Focus on Museums

A Museum Grows in Brooklyn: Preparing a Great Art Institution for Its 2nd Century

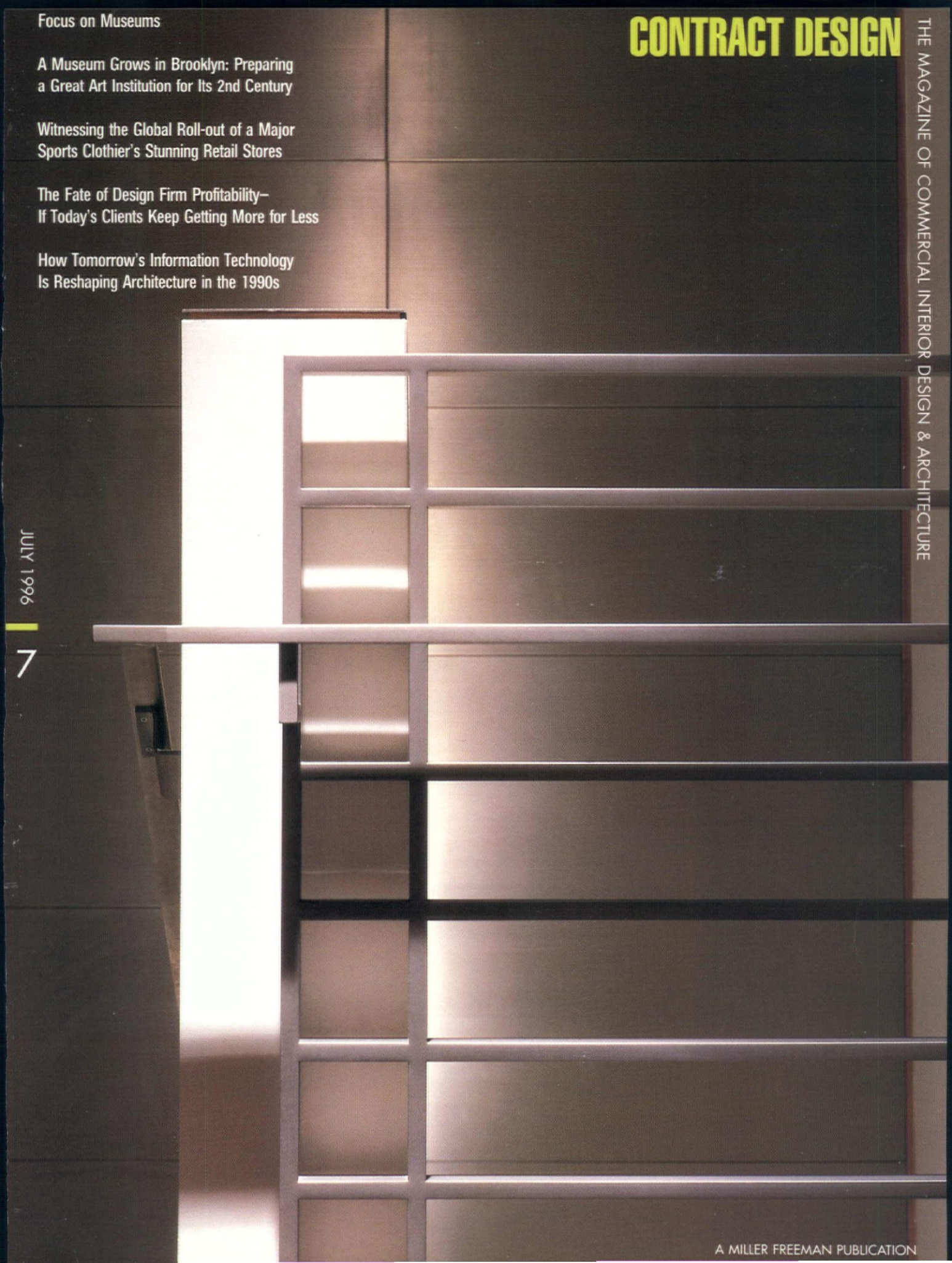
Witnessing the Global Roll-out of a Major Sports Clothier's Stunning Retail Stores

The Fate of Design Firm Profitability– If Today's Clients Keep Getting More for Less

How Tomorrow's Information Technology Is Reshaping Architecture in the 1990s

CONTRACT DESIGN

THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE



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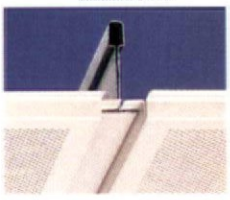

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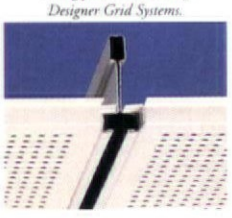

