.

Eriksen took his duties seriously, making a trip to Norway to collect books and information. Martin-Vegue and the SMWM design team supplemented his findings with extensive research on what constitutes Norwegian design in terms of fabrics, colors, styles, motifs and even folkloric costumes for the Lodge's staff. Skilled Norwegian-American craftspeople from the upper Midwest region's heavily Scandinavian-American population were then enlisted to accentuate the authenticity of the design with charming works of art and accessory pieces. Also key to balancing the space, however, was the requirement that the Scandinavian design themes enhance the atmosphere rather than detract from either...
Guest suites were updated to reflect a more authentic expression of Scandinavian design. Doorways and armoires, for example, were treated with simple, traditional Norwegian stencil borders (opposite, bottom). Also of primary importance was enhancing the comfort and coziness of the rooms, as a refurbished suite living room (opposite, middle) and bedroom (opposite, top) reveal.

The main dining room, or Gilletred Restaurant, at Stein Eriksen Lodge already enjoyed a fine reputation before being refurbished. The designers added details inspired by traditional Scandinavian techniques, such as hand-painted plates (below) and a custom carpet pattern derived from a floral motif found in Scandinavian churches. Lavish fabric window treatments (above, right) further the impression of an intimate enclosure from the cold.

its formal elegance or coziness. "We wanted the interiors to be based on Norwegian design concepts without being slavish," notes Martin-Vegue.

Most soft goods throughout the facility have been executed in intense jewel-tones and the typically saturated Scandinavian colors of yellow ochre, cobalt blue and mellow green. Guest suites emphasize the expression of Scandinavian handicrafts with such details as traditional Norwegian stencil borders that outline doorways and decorate the armoire in each room. The main dining room has been upgraded with a custom carpet that captures the essence and simplicity of Scandinavian design, using a pattern derived from geometric shapes combined with a floral motif found in traditional Scandinavian churches. Walls are graced with handcrafted wooden plates displayed along wooden panels and complemented by elegant fabric inlays inspired by traditional Scandinavian embroidery.

Though Park City has been cautious about allowing much retail or restaurant development near Deer Valley for fear of creating more competition for the establishments in its own historic downtown, the main dining room, or Gilletred Restaurant at Stein Eriksen Lodge, is considered among the finest and most desirable in the area. The transformation of the children's grill into the successful Forest Room has likewise provided visitors to Park City/Deer Valley with an exceptional dining experience. The 48-seat restaurant with a game grill theme features an exhibition kitchen that required complete reconfiguration of the space. A custom-painted, deep blue wall with silver and gold stars, lavishly dressed tables and slip-covered original seating helped SWMM to create a remarkably rich and intimate ambiance on a limited budget.

According to Fodor's travel guide assessment of Deer Valley Resort, "It is a ski area for those who want to believe they can ski with the grace of Stein Eriksen." Admittedly, it is not a place for those seeking expert terrain. Nor was it ever intended to be, boasting some of the best slope grooming in the industry and a series of luxuries for the affluent recreational skier who wants to be pampered rather than pummeled. Perhaps more accurately, Deer Valley is a ski resort for those who want to ski with Stein Eriksen—or just relax like him at the Lodge.

Project Summary: Stein Eriksen Lodge


JULY 1994
Bases Loaded

With offices fully occupied, Major League Baseball Properties, New York, found a tenant vacating below—and belted out a winning design by Butler Rogers Baskett

By Roger Yee

You can almost smell the whiff of hamburgers, hot dogs and pretzels, and hear shouts of "Kill the ump!" when you step out of the elevator into the new offices of Major League Baseball Properties. In fact, a billboard-sized postcard bearing greetings from an old-fashioned ballpark, a ticket window and even bleacher seats seem real enough to make you want to check that program folded up in your back pocket. Except that you’re on the 28th floor of 350 Park Avenue in midtown Manhattan, surrounded by a new facility that has been sparely yet lovingly designed by Butler Rogers Baskett as a tribute to the sport—and a better way to work in the 1990s.

Major League Baseball Properties doesn’t look like big business when seen this way. But as the sole licensor to companies seeking to use the trademarks and logos of the 28 Major League Baseball Clubs, functioning within Major League Baseball’s Office of the Commissioner, MLBP is an obvious beneficiary of America’s passion for The Game—one that clearly means as much now as in 1903, when the Boston Red Sox beat the Pittsburgh Pirates 5 games to 3 to take the first World Series. Promoters of soccer in the United States should reflect that 90% of pre-teens and 80% of adults say they enjoy baseball, 60% of adults watch at least one baseball game a week, almost 50% of baseball fans are between the ages of 18 and 34, and there are a lot of women in the audience, including 40% of attendees at ballpark games and 45% of TV viewers of games.

Interest in the national pastime has stimulated an astounding appetite for baseball-related merchandise in recent years. Working with more than 400 licensed manufacturers producing over 3,000 products, MLBP has actively helped to raise annual sales of MLB licensed merchandise by a minimum of 20% a year since 1987, so that retail receipts that reached no more than $125 million in 1983 climbed to some $2.4 billion in 1992. Baseball fans vote with their wallets by buying more licensed merchandise than their counterparts in any other major league team sport.

Much of this would probably not have happened had MLBP not become a savvy, aggressive marketer in the mid-1980s. The organization currently monitors licensees to see that they maintain the highest standards of quality possible in the design and manufacture of licensed baseball products, and works with them to respond to changing consumer trends with innovative new products and collections. It also provides ongoing support at various points in distribution and communications channels with merchandising strategies, in-store display materials, promotions, sell-in support, player appearances, product placement in TV programs, movies and videos, publicity and advertising.

Such a flurry of activity—not to mention promoting The Game with corporate sponsors, seeking new products in less traditional categories, and publishing such printed media as Rookie League Magazine, All-Star Game and World Series programs and hard-cover books—has caused MLBP to grow from a staff of 35 as recently as 1991 to 65 today. One consequence is that the steps leading to the opening of the 28th floor reflected the familiar cycles of expansion and overcrowding so characteristic of young, growing concerns. However, the design concept for the new space has gone one step further than most start-up facilities by being as attractive as it is economical and utilitarian.
Aesthetics was never the main issue, of course. By the time MLBP had chosen Butler Rogers Baskett from a number of contending architects to design its new offices, the organization had moved from Major League Baseball's Office of the Commissioner on the 17th floor of 350 Park Avenue to its own space on the 29th floor—and filled it to capacity. Then opportunity struck in the form of a tenant vacating the 28th floor. Like a runner stealing base, MLBP swiftly secured the space and began searching for an architect.

James G. Rogers, III, partner in charge for Butler Rogers Baskett, recalls how Richard E. White, then president of MLBP, immediately sought assurance that his organization's 7,500-sq. ft. project would receive proper attention. "White made no effort to hide his concern," Rogers reports. "This is a small job,' he told me. 'How involved will you be?' I replied, 'As much as you are!'"

Three basic concerns surfaced early in the Thursday morning meetings of MLBP's officers and the project team from Butler Rogers Baskett: splitting up personnel between two floors, encouraging more open communications in the office, and expressing the unique identity of Major League Baseball in a visible way. Surprisingly, none of these issues proved difficult to resolve, thanks to a firm commitment by MLBP's senior officers to team spirit. Once MLBP determined which groups would function best on the new floor, including design services, accounting, legal, publishing, retail marketing and administration, subsequent changes to the stacking plan were minimal. White's willingness to pass up private offices lining the periphery and secretarial desks filling the interior. People were not as easily visible or accessible to each other in this arrangement."

What Butler Rogers Baskett proposed was a hybrid configuration in which private offices sized 10 ft. x 15 ft. or 15 ft. x 15 ft. would line the north wall and occupy the adjoining interior space along with certain office services, while open plan work stations sized 8 ft. x 10 ft. or 10 ft. x 12 ft. would line the south and east walls and occupy the adjoining interior space, leaving the west wall blank as the office center core wall. The number of private offices would greatly decline, so that only those managers whose work absolutely required visual or acoustical isolation would receive them. Framed windows or French doors would be set into their walls to maintain a feeling of openness.

On the whole, everyone was pleased with the new design concepts. Even the relatively dense placement of open plan work stations would not interrupt the flow of space because partitions would be set at a height of 5 ft. or...
A spirit of team play intentionally permeates the new offices of Major League Baseball Properties as it welcomes a mixture of open plan and private offices. Butler Rogers Baskett has designed private offices to be private and transparent using French doors (opposite) in the interior space and scoreboard-type fenestration (above, left) in the north wall window offices, past which a mid-height partition arcs, defining a symbolic outfield barrier. Unfortunately, a popular conference area (above, right) within the partitioned enclosure, described in a baseball motif on its conference table top with plastic laminate inlay, has been recently reconfigured to accommodate three more work stations.