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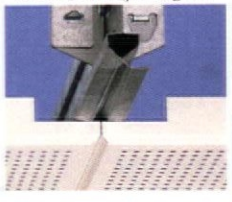

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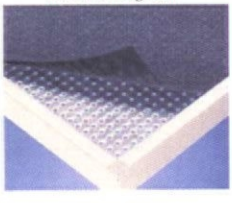

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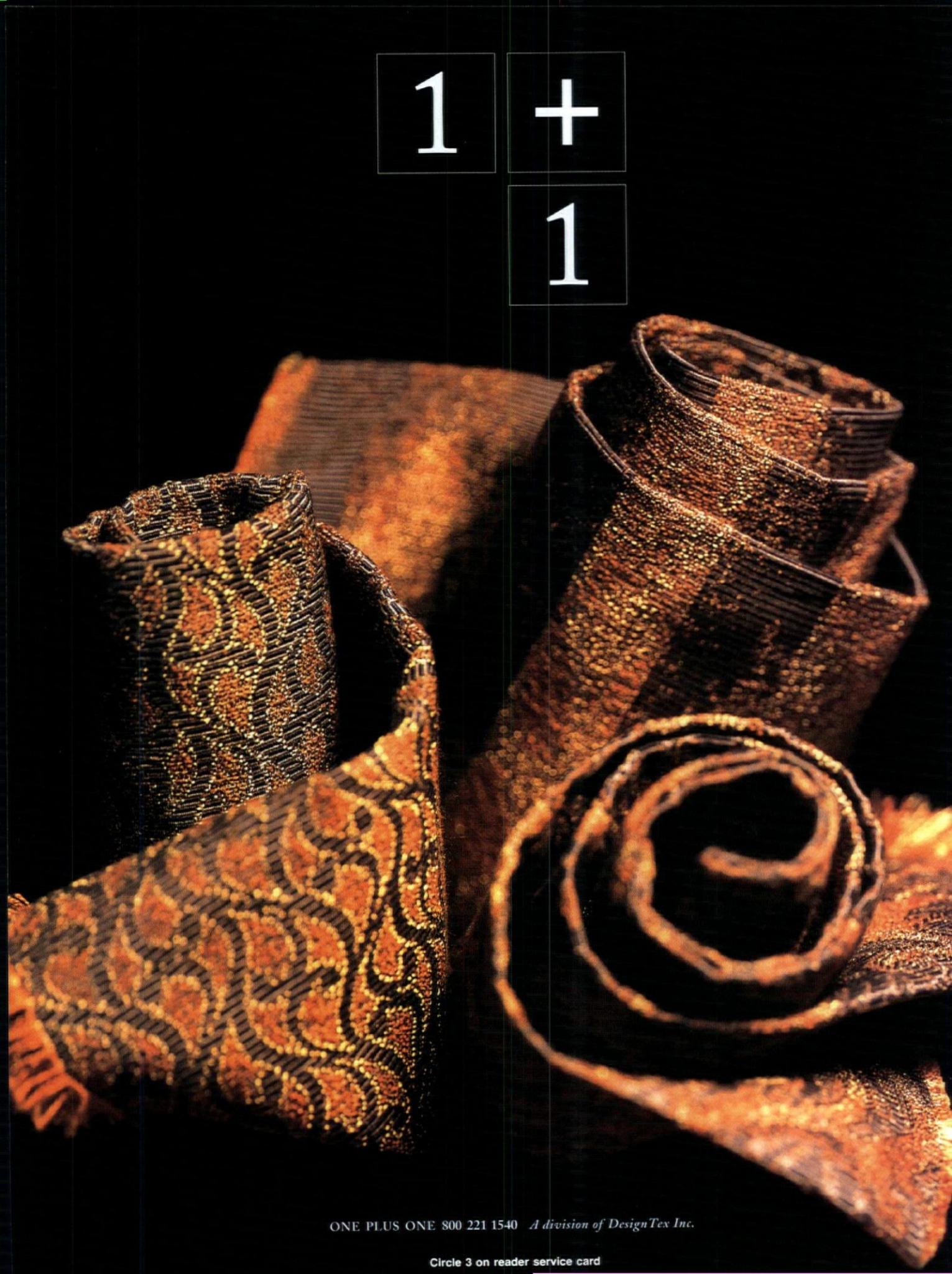

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July 1996 Issue 7 Volume 39

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THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

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Cover Photo: Detail of auditorium at the Brooklyn Museum, Brooklyn, NY. Photography by Patricia Layman Bazelon.

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

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CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial offices at One Penn Plaza, New York, NY 10119; (212) 714-1300; Fax: (212) 279-3955. **SUBSCRIPTIONS:** $35/one year, $60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions $65/year. All Canadian and Mexican subscriptions $39/year for qualified subscribers and $67/year for non-trade. All other foreign subscriptions $90/year. Directory and special issues $10. Single copy $7. Prepayment required for single copy orders. **SINGLE COPY REQUESTS:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **SUBSCRIPTIONS & ADDRESS CHANGES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Allow four to six weeks for change of address. Provide old mailing label and new address, including zip or postal code. **POSTMASTER:** Send address changes to Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Periodicals postage paid at San Francisco, CA, and additional mailing offices. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards.
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EDITORIAL

Just a Game

Casino gambling may or may not be one of the least desirable aspects of contemporary American pop culture, surrounding us in a world of tawdry fantasy where architects and interior designers pull off every trick in the book except such techniques as subtlety, grace or intelligence to convince gamblers to have a wonderful time—and drop a bundle of cash. What is indisputable about the U.S. casino industry is its financial success. Annual casino revenue has jumped from $8.3 billion in 1990 to an estimated $40 billion this year. Whereas only Nevada and New Jersey permitted casinos to operate within state lines in 1988, there are now 24 states where casinos are legal.

As Frank Rich recently pointed out in *The New York Times*, casino "gaming" (the industry still clings to this term) is quickly closing in on America's "most profitable addiction," the $45-billion tobacco industry. "In 1994," Rich observes, "more Americans gambled than went to movies, theater, opera and concerts combined—and spent six times as much money on gambling as on all spectator sports combined." If designers draw any lessons from this phenomenon, it could be that people hunger for an urban landscape that acknowledges their presence and begs for their response.

Does the casino environment do this? Yes, in the most obvious ways. It impresses patrons with heavy applications of luxurious materials (marble, brass and mahogany) shaped in traditionally opulent (read Neo-Classic, Rococo and Victorian) forms. It bathes them in dramatic and flattering lighting from a spectrum of lamps and fixtures. It soothes them with sound systems and exotic scents that inject a mood of happiness into even the lowliest slot machine player's desperate hours.

But what are architects and interior designers to make of all this? The answer may not be "If you can't beat 'em, join 'em" after all. Smothered in the glitz of the casino are some basic truths about design in the 1990s that would be welcome in interiors by designers working far from the gaming tables.

First, Americans crave meaning over oblivion in the man-made environment. (Happily, nature needs no such introduction.) Aside from the comandeering of flaming volcanoes, albino tigers and pirate ships by casinos, this currently results in the heavy-handed use of "themes" as visual cues to tell us where we are and how we are supposed to feel in restaurants, retail stores, hotels and entertainment venues. No, it's not a pretty sight. On the other hand, knowing where you are is preferable to being lost, no matter how unreliable your compass may be. Corporate America's offices in the 1990s prove the point by practicing an institutional form of sensory deprivation.

There is also the pull of authenticity that makes Americans line up to see the real thing. Notice what happens when the man-made environment incorporates genuine respect for local history, culture and natural habitat. Museums have repeatedly demonstrated how seductive are such authenticated objects as the bibelots of Peter Carl Fabergé, the paintings of Johannes Vermeer or the airplane, *Spirit of St. Louis*, that bore Charles Lindberg to Paris. Though designers can seldom claim "George Washington slept here," America has no shortage of true life tales to weave into satisfying visual narratives if designers take the trouble to find them.

Finally, Americans may not get much of an education in design if architects and interior designers don't nourish them through the everyday environments of work and play. As two studies commissioned by the National Endowment for the Arts pointed out at the start of this year, *Age and Arts Participation with a Focus on the Baby Boom Cohort: 1982-1992*, and *Arts Participation in America, 1982-1992*, many Americans have no interest whatsoever in the arts unless they are consciously exposed to and educated about them. Since art and music appreciation are some of the first casualties of school budget cuts, designers have their work cut out here.

Will the casino industry set the design standards for America? Not if talented, far-sighted and courageous designers have any say about it.

Roger Yee

Roger Yee
Editor-in-Chief

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Pritzker Prize: The Winner Is...

Los Angeles- José Rafael Moneo, a 58 year old architect from Madrid, Spain, has been named the nineteenth Laureate of the Pritzker Architecture Prize. Jay A. Pritzker, president of The Hyatt Foundation, which established the award in 1979, quoted from the jury's citation which describes Moneo as "an architect with tremendous range, each of whose buildings is unique, but at the same time, uniquely recognizable as being from his palette." Moneo is the first Spanish architect to be selected for his profession's highest honor. He was bestowed a $100,000 grant and a bronze medallion at a formal presentation on June 12 in the construction site of The Getty Center in Los Angeles.