Ironically, using overt references to baseball in the interior design may have been the most difficult hurdle to overcome. Butler Rogers Baskett strongly resisted the idea at first. "We made an effort to tie our design to the corporate goals of Major League Baseball," Rogers admits, "but we made no comparable effort to tie it to the game itself. We didn't want to create a one-liner."

Encouraged by MLBP to bring the playful energy of the sport to class A office space, the architects rose grandly to the occasion. The giant baseball diamond on the floor is probably more easily felt than seen as it traces its way along the floor, skewing work stations and circulation paths in its wake, but it makes its presence known. Less understated are the stadium light fixtures, open plan partitions painted to look like outfield barriers, and the north wall of private offices, painted and fenestrated to resemble a scoreboard. Of course, the giant baseball bat at the foot of the staircase linking the two MLBP floors, which also happens to be home plate, is not meant to be subtle at all. Like so many other accelerated moments in New York life, MLBP took just six months—from May to November of 1991—to design and construct. While it has reached its projected occupancy sooner than anyone could have imagined, it continues to draw favorable comments from the vendors who typically visit, as well as from the "home team" itself. The only puzzle is the low noise level. "We've all learned to be a little quieter," Paskoff confides. "Our voices may carry a bit, but this is not a noisy office."

Just wait 'til they sing The Star Spangled Banner.

Project Summary: Major League Baseball Properties

“Brooks Brothers wanted carpet that reflected their long tradition in elegance. Durkan helped us create a classic design of enduring quality.”

Elizabeth Montgomery, Elizabeth Montgomery Inc.

Brooks Brothers, New York, NY
Scenes from Our Malls

From the rats to the Gaps, the mall is the quintessential American experience. Is our society really melding into one big shopping center?

By Amy Milshtein

"What do you want to do?"
"I dunno, what do you want to do?"
"I dunno, let's go hang out at the mall."

—Overheard conversation between two teenage girls in Peekskill, N.Y., spring 1994.

From insolent teens acting bored to sweat-suited grandparents raising their heart rates, today's suburban mall has become more than a place to spend money. With a combination of entertainment and non-retail amenities added to the classic mix of stores, the shopping center has evolved into a place to be as well as a place to shop. Do today's malls embody the soul of suburbia or are they, as Joan Didion once wrote, "...toy garden cities in which no one lives but everyone consumes."

No matter the answer, one truth remains: malls are ubiquitous. According to the National Research Bureau, the nation claimed a total of 39,633 shopping centers in 1993, a 1.7% increase from 1992. The total leasable retail area of our shopping centers was 4.77 billion sq. ft. in 1993, an increase of 2% from 1992.

To the developers' delight, the numbers prove that "if you build it, they will come." The International Council of Shopping Centers (ICSC) estimates that in a typical month, 181.2 million adults shop in shopping centers. This represents 94% of the population over 18. However, the importance of the under-18 mall-goer should not be underestimated. In fact, teenagers visit the mall more frequently than any other age group, more than four times a month, as reported by the 1994 National Benchmark Survey.

With malls so popular, the inevitable has befallen the traditional downtown. According to Bernard Frieden and Lynne Sagalyn in Downtown, Inc.: How America Rebuilds Cities (1989), the decline was experienced as early as 1948 to 1954. In the midst of a nationwide economic boom, downtown's share of retailing fell by 25% in 13 of the largest metropolitan areas. At the same time the profit margins of downtown department stores sank lower than even Depression-era levels. Other studies concur, including a Rutgers University report that documents the triumph of the suburbs in the regional retail wars.

You can't trace the development of America's suburbs without recording the history of the mall. In an essay, "The New Downtowns," in the May 1993 issue of The Atlantic Monthly, Witold Rybczynski, professor of architecture at McGill University, traces the origin of the shopping center to the early 1900s in the suburbs that circled American cities. Suburbs tended to be chiefly residential at the time, and still depended on the urban downtown for shopping. The first suburban commercial centers had three identifiable features: they comprised a number of stores built and leased by a single developer; they were situated at an important intersection; and they provided plenty of free, off-street parking.

The year 1950 marked the opening of Northgate in Seattle, the first shopping center anchored by a full-line branch of a downtown department store. Victor Gruen's Southdale Center in Edina, Minn., the first fully enclosed, two-level mall, followed six years later. By 1964, there were 7,600 shopping centers in the U.S. By 1972, the number had doubled to 13,174. The 1980s saw unparalleled growth with more than 16,000 centers built during the...
decade that witnessed the rise of the superregional center (malls larger than 800,000 sq. ft.).

Though the S&L crisis put further mall starts on hold, the mall phenomena had already been firmly rooted in suburbia's collective consciousness. “The malls are our cultural mirror,” says Dr. Peter Muller, chair of geography at the University of Miami. “Despite anti-suburban, anti-mall bias from the media and scholars, the cities have turned inside out. The malls are now the center of life.”

Harvey Bernstein, president of New York-based Bernstein Design, agrees. “Churches were the large, great buildings of the past,” he comments. “Now malls claim the most square footage. They are suburbia's only option.”

Sometimes malls spring up out of nowhere to beckon suburbanites. “I still have this image in my head of looking out at a bean field in the middle of nowhere and being told by a developer that it’s going to be a shopping center,” recalls Douglas Meyer, senior vice president at retail design firm SDI/HTI. “Today, Costa Mesa’s South Coast Plaza is one of the biggest and most successful in southern California.”

The ICSC defines a mall as an “enclosed entity with climate-controlled walkways between two strips of stores,” and goes on to describe a regional or superregional mall as one providing general merchandise and services while devoting 50-70% of its floor area to anchors. Why does the public embrace this blatan­ t shrine to material consumption? “It's convenient and weather-protected,” says Lance Josal, vice president, RTKL, an architecture firm with an extensive retail practice. “People feel safer and more secure in a mall than in a downtown that is perceived as urban and dangerous.”

Americans so love the mall that Josal insists, “They have taken ownership, and see the real owners as merely caretakers of their property.” Stan Laegreid, architect and senior designer at the Callison Partnership, another seasoned retail architecture firm, tells how one Portland, Ore., community fought to protect its mall from remodeling. “When the developers wanted to turn the ice rink into a food court, they faced a huge public outcry,” he says. “Portlanders even pointed to an Olympic hopeful who practiced at the rink.” They saved the rink and, as we all know, Tonya Harding made it to the Olympics.

Tabloid tales aside, savvy developers have jumped on this trend and purposely position their properties as town centers. “People need a place to come together, to watch and be watched,” believes Kathy Lickteig, vice president and director of corporate public affairs for The Rouse Company, a major shopping center developer. “For many the mall is that place, because there never was a traditional downtown to start.” Other developers agree. “We describe our malls as suburban town centers, and welcome the responsibilities that come with it,” says John Bucksbaum, vice president, General Growth Properties Inc.

Security appears to be the number one responsibility. “A shopping center is much safer than walking down a city street, going to a football game or arriving at an airport,” according to David Levenberg, corporate director of security at General Growth Management. Even so, barring the real world at the gates remains a challenge. The 1993 National Survey of Shopping Center Security, conducted by the Burns Security Institute, reports that the average mall experienced 104.7 criminal incidents annually, compared to 20.2 incidents in 1978. Many crimes occur in the parking lot. “They are often more dangerous than a city street,” claims Mitchell Moss, director of urban research at New York University's Urban Research Center.

However, statistical realities may fall on deaf ears. “People perceive the malls as safe, so they keep coming,” says Josal. Whether safety is reality or fantasy, malls always present a clean face. “The owners have a stake in maintenance and property values, so everything looks scrubbed,” Moss explains.

Eventually even mall owners must deal with sticky social and environmental questions. “All of our malls will be smoke-free by the end of 1994,” reports Lickteig. On the other hand, by creating clean, safe and controlled havens, mall developers and owners have attracted people interested in doing more than shopping.

“America is turning to the mall for non-retail functions like walking for exercise,” reports Michael McCarty, senior vice president, Melvin Simon & Associates, one of the nation’s largest mall developers. “Walkers show up when the doors open at 8:00 a.m., and management welcomes them.” Realizing that community outreach builds mall loyalty and traffic, developers are adding amenities to attract people who don't necessarily want to shop.

“In the 1970s everyone included an ice skating rink,” says David Nelson, president, The Nelson Companies, a mall developer. “Then food courts, movie theaters and arcades found a place.” The Urban Land Institute’s (ULI) 1994 study, Remaking the Shopping Center,
observes that more malls are incorporating entertainment-oriented features such as cinemas and food courts, amusing retailers like The Disney Store, and museum stores, special events, programs and family entertainment centers.