In Spain, his most critically acclaimed work is the National Museum of Roman Art in Mérida completed in 1986. His work in the United States includes the Davis Museum and Cultural Center at Wellesley College in Massachusetts, completed in 1993. Moneo has taught on the faculties of Spain's finest schools of architecture, the Universities of both Madrid and Barcelona, and for five years was the chairman of the department of architecture at the Harvard Graduate School of Design, where he remains on the faculty, in addition to lecturing around the world at major colleges and museums.

The purpose of the Pritzker Architecture Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which have produced consistent and significant contributions to humanity and the built environment through the art of architecture. Nominations are continuous from year to year with over 500 nominees from more than forty countries being considered each year.

Mourning Architect Frank Israel

Los Angeles- Architect Franklin D. Israel died on June 10 in Los Angeles at the age of 50, due to complications from AIDS.

Born in New York City in 1945, Israel received his BA from the University of Pennsylvania. He later studied architecture at Yale University and at Columbia University where he recieved his Master of Architecture degree in 1971. He spent two years as a resident fellow at the American Academy in Rome after receiving the Rome Prize in 1973, and has worked for several firms, including Llewelyn-Davies, where he was a senior architect on a major development commissioned by the Shah of Iran. He has also designed offices for independent movie production companies, including the headquarters for Propaganda Films, designed in 1988, and for Limelight Productions and Virgin Records, both designed in 1991.

Israel is most widely known for a series of private houses that pushed Southern California architecture to a new level. Several of these projects, including the Lamy-Newton Pavilion, designed in 1988, were additions to existing buildings. In a book about his work, published by Rizzoli in 1992, he wrote about the impact of three cities on his architecture: New York, Rome and Los Angeles. In recent years, as he struggled with AIDS, he took on the task of educating people about living with the disease, suggesting that the illness had influenced his architecture by encouraging him to take greater risks.

In addition to Mr. Haase, his companion, he is survived by his mother, Zelda Israel, of Tamarack, Fla., and his sister, Roslyn Steinberg, of Short Hills, N.J.

Final Benedictions

Minneapolis- Five commercial finalists were named in the 1996 *DuPont Benedictus Awards for Innovation in Architectural Laminated Glass* at the annual AIA meeting in Minneapolis. The contest is an international architectural competition that recognizes significant and enterprising architectural uses of laminated glass. The awards are co-sponsored by the Association of Collegiate Schools of Architects (ACSA), the AIA and DuPont, with the worldwide support of the International Union of Architects (UIA).

The winners are:

- William P. Bruder, Phoenix, Ariz., for Phoenix Central Library, Phoenix, Ariz.
- Gabriele Bramante, UK, for Citizens Advice Bureau, London, England.
- Hugh Newell Jacobsen, Washington, D.C for U.S. Capitol West Terrace, Washington, D.C.
- James Carpenter, New York, for Dichroic Light Field, Chicago, Ill.
- Jerome Brunet and Eric Saunier, France, for Centre Administratif, Saint Germain-en-Laye, France.

The 1996 professional competition attracted a record-setting number of entries from North America, Austria, France, Germany, Israel, Luxembourg, Poland, Russia, Spain, the U.K., Japan and Australia.

Frank Israel, 1945-1996

It's Good to Be Green

Washington D.C.- One of the nation's first buildings to be virtually free of harmful chlorofluorocarbons (CFCs) has opened in the District of Columbia. From elevators and lights to insulation and temperature-control systems, the new headquarters for the American Association for the Advancement of Science (AAAS) at 1200 New York Avenue, NW, Washington, D.C., is a model of environmentally sensitive design and construction.

"The AAAS headquarters is environmentally responsible in a way that very few office buildings are," says architect Henry N. Cobb of Pei Cobb Freed & Partners, New York. "It's the greenest building I've ever designed." Cobb was one of the architects responsible for the buildings environmentally-friendly construction, along with environmental architect Randolph Croxton of Croxton Collaborative, New York, who pioneered the field of "green architecture". Nobel Prize-winning chemistry professor and former AAAS chairman of the board F. Sherwood Rowland and AAAS executive officer Richard S. Nicholson. Among the many green features of the new AAAS headquarters are:

- Virtually no CFC's.
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- Formaldehyde-free carpets, padding and ceiling tiles.
- Variable speed drives for fans and pumps.

As a result of these and other technologies, the AAAS headquarters will consume between 90,000 and 95,000 BTU\SF energy units per year-significantly lower than the 183,000 BTU\SF a building of this size typically uses. "The AAAS headquarters is no high-priced gimmick," states Cobb. "While the costs of some of these features are more expensive initially, they save money in the long run, making the building a strong investment for a nonprofit association and readily marketable should AAAS ever decide to leave. We wanted it to influence the way buildings are designed in Washington, D.C. and in the rest of the nation."

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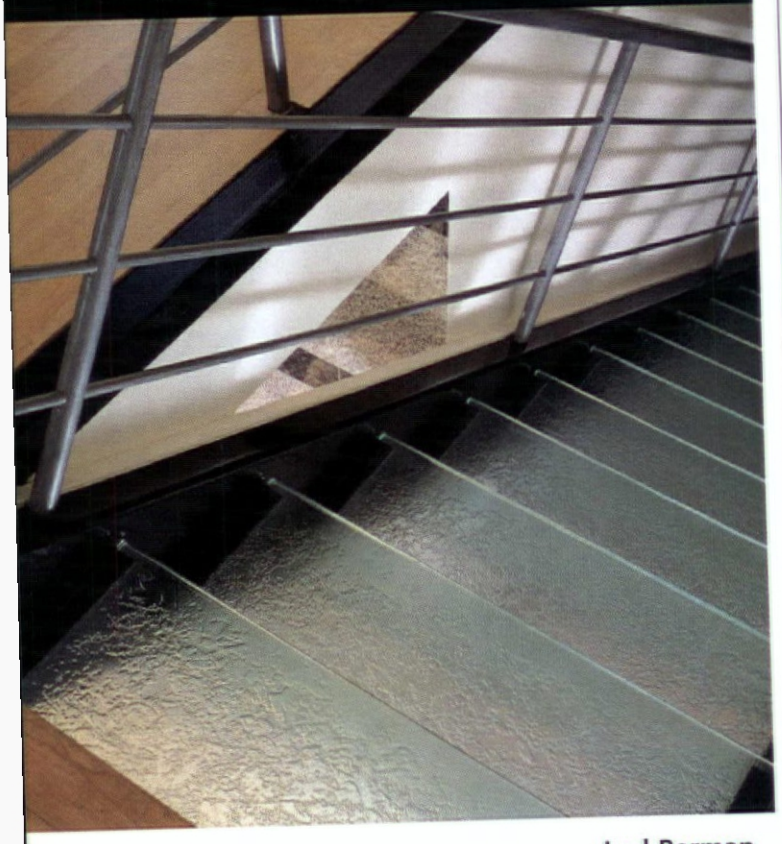

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Commissions & Awards

Spillis Candela & Partners, Inc., Coral Gables, Fla., will provide architectural, design and programming services to Realex Capital Corporation, located at 30 Broad Street, New York. They are also supplying architectural and design services for several worldwide branches of Associated Press, including its corporate offices at 50 Rockefeller Plaza, the New York State Department of Banking, Office of General Services, Republic Bank of New York, and Republic National Bank, Encino, Calif.

Atlanta-based **Stevens & Wilkinson Interiors, Inc.** has been retained by Coca-Cola Enterprises, Inc. for the design of the Atlanta Computer Facility in Atlanta.

At New York City's Jacob K. Javits Convention Center, the 1996 International Contemporary Furniture Fair® Editors Awards were presented. The awards were: Body of Work, **Jack Lenor Larsen;** New Designer, **Worx;** Craftsmanship, **Tasmanian Wood Design Collection;** Furniture, **Chris Lehrecke Furniture;** Lighting, **Odegard, Inc.** for "Morning Glory" Lighting Collection; Floor Coverings, **The Harbinger Group** for "Waffle" Collection; Wall Coverings, **Donghia Furniture/Textiles;** Textiles, **Rodolph, Inc. for Pollack & Associates;** Decorative Accessories, **Studio B;** Multiple Production, **Zero U.S. Corp.** for "Zeroffice" System; Student Design, **Parsons School of Design;** Special Mention for Installation, **DuPont Corian®**. The recipients were determined by the ICFF Editors Awards Committee, which included Contract Design's Roger Yee.

The Burdick Group, San Francisco, has been awarded two Industrial Designers Society of America (IDSA) IDEA Awards for the Rock and Roll Hall of Fame and Museum in Cleveland.

The Echeverria Design Group, Coral Gables, Fla., has been retained by Allders International (USA) Inc. to provide comprehensive space planing and interior design services for all of the retail concessions it operates on four cruise ships owned by the Holland American Line.

The McCulley Group, San Diego, Calif., has been contracted to create architectural graphic elements for the exterior of one of Solana Beach's upcoming buildings, Arts Industria, located at 415 South Cedros, San Diego, Calif.

Somerville, Mass.-based firm **Arrowstreet Inc.'s**, renovation and expansion of the Natick Mall for Homart (now General Growth Properties, Inc.) in Natick, Mass. won an award from the International Council of Shopping Centers (ICSC) at its 1996 Spring Conferenc. Another Arrowstreet renovation project, Plaza Rio Hondo for Manley Berenson in Puerto Rico, won a Certificate of Merit. Two ICSC awards have been won by Los Angeles-based **Altoon + Porter Architects** for the expansions and renovations for Market Square, Sacramento, Calif. and Kaahumanu Center in Kahului, Maui.