The ULI study identifies art and sculpture exhibits, educational programs and public meeting facilities among the cultural, educational and service components often featured in malls. "These functions aren't big money makers," says Dean Schwanke, ULI director of information services. "But they generate traffic and feed the highly profitable food courts."

Malls now house civic functions as well. "It's almost a mini city hall with permit issuing, motor vehicle division, police substations and post offices," says McCarty. Libraries, video rental shops, dry cleaners, dentists, lawyers and car dealerships may add to the mix.

Not all malls are trying to attract people with such pedestrian offerings, however. One need only look to the Bloomington, Minn., Mall of America and its golf course, amusement rides and wedding chapel, or Canada's West Edmonton Mall and its artificial beach, dolphin pool and aviary to see another trend—the mega mall and its "shop 'til you drop" appeal. According to the owners of Mall of America, the 4.7 million-sq. ft. center is expected to draw more visitors than Walt Disney World or the Grand Canyon. "The megamall concept of wedding everything under one roof will spread," theorizes Muller. "Future family vacations may mean taking the kids to the mall."

For the kids, however, vacations may look similar to regular life. Today's teens already spend time coming shopping center corridors and food courts as a mall rat. This phenomena presents both challenges and opportunities to mall owners. Clashes between teen groups are not unheard of, and some malls, such as McKinley Mall in Hamburg, N.Y., bar unchaperoned teens on Friday and Saturday nights. Sunrise Mall in Corpus Christi, Texas, bans wearing baseball caps backwards because it is seen as a sign of gang membership.

For the most part, mall rats are just engaging in the rites of teenhood in a controlled and relatively safe environment. "Parents are comfortable dropping their kids off there," says Moss. "The mall almost becomes a day-care center."

Mall management employs various strategies to respond to the influx of teens. Cumberland Mall outside of Atlanta runs the Cumberland Kids program, in which teens participate in such mall activities as fashion and giftware shows, and perform at amusement parks, children's hospitals, schools and civic meetings. The youth also grant media interviews on teen issues and are featured in advertise-

ments for the center. Some malls, including Sawgrass Mills in Sunrise, Fla., have taken on parental roles by rewarding teens with discount coupons when their grades go up.

Are malls becoming true downtowns even with community outreach, civic services and babysitting? "I don't think so," ventures Sanjay Jeer, senior research associate, American Planning Association. "In 1992, malls gave 95-99% of their space to retail functions. A classic downtown embodies only 10-25% of commercial activity."

More than hard numbers are backing the case for downtown. "Malls will never capture the energy of the urban street," says Moss. "They are more responsive to their tenants than their citizens, and possess a limited capacity to draw on local resources."

However, a more important question arises. What happens to constitutional rights when society creates town centers on private property? When people with a political or social agenda want to be heard, they grab a soap box and head for the crowds. Traditionally, mall owners didn't want the headaches, and defended their rights by claiming that malls were private property. During the 1970s, the U.S. Supreme Court ruled that people in malls do not have the same Constitutional free-speech guarantees that apply in public places.

But as malls are increasingly recognized as town squares, states grapple anew with their constitutions, sometimes affording more rights than the Federal government. As a state-to-state issue, at least eight now claim there are no free-speech rights in malls. Others, such as California, Massachusetts, Oregon, Washington and Colorado, have opened their malls to some political activities, and more are on the way. "The New Jersey supreme court just ruled that speech in New Jersey malls cannot be restricted based upon content," reports Seth Malkin, an attorney at law in the law firm of Ferdinand & Clayman. "However, reasonable time, place and manner restrictions apply." This means that a mall cannot pick and choose issues to be demonstrated, but it can control how and when.

The court cases, legal fees and brouhaha may be for naught. A 1990 Gallup poll indicated that 73% of the respondents felt shopping centers shouldn't be obliged to allow political gatherings. Lickteig supports the data. "No leafletting is permitted on any of our properties," she says, "and so far no one has really challenged us."

As these issues work themselves out, malls continue to re-invent themselves. Many are approaching their 30th birthdays in dire need of an overhaul. The transformation of several privately held, family-run development companies into publicly traded, real estate investment trusts (REITs) in 1993 provided a much welcomed financial jolt.

Developers are working with the A&D community to change malls that were boring brown boxes sitting in a sea of parking into more sensitive, appealing destinations. "Exteriors are becoming more important, and entrances are splashier," says Schwanke. "Sky lights are creating a real 'street' feeling."

Since malls usually sit in choice highway intersections, other services have sprung up around them, filling empty spaces. "Malls do attract other land uses," says Jeer. "Gas stations and banks naturally come first," Laegreid agrees. "Some of the older centers are filling out in such a way that they look like cities," he says, pointing to Country Club Plaza in Kansas City, Mo. "Can housing be far behind?"

Retail will deliver what the public demands. But will a mall-based culture chip further away at America's regional individuality? "It's okay for malls to be the same, because 99% of shoppers won't know they're having the same experience as people 3,000 miles away," asserts McCarty. "However, even the mall is different, since 25% of the stores in a superregional are one- or two-of-a-kind establishments."

Others see large projects as a spring board for diversity. "This is the opportunity to break away from homogenization," says Laegreid. "Mixed use projects give us the opportunity to celebrate the uniqueness of an area."

In the end, it comes down to what people want. "The mall must reflect the public. Otherwise the public won't embrace the mall," theorizes Bucky. And that's just what the people of Spartenburg, S.C., are doing now.

With a new BMW plant revitalizing this one-time mill town, the people of Spartenburg are doing now. With a new BMW plant revitalizing this one-time mill town, the people of Spartenburg are doing now. With a new BMW plant revitalizing this one-time mill town, the people of Spartenburg are doing now. With a new BMW plant revitalizing this one-time mill town, the people of Spartenburg are doing now.
Olympic Event

The North Point Mall in the Atlanta suburb of Alpharetta, Ga., is ready for 1996—and well beyond—with a forward-thinking design by ELS/Elbasani & Logan Architects

By Jennifer Thiele Busch

In a little more than two years from now, the eyes of the world will be on Atlanta, when thousands of athletes and spectators descend upon the city for the XXIII Summer Olympics. For the most part, they will remain oblivious to Alpharetta, a small town just 20 miles north of the city that has no direct connection to the games. Nevertheless, when mall developer Homart chose this burgeoning Atlanta suburb as a prime location for a new regional shopping center, architect ELS/Elbasani & Logan of Berkeley, Calif., viewed the upcoming Olympics and the flurry of new construction it has generated as a particular challenge.

ELS/Elbasani & Logan's design for North Point Mall successfully integrates high-tech with high touch. The exterior (below) reflects the forward-thinking, contemporary design that is transforming Atlanta on the eve of the Olympics, and transforming the burgeoning suburb of Alpharetta as it evolves from a rural Georgia community to a hotbed for corporate relocation. Inside (opposite), the romance, tradition and graciousness of the Old South in the 19th century is revisited.

The drive to design a building that could compete with the best Atlanta has to offer has paid off. North Point Mall is a winner for artistic impression and technical merit.

"We thought the mall should reflect the kind of high-tech, 21st century, stand-out architecture that a building designed for the Olympics might possess," says ELS principal Barry Elbasani. Outstanding architecture was also appropriate for the increasingly affluent suburbs of northern Fulton County and neighboring Cobb and Gwinnett Counties, which were accurately targeted by Homart in the early 1980s as a high-growth area that could potentially support a large regional shopping mall, according to Jack Oliaro, first vice president of the Atlanta office of Homart.

"It became clear from rising income projections and the quality of other things being built there that Alpharetta was changing from a rural Georgia area into a white collar bedroom community," notes Oliaro. Confirming Homart's expectations, the population within a 10-mile radius of Alpharetta more than doubled in a decade, from 156,500 in 1980 to 335,200 in 1990, with a projected population of 413,400 by 1995. The average household income rose from $32,200 in 1980 to $57,400 in 1990, with a projected increase to $67,600 by 1995.

Homart's strategic decision to locate a new center in Alpharetta also depended on a careful consideration of the competition, namely Perimeter Mall to the south, Gwinnett Mall to the east and Town Center to the west. The particular site chosen for the 1.36 million-sq. ft. North Point Mall at the intersection of Georgia Highway 400 and Haynes Bridge Road was deemed ideal, being a sufficient distance from each of the three main competitors, according to Oliaro. The site plan also included the development of a one million-sq. ft. peripheral power center—including restaurants, movie theaters, service merchants and additional retail stores—by Atlanta-based developer Cousins Inc. (In a cooperative effort to develop the site, Cousins, which had owned all the property, sold Homart the necessary land for North Point Mall and developed the peripheral land itself.)
Individual shops at North Point Mall are encouraged to express individuality but are required to remain consistent with the upscale atmosphere through use of high-quality storefront materials, signage and design concepts.