VOA Associates Inc., Orlando, Fla., has been selected to provide exhibition design services to the Orlando Museum of Art for an exhibition entitled, "Imperial Tombs of China."

New York-based **Der Scutt Architect** has been retained by the Trump Organization to design the renovation of the lobby and exterior facade for Trump's 40 Wall Street.

Cooper, Robertson & Partners, New York, in association with **Hansen Lind Mayer**, Orlando, Fla., has been retained as design architect for Duke University Medical Center's new 340,000-sq. ft. Ambulatory Care Clinic in Durham, N.C. The project includes both the conversion of 220,000-sq. ft. in the Duke Hospital South complex to clinic space and the construction of a new reception building, with four additional clinics, of 120,000-sq. ft.

RTKL Associates Inc., headquartered in Los Angeles, is designing the new 65-story 128,000-SM Tenega Nasional Properties Sendirian Berhad headquarters in Kuala Lumpur, Malaysia. The executive architect is Kuala Lumpur-based

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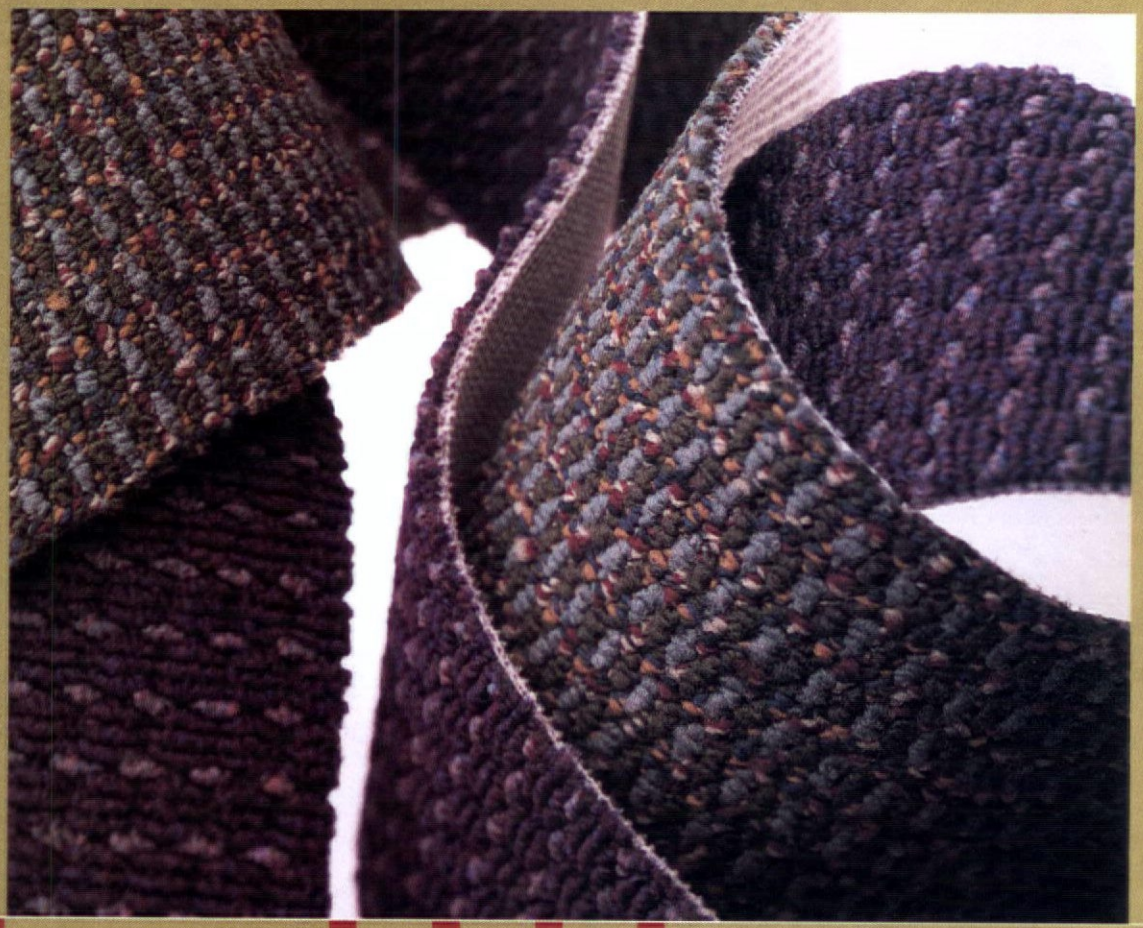

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GDP Architects SDN BHD. The Dallas office is providing architectural and design services for the $180 million expansion and renovation of Al Salama Hospital in Jeddah, Saudi Arabia. The design/build contractor is Saudi **ABV General Contractor Company Ltd.** of Jeddah, Saudi Arabia.