Despite the obvious advantages of the site, a seasoned, 40-year-old developer like Homart was astute enough to know that any competition would require an extra effort to make the new mall the destination of choice for the area’s shoppers. “If this were the only regional mall in the area, the architecture would not be as big a concern,” admits Oliaro. In this case, however, design could and would be an important distinguishing factor for North Point Mall.

“The classic question we hear is, ‘Does design really sell more shirts?’” says Elbasani. “Today in America you can find a phenomenon called the shopping mall every five or six miles. For the most part, they all have the same stores, the same merchandise and the same prices. When customers have a choice of shopping centers, they choose the one that feels better. They don’t actually analyze their surroundings too closely. They just perceive that one place feels better than another. That’s called design.”

While demographics are the most important factor to a shopping mall owner and tenants when considering a project as ambitious as the six-anchor, 180-store North Point Mall, Elbasani insists that the solid economic base in Alpharetta and its environs was not the most instrumental factor in defining the upscale design. “We always try to design these buildings to be as nice as possible, in terms of finishes and materials, within the budget we are given to work with,” he says. “Everybody who has some money to spend enjoys spending it in a pleasant environment.”

Ken Jacobs, vice president of planning and design at Homart’s Chicago headquarters, recalls that the company used words like forward-looking, clean, spacious, bright and high-quality when describing the design it sought for North Point. Homart was likewise concerned with providing an environment that would be familiar, and therefore comfortable, to the people who would patronize the mall. “Part of our design philosophy is to fit in with the architectural and cultural surroundings,” notes Oliaro. “Alpharetta has recently hosted a number of corporate relocations that have brought a lot of high-tech design and development into the area. On the other hand, the housing remains very traditional.”

Merging the two disparate styles became the driving design concept behind North Point Mall, and ELS chose to satisfy both requirements by juxtaposing a high-tech, contemporary exterior against an interior that recalls the graciousness and tradition of the Old South. “The point/counterpoint references give the building a special feel for the dichotomy of the community,” notes Elbasani.

“The high-tech, 21st century look was the big idea around which we designed the architectural shell,” he continues. “It gives the impression of leaving this century and
Homart, the developer of the mall, is not going in circles. Rather, it’s right on target with design features such as this carousel (right), which may help draw shoppers with children to North Point, rather than one of three other competing malls in the area.

Lace filigree metal work incorporated into the elevator housings (below) recalls the romanticism that was characteristic of the Old South.

...going to another place.” The futuristic motif was expressed by ELS through the extensive use of glass walls and roof sections, soaring masts, a network of cabling and dramatically detailed entrances. It is no accident that the captivating architectural features of the North Point Mall literally beckon passersby by shining naturally in daylight or glowing spectacularly against a darkened sky at night through a buffer of trees.

“The interior is much more traditional, and intended to feel like going back into the 19th century, to the romantic days of the Old South,” observes Elbasani. The sense of days gone by is accomplished with detailing such as lace filigree metal handrails, palm trees and other greenery in decorative planters, ceramic tiled floor patterns recreated from turn-of-the-century tile motifs and old-fashioned street lights. The brightness of the Southern climate embraces the interior environment through the multitude of glass skylights above.

One of the more elegant—and clever—features at North Point Mall is a colorful, old-fashioned carousel, adjacent to the ever-important food court. More than a mere fancy, the addition of the carousel speaks to Homart’s awareness about the growing influence of children in the retail market. “This is a high income, family-oriented market,” explains Oliaro. “These people have choices. All else being equal, we want them to come to North Point because the kids are attracted to the carousel.”

ELS’s efforts to create a uniquely custom-designed space was not wasted on Homart. “The design worked so well because our joint meetings played upon ELS’s ability to understand what Homart wanted from the start,” observes Jacobs. Echoing a design philosophy that the developer tries to apply to all its properties he adds, “The use of better materials and ideas results in a quality look that attracts quality shoppers.”

North Point Mall’s strict standards apply to its retailers as well. To maintain a sense of continuity in appearance and quality, the owner requires the use of such features as show windows, higher-quality storefront materials like glass and wood, and signage that gives each shop an indi-
Shoppers are treated to lots of natural light through a network of skylights, with the solid portions of the roof apparently floating overhead like canvas sails (opposite). Abundant greenery adds to the brightness and openness.

The juxtaposition of interior and exterior converges in the food court (right), where hungry shoppers can eat beneath soaring masts, a network of cabling and undulating metal structures that mimic latticework amidst a garden in bloom. For true Southerners, the food court also offers an outdoor patio.

Homart eschews long, monotonous views down through the mall wherever possible. North Point is broken up into a series of straight sections that meet at courts at varying angles, giving the space more reasonable scale and interest (below).

Individual, upscale identity. Adhering to the well-established retail principle that the backdrop should showcase the merchandise, not overpower it, ELS chose a neutral color palette for walls, floors and ceilings to help storefronts stand out against a stark architectural envelope.

The experienced retailers at North Point Mall—currently spearheaded by five of six eventual anchors, including Rich’s, a dominant player in the Southern market, Atlanta’s second Lord & Taylor, Sears, the parent company of Homart, J.C. Penney and Mervyn’s—obviously know a thing or two about retail design themselves. “Most of our national tenants already have their own standards that meet or exceed Homart’s requirements,” notes Oliaro. “One of the advantages of a brand new center is that all the retailers install their newest prototypes. The very latest thinking is evident.”

Aside from its obvious aesthetic success, the North Point Mall is off to a grand financial start, opening in late 1993 with a whopping 88% occupancy. “It was definitely the strongest grand opening in our company history, and perhaps the strongest ever in the industry,” boasts Oliaro—undoubtedly only the first of many records that will soon be set in Atlanta.

Project Summary: North Point Mall

Come One, Come Mall

Give me your tired, your credit approved.... The huddled masses yearning to shop get more than they bargained for at Mall of America in Bloomington, Minn., designed by The Jerde Partnership and others

By Holly L. Richmond

When American poet Emma Lazarus wrote "The New Colossus" in 1883, she certainly did not have Mall of America in mind. Ironically, what were appropriate words for the Statue of Liberty in the late 1880s are strangely suitable to describe America's affection for shopping centers in the 1990s. Shopping has become a component, rather than the focus, of many a 1990s trip to the mall. One of the most conspicuous examples is Mall of America, in Bloomington, Minn., which is aggressively challenging the traditional shopping center experience. It's a whirlwind of entertainment, so hold onto your hat as well as your wallet.

The story behind the initial concept for Mall of America began paradoxically in 1982, when the Minnesota Twins and Vikings moved from Metropolitan Stadium in Bloomington to the Metrodome in downtown Minneapolis. After the City of Bloomington purchased the 100-acre stadium site, it completed a Metropolitan Significance Review to determine what type of facility would best suit the space and meet the needs of the Twin Cities area. The Review disclosed that the Twin Cities area was "under-retailed" per capita compared to other U.S. cities its size, leaving room for a new mall.

Three years later, the Bloomington Port Authority selected Canada's Triple Five Corporation to develop that mall, based in part on its ingenuity and imagination in producing the world's largest mall in West Edmonton, Canada. Indianapolis-based Melvin Simon & Associates, one of the nation's top developers and operators of shopping centers, joined the team in 1987. By 1989, a plan was approved for a 4.2 million-sq. ft. shopping and entertainment center unlike any America had seen. Groundbreaking took place on Flag Day, June 14, 1989, and Mall of America opened to a crowd of over 200,000 on August 11, 1992.

Since Mall of America would be the first integrated U.S. entertainment and shopping center, Melvin Simon fielded a task force of over 30 people to study every aspect of the community, including environment, demographic composition and economic viability, to learn exactly what shoppers wanted. Much of the research was based on focus groups from malls developed by Melvin Simon. Late in 1988, the developer was ready to select an architect. The Jerde Partnership, for the overall project design. There would be many more firms, to be sure, Bob Cloud, principal architect at Jerde, credits all contributors in bringing this undertaking to life. "We all welded together to make a huge project happen in a short time," he states, "It was quite amazing."

And amazing it is. Thanks to Mall of America, Bloomington has become a mecca of economic and social activity overnight. Where else can you find Nordstrom, Bloomingdale's, Macy's and Sears, plus over 400 smaller stores, 45 restaurants, nine nightclubs, a 14-screen theater, an amusement park, an imagination center, a hotel, classrooms, a golf course, a wedding pavilion—you can get married here too—all under one roof? No wonder
The four story mega-mall in Bloomington, Minn., caters to over 400 retailers, 45 restaurants and nine nightclubs within a 4.2 million sq. ft. area. To keep visitors on the right track, each corridor of the mall (left) has its own identity, easily recognizable through creative icons and graphic detail.

In the center of it all, Snoopy, the world’s most famous beagle, welcomes guests to a seven-acre entertainment park (below), the largest indoor family theme park in the nation. Food, entertainment and the simulated thrill of the great outdoors are not hard to find at Knott’s Camp Snoopy.

How to get shoppers to bite deeply into the Mall’s square donut

Owing to the mall’s colossal scale, its environmental impact was as much a concern as its economic consequences. Fortunately, none of the potential problems proved intractable. For example, the majority of visitors would travel by car to the intersection of Interstate 494 and Highway 77, but the city was already constructing new roads at the time, and the new development readily complied with local zoning conditions and noise level regulations. In addition, parking space, a variable of gross leasable area, was needed for 12,750 vehicles, a total within environmental guidelines for air and noise pollution. The mall also developed a unique program with Browning-Ferris Industries so that 80% of the nearly 125 tons of garbage generated each week is recycled.

What it like to visit this one-of-a-kind market extending from 50 miles beyond the Twin Cities region to a 400-mile radius representing a population close to 28 million in portions of the neighboring 11 states and two Canadian provinces. Shoppers remain king and queen of the mall, nonetheless. Of 60 million visits to Mall of America tallied thus far, tourism accounted for 30%, while the remaining 70% constituted repeat shopping visits within a 150-mile trade area.

Mall of America, says, “So far, the mall has had very positive effects for the city. It has brought in so much tourist traffic—over 60 million visitors to date—that spending has increased throughout the entire city. "When tourists come to Bloomington, they don’t stay at the mall the entire time," adds Austin. “We’ve provided easy transportation to and from downtown to accommodate visitors and business owners alike.”

Demographic studies have isolated four target groups for the mall: the small family, the tourist, the entertainment user (childless, double-income patrons of the nightclubs and restaurants only) and lastly, the “all-empowering” shopper. (The rapidly increasing senior population is likely be added as a target group in the near future.) Of course, as important as who the shoppers are at Mall of America is the identity of the tourists. Mall of America claims a primary tourism market extending from 50 miles beyond the Twin Cities region to a 400-mile radius representing a population close to 28 million in portions of the neighboring 11 states and two Canadian provinces. Shoppers remain king and queen of the mall, nonetheless. Of 60 million visits to Mall of America tallied thus far, tourism accounted for 30%, while the remaining 70% constituted repeat shopping visits within a 150-mile trade area.

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The open design of the mall's four floors and 3.5 miles of corridors and hallways sets an inviting stage where you can readily locate your favorite store. Four anchor stores, Bloomingdale's, Macy's, Nordstrom and Sears, occupy the corners housing anchor stores that connect the shopping corridors. Each corridor is given an avenue name with an identity to match using appropriate design icons and graphics.

Avenues are aptly named East Broadway, North Garden, South Avenue, and West Market, so that shoppers can see the top-ban icon and neon and chrome color scheme along the "avenue" between Bloomingdale's and Sears, and know they're on East Broadway. Another user-friendly element of the design is the visibility of stores and attractions on all levels, a convenience that helps regular shoppers find their favorite stores. (First time visitors are usually not so business-minded," observes Austin. "They enjoy strolling throughout the mall, taking in as much as they can."

If you think of the mall as an immense rectangular donut with shopping on its perimeter, what's in the center of this uniquely American treat? Knott's Camp Snoopy — the "largest indoor family theme park" in the nation. This seven-acre facility includes 16 rides, nine restaurants and plenty of shopping featuring Charles Shultz's Peanuts characters. Designing the woody looking space proved to be more difficult than its creators, including Jered and Robin Hall of Knott's Berry Farm, first perceived. Hall, vice president of design and architecture of Knott's, points out, "Because this theme park is indoors, we had to reinvent building and fire codes in order to make evacuation easy. At the same time, we didn't want to make these systems too noticeable."

Finished enjoying yourself at Knott's Camp Snoopy? Just walk through the park towards South Boulevard to find a fantasy land of dinosaurs, spaceships, circus performers and airplanes that are only as real as the LEGO blocks from which they're made — in the LEGO Imagination Center. The 7,000-sq. ft. area designed by Jeter, Cook & Jepson Architects is the first permanent showcase in America for LEGO. It uses a "kit of parts" to assemble beams, columns and arches that are instantly recognizable as LEGO building pieces, and serve as a backdrop to the host of LEGO models that populate its four-story high courtyard. Thomas Dowling, senior vice president and principal architect for Jeter, Cook & Jepson, reports, "The biggest gratification on this project is seeing kids' eyes pop open and the excitement on their faces. They can't wait to get here."

In the past two years, Mall of America has become the third most popular tourist destination in the United States, and some 40 million annual visits are expected by 1996. Mall of America insists success will continue and is therefore proceeding with Phase II of development. Plans call for Underwater World, a 1.2-million gallon walk-through aquarium, an on-site hotel, an environmentally conscious Rain Forest Café and expansion of an on-site school, Metropolitan Learning Alliance.

Interestingly, Mall of America and Melvin Simon & Associates have no plans to duplicate the mall. "However, that doesn't mean it won't be done again," states Billie Scott, director of public relations at Melvin Simon. "We have proven that the synergism of retail and entertainment does work."

Scott notes that few places in the nation combine the essential elements to let a venture like this succeed. The fact that Mall of America is located in the heartland, away from a congested population and retail market, makes its location ideal. To date, Mall of America reports that its retail space is 84% leased, and that traffic and sales surpass all estimates.

So America, get set to shop 'til you drop. This mega-mall seems destined to keep exciting the mall-enthralled from sea to shining sea. Or is it avenue to shiny avenue?

Project Summary: Mall of America

Raze the Roof

When Roosevelt Field Mall in Garden City, N.Y., saw opportunity hovering overhead, it went right through the roof with a renovation by RTKL Associates

By Roger Yee

Rain was pouring steadily over Roosevelt Field in Garden City, Long Island, as dawn broke. A 25-year-old American aviator named Charles Lindbergh climbed into the cabin of his silver Ryan monoplane, The Spirit of St. Louis, started the engine and signaled for the crew to yank out the wheel chocks. Strain as the engine might, the 5,250-lb. aircraft, weighed down by 400 gallons of gasoline, sat motionless on the muddy clay runway until assistants took hold of the wing struts and started pushing. At 100 yards, the last helping hands dropped away and Lindbergh was on his own, lifting off the ground only to alight again, splash through a puddle, skim over another and suddenly become airborne, clearing the telephone wires at the end of the runway by just 20 ft. The “Lone Eagle” had embarked on a 33 1/2-hour journey that would win him the $25,000 Orteig Prize for a non-stop flight between New York and Paris, starting at 7:54 a.m., May 20, 1927, from what would be the future site of the dominant regional shopping center on Long Island.

Historians can still trace the path of Lindbergh’s takeoff on Roosevelt Field today, but the shoppers who regularly descend on the site may have other thoughts in mind. Noontime pedestrian traffic is so heavy at Roosevelt Field Mall that many Long Islanders could not imagine life without the 2.1 million-sq. ft. shopping center. Yet the stunning new renovation by RTKL Associates for New York-based Corporate Property Investors (CPI) is only the latest rebirth for this cradle of aviation. Established in 1916 as Hazelhurst, a military aviation training center, the property was renamed Roosevelt Field in 1918 to honor Quentin Roosevelt, the youngest son of President Theodore Roosevelt and a casualty of World War I. Six years after the nation’s first regional shopping center, Northgate, established itself in suburban Seattle in 1950, the airfield re-emerged as Roosevelt Field Mall in time to serve the postwar population boom that left New York City in search of detached, single-family homes on Long Island’s potato fields.

A sense of urgency has gripped Roosevelt Field ever since. Under legendary builder William Zeckendorf, Sr., developer Webb & Knapp created the original 1.2 million-sq. ft. regional shopping center that opened for business on August 18, 1956, anchored by Macy’s as the sole department store. Its open-air structures of steel, brick and glass comprised two parallel wings of retail shops, a cinema, a showroom and an ice skating rink as well as Macy’s, all designed by the young architect I.M. Pei in the austere International Style that was then sweeping the nation.