The Vatican has chosen **Richard Meier & Partners**, New York, to build the Church of the Year 2000 in Rome. The project is for a new parish church and community center serving 8,000 residents of a lower-middle-income housing complex.

A proposal to evaluate the compatibility between access floors and systems furniture has been awarded the 1996 research grant from the **Joel Polsky-Fixtures Furniture-FIDER Endowment Fund.** Stephen Kendall, Ph.D., a professor of interior design at Marymount University in Arlington, Va., has recieved $5,000 to assess the effectiveness of various products.

People in the News

O'Donnell Wicklund Pigozzi and Peterson Architects Inc. (OWP&P), Deerfield, Ill., has announced the following staff elevations: **Larry Oppenheimer, AIA,** and **Gary Wendt, AIA,** to senior principal; **John Syvertsen, AIA, Andy Mendelson, AIA, Ron Piotrowski, AIA,** and **Mike Stein, AIA,** to principal; and **Angie Lee-Faisang, AIA, Chris Liakakos, AIA,** and **Carlo Salvador, AIA,** to associate principal.

Brayton & Hughes Design Studio, San Francisco, has appointed **Jay B. Boothe, AIA,** to principal.

Amy Frenk has joined Henningson, Durham & Richardson, Inc. as interior designer and space planner in its Chicago office.

Interior Architects Inc. has appointed **Eric Regh** as managing principal of IA, Washington, D.C. The firm has also opened a Dallas office under the leadership of **Robert M. Deering, IIDA** as director of design.

Peter S. Gordon, AIA, has been appointed managing director of Gensler's Hong Kong office.

Linda L. MacLeod has joined the architecture firm of JSA, Inc., Portsmouth, N.H., as director of interior design.

New York-based Brennan Beer Gorman Monk/Interiors has named **Gustin Tan, AIA,** a partner.

Bart Kulish has been promoted to vice president-administration of MTS Seating, Temperance, Mich.

Francisco H. Laurier, ASID, has joined New York-based Ted Moudis Associates as design director.

The Dallas office of Hellmuth, Obata + Kassabaum Inc. (HOK), has announced the following promotions: **Glenn Clarke** and **John J. Kraskiewicz**, both vice presidents, have been promoted to senior vice presidents (Kraskiewicz was also named director of operations); **Douglas L. Mann** has been promoted to vice president; and **C. Mark Seiley**, vice president, has been given the additional title of director of marketing.

Ronald A. Altoon, FAIA, founding partner of Altoon + Porter Architects, Los Angeles, has been elected first vice president and 1998 president-elect of the AIA.

Kathleen M. Orser, IIDA, of Chicago-based Perkins & Will has been named principal. Orser will manage the Interiors Studio.

Gresham, Smith and Partners, Birmingham, Ala., has named **James C Griffo, AIA,** partner.

Alice Fong, formerly of Fong + Miyagawa, has opened the interior design firm **Fresh**, at 3015, Glendale Boulevard, Suite 300, Los Angeles, 90039.

TRENDS

Washington D.C.-based firm **O'Brien Travis Jaccard, Inc.**, formerly O'Brien Kalvin & Associates, Inc. has announced that **Will Travis, AIA,** and **Lance Jaccard, AIA,** have joined the firm as principals.

Symmes Maini & McKee Assoc., Minneapolis, has promoted **James M. Wolahan, PE,** to principal.

Alan L. Hansen, AIA, has joined the Washington, D.C. office of VOA Associates Incorporated as director of architecture.

Umberto Marcucci, ASID, has joined the firm IDT Associates Inc., New York, as principal-in-charge of hospitality design.

Elaine A. Sullivan, AIA, has joined Liminality, Washington, D.C.

Business Briefs

Vitra has moved its office and showroom to 149 Fifth Avenue, 3rd Floor, New York, N.Y., 10010.

The **Natural Resources Defense Council's** new address will be 1200 New York Ave., NW, Suite 400, Washington, D.C. 20005.

Wilsonart International, Temple, Texas, has earned the Clean Industries 2000 recognition by the Texas Natural Resource Conservation Commission.

The manufacturer **Blockhouse** is moving to a 175,000-sq. ft. facility located in the Farmbrook Industrial Park, 3285 Farmtrail Road, York, Pa., 17402.