Of course, malls are workplaces rather than works of art, so Roosevelt Field kept reinventing itself in the ensuing years: Gimbel’s (now replaced by Abraham & Straus) arrived to challenge its traditional rival in 1962, the mall was enclosed and temperature controlled in 1968, and Alexander’s (now replaced by Stern’s) set up shop in 1971, followed by J.C. Penney and parking decks in 1972. A corpo-
rate predecessor of CPI purchased the buildings in 1973 from a real estate investment trust formed by Lazard Freres after the demise of Webb & Knapp, and added the land in a leasehold buyout in 1979.

By the mid-1980s, CPI found itself in the unusual situation of owning and operating a mall that was fully leased, highly profitable—and long overdue for a major renovation. "We started thinking about what to do with Roosevelt Field in 1986," recalls G. Martin Fell, senior vice president of CPI. "Sales volumes were excellent, so nobody was complaining. But everything about its physical orientation was wrong."

Many real estate investors would gladly exchange their properties for Roosevelt Field, whose market area demographics reflect the singular economic strength of the 1.3 million residents of Nassau County. Average household income in the region is $69,000, 32% of adults have attended four or more years of college, 71% of the work force is white collar and 75% of dwelling units are owner occupied. As Fell observes, "Long Island's Nassau and Suffolk Counties rank second only to metropolitan Stanford, Conn. in household affluence—a fact highlighted by the high percentages of Long Island women who don't work." Roosevelt Field itself remains surprisingly free of direct competition from local retail centers, which generally target more budget-conscious consumers with such retailers as Price Club, K-mart and Sears.

Yet many of the flaws in the physical environment of Roosevelt Field were apparent as early as opening day, beginning with the basic layout. For example, the two original, parallel wings of retail shops that form the core of the floor plan dispersed traffic rather than concentrated it, breaking a basic shopping center rule that store frontage should be exposed to the highest possible volume of traffic. Entrances to the mall and the department stores did nothing to help by failing to focus on major interior spaces, disorienting anyone trying to find the way in or out. Equally confusing was the absence of large gathering places such as a food court or a fountain court, depriving customers of convenient opportunities to meet, relax and dine before shopping once more.

"Shortcomings in layouts can bring down less fortunate centers," notes Lance K. Josal, AIA, vice president in the Dallas office of RTKL. "The high volume of traffic at Roosevelt Field kept problems from getting serious." In fact, prosperity proved to be a generous buffer in more ways than one.

The lack of a master plan for ongoing development, for instance, resulted in piecemeal additions such as an awkward spur called the Petite Mall and half-hearted attempts to convert the shallow, 10-ft. high basement on either side of the truck tunnel beneath the center to retail space or storage. Largely cosmetic redesigns of the inte-

**A shopper's paradise with serious flaws—and healthy profits**

Roosevelt Field's previously dark, nondescript, one-story wings have been transformed by the addition of a second level and the restrained use of an early aviation theme, which can be seen in this approach to Macy's (below). Note the use of ornamental metal in the beams, skylights and railings, a mechanical motif echoed in a handsome elevator housing (top).

A proper front door for Macy's is this two-story entry court (opposite), one of many realigned entrances to the department stores of Roosevelt Field from the common areas and other tenant spaces. The new design by RTKL helps complete the transition from the original, one-story open-air mall of the 1950s to the renovated, two-story enclosed mall of today.
rians introduced new dropped ceilings, skylights, architectural lighting, sprinklers and column covers without integrating the center's sprawling spaces or exploiting the drama of their floor area and potential cubic volume. "None of the renovations went far enough," Josal believes. "Shoppers faced a patchwork of styles, colors and materials."

In retaining RTKL to renovate Roosevelt Field, CPI was also aware of a political obstacle that could not be overcome by design, at least in the immediate future. The Town of Hempstead, which exercises jurisdiction over Garden City, had imposed a moratorium on new development in the aftermath of a scandal over the future of nearby Roosevelt Raceway. For Roosevelt Field, this meant that any improvements in planning and design could not result in a net gain of gross leasable area, a triumph of quality over quantity.

What goals could be achieved at Roosevelt Field under these circumstances? Plenty, according to CPI and RTKL, by removing marginal additions and replacing them with upgraded facilities elsewhere. "Adding a second level appealed to us as a way of concentrating the flow of traffic," Fell points out. "We had added a second level to Burlington Mall, which is located just outside Boston, and the operation was very successful. The big question at Roosevelt Field was: How do you insert new steel columns and beams to span across distances as large as 160-180 ft. without shutting down the place?"

Vertical expansion dovetailed neatly with the other strategies RTKL had devised with CPI. In one powerful gesture, a new second level would thrust elevations high above the low, dark ceilings that skylights and clerestory windows had failed to brighten. The new sense of depth would enable RTKL to introduce major entrances for the mall, reorient the department store entrances to face spacious courts, insert staircases and elevator banks that would function as visual landmarks and even rescue a basement-level concourse that had never enjoyed strong sales by transforming it into the first of three tiered floors.

If there is any element of surprise within the carefully wrought plans, it is probably the food court, which plays a crucial role both as a needed amenity and a gravitational center that pulls the whole scheme together. "Everyone argued over the food court," admits Fell. "RTKL and Sussman/Prejza (the project's graphic designer) proposed a race-track configuration instead of the usual box. Our leasing agents predicted it would be a dud. But the designers were right—and the food services are doing a huge business at $1,500/sq. ft. in sales."

Box versus racetrack: A tempest in a designer teapot? Not quite. A box format places food services on the periphery and seating in the center, so shoppers can read

Leasing agents predicted the food court would fail

Sweeping and dramatic as they are, stairways joining the two levels at Roosevelt Field are kept to a half circle with open risers (above, left) to permit shoppers to see through them to the retail areas beyond. However, details such as the soffits, railings and newel posts (above, right) are carefully honed to add visual interest.
the entire menu in a single, sweeping glance. By contrast, food services form the core of a racetrack format that is encircled by seating, forcing shoppers to walk around the core to view the menu—if they choose.

Considerable care was taken by the designers to ensure that shoppers would make the effort by fashioning the food court into a mysterious and charismatic object. From its commanding position atop one of the parallel wings, the facility lets patrons gaze on the pedestrian scene below through a glass-and-metal parapet, much like a sidewalk cafe. At the same time, shoppers who glance up at the space are immediately aware of the unmistakable ribs and fabric of a dirigible, clearly marked “Zeppelin,” that appears to be hovering overhead. Shoppers on the second level will not miss the food court either, because it is set 10 in. below the standard elevation.

In harking to the legendary aircraft, Sussman/Prejza deftly brought the aviation theme of the new Roosevelt Field to a satisfying climax. The interior design vocabulary of the mall is based on broad references to the origin of Roosevelt Field that can be detected in the punched webs of the arching beams that support the colonnades and aerial bridges and resemble aircraft wing sections, the hangar-like, barrel vaulted ceilings of metal ribs and fritted glass, the highly machined elevator housings, stair railings and newel posts, and the pale yellow and aquamarine hues reminiscent of the early 20th century. “We felt we could evoke Lindbergh’s heritage,” Josal explains, “but it’s not something you overplay.”

Similar care was devoted to the staging of construction so that Roosevelt Field never lost a day of business. With the full cooperation of tenants, who were continually informed by CPI and enthusiastic about the renovation, enclosures were erected around the columns on the ground floor to allow commerce and construction to coexist. As shoppers and merchants milled around outside, construction workers inside welded reinforcing plates on the columns and pushed stub columns through the roof to support the second level. Then beams were raised to carry the new floor some 30 in. above the old roof. Second-level columns and roof beams were bolted in place, and mechanical and electrical equipment was hoisted to the new roof.

“We did our best to slip in the new floor as smoothly as possible,” Josal says. The project was also aided by the absence of major mishaps. “Though there was dust and concrete everywhere,” Fell reports, “nothing came crashing through the ceiling.” Ultimately, CPI would like to add up to 400,000 sq. ft. on the second level, once the building moratorium is lifted. For now, tenants and shoppers are content to bask in an airy and inviting environment quite unlike the one they last knew. “KTKL has done a splendid job,” Fell comments.

The sky is once again the limit at Roosevelt Field.
The design/build option for facility development may be gaining favor among clients because it turns adversaries into teammates.

By Joseph L. Ross

As major corporations, private companies, and public agencies have downsized their in-house real estate and facilities departments, they have sought other options to execute on-going moves and changes and construction of new facilities. One way to do more with less is to hire an outside design/build entity that offers a single point of contact for the entire project, and simultaneously allows direct and continuous interaction between the designer and construction team. This one-stop shopping is an appealing approach to owners contemplating major fit-outs, renovations or new construction, because they can get what they want without adding staff to manage the project.

Design/build may not be the answer for all owners or tenants. It all depends on their corporate culture and level of existing staffing. The traditional procedures of hiring a designer and a construction manager or general contractor may be perfectly suited to certain situations. However, proponents of the design/build method say it offers preconstruction services, management of designers and contractors and more reliable pricing, all through one entity. Architects and interior designers may at first feel the process compromises their position, but the team approach can be truly beneficial to all involved.

In particular, the author’s organization has found that the cooperative culture defined by design/build enhanced the project management, budgeting, scheduling and coordination for the new Federal Office Building at Foley Square, 290 Broadway, now nearing completion in New York City. Tishman is serving as design/build for developer Linpro New York Realty to construct this 32-story, 991,000-sq. ft. structure for the General Services Administration, the ultimate owner.

In Cost Effective Design/Build Contracting (1987) by Tony Branca, the design/build concept is defined as that of a single design/build firm being responsible for design and construction in terms of both management and liability. Essentially, the design/build firm signs a contract with the owner, and then signs its own separate contracts with the designer as well as with the various trade contractors. The significant design/build difference is in the architect or designer’s direct accountability to the design/build firm, who is in turn responsible to the owner.

Design/build’s added value: What clients don’t know

There are many inherent benefits in this team approach of single-point contact with the client. A quick summary follows.

- Solutions can be tailored to meet the owner’s needs by the whole team, rather than the architect/designer and contractor working separately.
- Reliable pricing can be established earlier in the process—assuring that the owner will get what he wants, as defined, at an agreed, set cost for the entire project, from design through construction.
- Design and construction firms can jointly offer design/build services, thereby adding value to their standard services packages.
- Use of the fast-track method is possible, which allows the design to proceed concurrently with construction, and hence allows the project to be completed more quickly.
- Closer coordination is achieved with all parties involved, thereby avoiding the coordination glitches that can occur with the traditional contracting method.
- Although owner-initiated changes are handled in the traditional manner, errors and omissions changes can be discovered earlier in the process and handled internally by the design/build entity.

A change in culture:
Our team replaces us versus them

Although the author’s organization very often assumes the role of construction manager or general contractor, it performs as design/build under certain circumstances. In the case of the new Federal Office Building at Foley Square, the GSA specified design/build to include overseeing base building and interiors construction. Working with three separate design firms, Tishman’s interiors construction specialists are finishing the build-out of the interiors for three government tenants—Internal Revenue Service, U.S. Attorney’s Office and Environmental Protection Agency.

What’s the greatest benefit to the architect/designer in a situation like this? Access to the construction company’s resources. The architect/designer receives direct feedback
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from estimators, schedulers and other construction resources, allowing for value engineering and ongoing cost monitoring.

The architect/designer may initially have qualms about who he or she is representing—the owner or the builder?—and may see design/build as a significantly different "culture" from the traditional contracting method. The designer may also fear a loss of independence, because he must protect the interests of the design/build entity rather than the owner's. However, as the three designers working on the Federal Office Building at Foley Square can explain, the process is potentially very beneficial, with ample access to the owner and end users. The difference in the owner/end user meetings was the presence of the design/build.

"The design/build process makes you confront early on that we must be a true functioning team, making our personal goals secondary to the team's goals," says Sam Spata, principal of Hellmut, Obata & Kassabaum, designer of both the base building and the five-floor, 134,037-sq. ft. fit-out for the IRS. "It's important to make the team win, not just to hit the home run."

Spata equates design/build with total quality management, and believes it has been on the rise for the past four years. "Like TQM, you have to realize that if you want to improve the quality of the product, you must bring up the manufacturing stage into the design stage," he observes. "In construction, you bring the construction professionals on board early in the design, and you start to realize that the lines traditionally drawn between the design and the construction process truly are artificial."

Designing the U.S. Attorney's offices that will constitute 175,000 sq. ft. on seven floors of the Foley Square project was challenging because it was accomplished in a tight time frame, according to Paul Herrick, senior associate at Gensler and Associates, the designer of the facility. Herrick had found that his portion of the project proceeded with fewer coordination problems than the traditional way, and foresees a broadening trend toward one-stop shopping, encompassing program managers, design/build entities and asset managers.

Richard Romm, principal of SCR Design Organization, designer of 360,000 sq. ft. on 15 floors of the Foley Square project for the EPA, sees design/build as a fast-track process enhanced by the interplay between architect and contractor. "The contractor gave us the proper materials, availability and price point information to keep us informed," he reports. "This helped the project move forward quickly."

What did the three designers cite as the most beneficial aspect of design/build? All three pointed to fewer coordination delays. Appropriately, they also experienced a lower percentage of re-designs, budget overruns, and schedule adjustments.

The future of design/build: Who will bear responsibility?

Clients leasing and/or building new space are generally seeking a more customized approach to facility development, from the level of service they receive to the kind of interiors that result, requiring an enhanced role of the real estate broker, contractor, and/or developer. As architects/designers and contractors become more sophisticated and speculative real estate projects diminish, the line between traditional developers and design/builders will blur. The result will be professional development companies that can execute an entire project for a client or user including guaranteeing construction.

While the capital markets remain conservative and the supply of leaseable space stays high, there will be more design/build opportunities. As clients realize that the value added in development is in the design and construction process, they will continue to seek alternatives that offer one central point of control and guarantee.

Design/build may be that central point. As better mouse traps go, this one works.

Joseph Ross, executive vice president of Tishman Construction Corporation, is project executive for the Federal Office Building at Foley Square, New York City, and is responsible for preconstruction services and field operations for Tishman Construction Corporation.

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Trading Up

The trading floor is a unique environment of people and machines that challenges designers and clients to win big—or lose everything

By James G. Phillips, AIA and Frederic M. Strauss, AIA

Packed to the gills with equipment and people, the trading floor—the facility where a financial institution's traders buy and sell stocks, bonds, and government securities—supports activities that can mean fortunes won or lost in the space of seconds, and actions that can affect individuals, companies, and economies around the world. The idea that the space and the people within it might function at less than peak performance or worse, fail to function at all, is a manager's worst nightmare. Here is an environment where the importance of the architect's role in promoting efficiency and comfort for the user is brought dramatically to the fore.

There are few design tasks where the importance of ergonomics, wiring and cable management, lighting, design flexibility, cooling and power have such a direct impact on the ability to function. While the potential for disaster is always present, there are ways in which the design team can minimize the client's exposure. The key watchwords: back-up and flexibility.

According to facility directors at major investment banks, the most important factor for a trading floor is having the right infrastructure to deliver the services that traders need. In addition, the facility must be equipped with back-up capacity in case systems go down. Finally, since change is a constant on trading floors, the design should anticipate the movement of people and equipment, and expansion—virtually overnight, if necessary.

A strategy for bringing services to the trading floor and providing the support and amenities to this densely populated environment is critical in the early planning process. For a trading facility of five positions or 500, ancillary spaces such as private offices, conference rooms, technical equipment rooms and support spaces, and amenities that cannot be accommodated on the floor, such as personal storage space, constitute a significant portion of the area.

As a rule of thumb, space per trader can vary from 30-60 sq. ft., before circulation factors are added. Ratios of trading area to administrative support, equipment rooms and ancillary space can reach 2:1.

Clearly, one primary essential ingredient for a trading facility is a building that can support the infrastructure and accommodate the planning characteristics of such a specialized environment. A slab-to-slab height of 12 ft. is a minimum requirement for HVAC ductwork, plumbing and lighting and a 6 to 12-in. raised floor for cabling. When the existing height falls below that, one solution is to carve out extra inches with a coffered ceiling. Ideally, a slab-to-slab height of more than 12 ft. will allow greater design flexibility for sightlines, lighting and multiple floor levels.

Modularity: Can any floor plate cut a deal with traders?

Establishing a planning module that will fit the trading desk's functional requirements within the floor plate's immutable dimensions, including core-to-window-wall distance and column-bay size, will facilitate future expansion or reorganization. This module becomes the basis for designing the desk and locating data and power outlets, HVAC and lighting. Installing a modular power distribution grid can reduce wiring expense. A module of 5 ft. x 5 ft. or 6 ft. x 6 ft. offers a convenient standard that generally accommodates the functional requirements of an individual trading station.

With flexibility a key to a successful design, the organization of support and other "soft" spaces adjacent to the trading floor can provide space for future expansion. This can avoid the disruption and cost of rebuilding or relocating departments with high-end build-outs. A frequent strategy is to provide the infrastructure for future expansions at the time of the initial build-out. This initial expense may be offset by future savings in time and construction costs.

Information highway: Underfoot—yet beyond easy traffic forecasts

A trading environment's information highway is located, aptly enough, underfoot. Raised floors provide an appropriately spacious conduit for the cabling that brings traders' electronic sources of information—such as market data services Quotron and Telerate, telecommunications and "boot and holler" equipment—to their desks. Increasingly, the telecommunications systems are also being linked via a data interconnect to the PC network. This brings a client's account data on the screen when his or her telephone number is dialed. Given the variety and complexity of data/telecommunications systems available, selecting a system should be high on the list of the client's early priorities. The choice of system will ultimately affect space requirements and the space program.

The impossibility of predicting developments in technology, as well as the proliferation of market data sources requiring dedicated equipment, have dictated a trend away from the design of customized consoles at
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the trader’s desk. Instead, the desk is conceived as a “garage to park things in,” a neutral receptacle that offers easy access for replacement and upgrade.

“Much how much information a trader needs to see at one time determines the number of monitors needed,” says Jerrold Eisen of Goldstein, Golub & Kessler, a leading accounting and information technology consulting firm. “Derivatives traders depend on more sources of information than, for instance, municipal bond traders.” The latter might be satisfied with one large monitor with windows.

“The trend is to high capacity wiring plans that can carry higher loads (100 megabits per second and higher) and equipment that can accept it,” Eisen adds. “Recent developments suggest the viability of lower-cost copper wiring over the more expensive fiber. We generally recommend installing both, terminating the copper and leaving the fiber dark. Pulling the extra fiber is a low-cost insurance policy for unplanned future needs, because you can never have enough wire capacity.”

**Power up and cool down: Do all blackouts spell disaster?**

Naturally this high-capacity wiring presupposes an electrical power supply beyond that available in the typical commercial office building. In addition to supplying current to the computer and communications equipment, it removes the heat generated by that equipment and the dense human population that uses it. “A rough rule of thumb for the amount of energy needed is 10 to 15 watts per square foot, compared to 4 to 5 for a typical office space,” says David Cooper of Flack & Kurtz Consulting Engineers.

Besides supplementing the base building electrical, a redundant power supply can provide power should the primary supply fail. An uninterruptible power supply (UPS) is also required to save data in the event of power failure by providing the critical 15 to 30 minutes for what the industry calls “graceful degradation,” to smooth out the peaks and valleys in normal transmission, and to provide the clean energy required by sophisticated equipment. When there is no UPS system, a power conditioner can be installed.

Once the UPS has met immediate power requirements, diesel engine-driven emergency generators can be brought on-line to provide power for 24 hours or more, depending on fuel supply. The decision on how much of a system to implement depends on the cost of potential downtime versus the cost of the standby systems.

Much of the construction money spent on a trading floor will go to providing heating, ventilation and air conditioning. Operations that trade in financial markets active outside of local business hours have to function when the building would normally power down. This can be accomplished by expanding the base HVAC system, adding a supplemental system for after-hours use or installing package units. A full back-up HVAC system can compensate for downtime for maintenance as well as keep operations going in the event the main system fails.

**Sound and light: How can anyone think here?**

Trading rooms are noisy places, almost by definition. The goal of a good design is to diminish sound reflectance and mechanical noises that interfere with spoken transactions. This can be accomplished by providing sound-absorptive surfaces on floors, walls and ceiling.

Where else do ergonomics, wiring and cable management, lighting, design flexibility, cooling and power have the impact they have on the trading floor?

Lest it seem that the trader has taken a back seat to the high-tech equipment surrounding him, his employer should not forget one other critical component in effective trading, namely ergonomics. This means designing for optimal human performance as well as appearance: positioning desk top equipment correctly, elevating work stations and seating, and providing comfortable and adjustable seating. In addition, generous off-floor amenities such as rest rooms, wash and shower rooms, and a system for delivering food efficiently should be factored in. Dollar for dollar, the design time spent on ergonomics can go a long way in compensating for trading’s taxing work day.

Of course, safety considerations are also amplified in a space dense with people and wiring. Voice communications systems, warning signals and smoke control systems all play a part. Paths of egress should be wider than normal because of high occupancy.

Trading floors are growing in complexity as local markets become part of a global marketplace and new technology explodes. Managers often have to adapt overnight, relocating single people or entire departments. The key to staying on top of these changes is to provide a space that will accept growth, designed on a modular grid that allows easy reconfiguration, and supplied with back-up power to prevent unscheduled down-time, or at least minimize its adverse effects.

Most important of all, a well-designed trading floor must enhance the trader’s operations and accommodate the equipment that supports him. While computers may take over an increasing part of the information processing for trading, the heart of the system is human judgment. As far as we know, the trader with three telephones ringing, data pouring in from distant exchanges, and adrenaline racing through his veins as he calls the shots on the trading floor will remain in the center of that activity.

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And finally, a classified product listing, organized by contract sectors, identifies major contract furnishings manufacturers who supply products for Office, Health Care, Hospitality, Retail, Education, Recreation, Cultural, Transportation and General interior design projects.

We hope the design community finds this Directory & Buyer's Guide to be useful throughout the year. Your suggestions for improving future editions are always welcome. Our thanks to all the members of the design community who helped us prepare the 1994 edition.
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On the go

John Kaloustand

When Bernhardt Furniture added John Kaloustand's Verona Series to its newest line of lounge seating, it made no changes to his original design—and Verona won a Best of NeoCon award for 1994.

Getting it right the first time is not surprising from a man who exhibits an impressive range of design talent, creating products as varied as seating and systems furniture, clocks, cameras and bicycle accessories. A graduate of the Center for Creative Studies in Detroit, Kaloustand counts respected names like Steelcase, Haworth, Harter, KI and American Seating among his clients. If his name does not evoke glamorous, high-profile design, that too is by design, "I push for experience, rather than notoriety," he reflects.

Characteristic of his sense of adventure, Kaloustand left a secure job in 1985 to take a solo trip around the world. Armed with a $2800 plane ticket and one change of clothing, he traveled Europe, Asia and Australia, studying art, design and architecture. He came home two months later with two full suitcases, a pearl necklace for future wife Mary Jane and a passion for Japan. "The Japanese are very sensitive to design," he explains. "I evaluate product details much more closely now."

Today Kaloustand stays closer to Northville, Mich., where he and Mary Jane are restoring a home while he continues to design contract furnishings and teach at the Center for Creative Studies. How does he fit it all in? "I work fast," he says. "I treat furniture as sculpture, bypassing drafting and going right to the model shop." Do you photograph those models with a self-designed camera, too, John?

Unusual connections

Maya Romanoff

Why would a gifted student of anthropology and classical archaeology at U Cal Berkeley and economics at London School of Economics want to design and produce award-winning fabrics and wallcoverings? A clue to Maya Romanoff's future in Chicago's Maya Romanoff Corp. was his campus night life. "I didn't know where my studies would lead," he says, "until sketching and painting became increasingly important to me."

Romanoff has made good use of all he's learned, observing his fashion-designer-mother at work and continuing with classical studies, world travel and training with top couturiers prior to starting his own business in 1969. His pioneering resist-dye, handmade paper and fabric wallcoverings have teamed him with such noted individuals and organizations as Mario Bellini, Halston, Jack Lemor Larsen, Christo, Knoll and The Art Institute in Chicago. As winner of the IFDA Trailblazer Award for 1994, he feels his quest is far from over. "My strength is in making connections between things that are not always together," he believes, "and there are so many possibilities to explore."

He's still challenged, for example, by Japanese paper making, which he first saw in 1976. "The Japanese have great technical skills weighed down by tradition," he says. "They have names for every mistake! I enjoy bringing them new ideas." Chances are anyone with at least one bare wall for Maya Romanoff will too.

Dishing design

Mark Knauer

An adolescent road trip changed restaurant/hospitality designer Mark Knauer's life forever. "I took the family car for a joy ride when I was 15," he confesses. "It ended up in a ditch. First my dad asked if I was okay. Then he asked how I was going to pay for a new car." Knauer found employment as a bus boy and fell in love with the restaurant business.

While working as a waiter/bartender he used his high school drafting knowledge to help the owner plan a one-room expansion. The room was a success, and Knauer added art and architecture courses to his studies in hotel and restaurant management. "I realized that I found concept development more exciting than restaurant work."

His excitement has produced some of Chicago's best known restaurants, including Harry Caray's, Trattoria No. 10 and Gibson's Steak House. He also works on casinos and resort spas. "I always approach a project with the client's return on investment in mind," he says. "The spaces work as a tool to showcase food or services and make the customer as comfortable as possible."

When not drawing or researching (checking out the nation's finest restaurants, that is), Knauer golfs and sails. His latest project, however, should take up most of his time. He and his wife are expecting their first child, a little girl named Hanna, in a few weeks. Better bring out the unbreakable dinnerware—and stash those car keys, Mark.