Alfonso Govela Arquitectos, the Mexico City-based architecture firm and **OWP& P Architects, Inc.,** of Deerfield, Ill., have both joined forces with the national affiliation of architects, engineers and related design professionals known as the **Strategic Team of Allied Resources,** or **S/T/A/R.**

Robert L. Boland, Inc., now doing business as **Boland Associates,** St. Louis, is moving from its Maryville Center location to a newly renovated facility at 1716 Hidden Creek Court, Town and Country, Mo., 63131.

Philadelphia-based **TKLP (The Kling Lindquist Partnership),** has changed its name to **Kling Lindquist.**

5D Studio has moved its office to 20651 Seaboard Road, Malibu, Calif., 90265.

Darrell Rippeteau, AIA, and Ellen Rollins, IIDA, have formed **Rippeteau Rollins Architecture and Design,** at 1530 Fourteenth Street, NW, Washington, D.C. 20005.

Lees Commercial Carpets, Greensboro, N.C., has changed its name to **Lees, a Division of Burlington Industries, Inc.**

Coming Events

August 5-7: The Illuminating Engineering Society of North America Annual Conference, Renaissance Cleveland Hotel, Cleveland; Contact Valerie Landers, (212) 248-5000.

August 6-8: The Association for Project Managers and the National Society of Professional Engineers workshop, "Developing Project Managers for the 21st Century", Chicago; Call APM at (312) 472-1777.

August 9-10: DesignFest 1996, Orange County Convention Center, Orlando, Fla.; For information call IIDA's Florida Chapter at (800) 678-9490.

August 12-16: GE Lighting Conference on Fundamentals of Commercial and Industrial Lighting, Lighting Institute at Nela Park, Cleveland; For information call (800) 255-1200.

August 13, 14, 15, 16: Cooper Lighting, Emergency/Exit Lighting Seminar, H.I.D. Seminar, Fluorescent Seminar, and Incandescent Seminar, Elk Grove Village, Ill.; (847) 956-8400.

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Circle 10 on reader service card

MARKETPLACE

The Tucker automobile has inspired three new pieces for designer Garth Oldershaw's collection for FreWil. The Rob Console employs graphic elements of line, shadow and light which give form to the designer's desire to create a restrained sculptural piece. The Virginia Lounge, (shown), which has the same sleek, aero-dynamic lines of the '50's auto, incorporates shapes which remind one of origami unfolding. The Tucker sofa, to be introduced this fall, echoes these ideas and takes the chic French salon of the '40's into the '90's.

Circle No. 200

Skyline Design introduces FosilGlas™, a new hand-crafted textured glass with an infinite range of design possibilities. FosilGlas is similar to the look and texture of expensive kiln-formed glass but is less costly to produce. FosilGlas is available in clear, frosted and color finishes. All glass designs are on a custom basis and clients are provided with finished glass samples within one week of request at no initial charge.

Circle No. 203

Questech® Metals has introduced a complete line of composite metal architectural trim and tile. Questech is a combination of real metal, special polymers and ceramic components cast in molds. It is 20 percent the weight of solid metal and is available in five premium metals: bronze, copper, brass, nickel and gunmetal. All metals are available in both polished and satin finishes. The architectural trim includes basic bullnose units, a unique collection of textured components and a variety of decorative designs.

Circle No. 202

A DECLARATION OF CREATIVITY

Romeo Moon, Philippe Starck's new pendant design for Flos, combines the heft of an oversized 20-in. diameter shape with the buoyance of an intricately ribbed glass shade surrounding a soft, etched-glass diffuser. Three barely visible micro-thin steel wires support the pendant allowing the gleaming supply cord's loose curl to reinforce the free-flowing sensation. The pendant's dramatic scale make it ideal for dining rooms, foyers, offices, reception areas or restaurants.

Circle No. 205

Kimono, from Brentano Inc.'s new Eastern Collection, is a polyester/rayon blended fabric for upholstery and drapery use. The checkered pattern provides a contrast between a simple weave and a subtly detailed, textured design. Kimono Stripe is a cotton, rayon and wool blend suitable for upholstery, drapery and fabric wrapped panels. The striped area is woven with a rayon boucle that creates a textural interplay of matte and luster. Kimono is offered in six colorways, Kimono Stripe in eight.

Circle No. 204

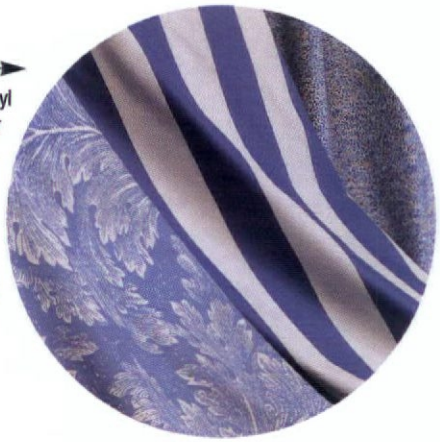
MARKETPLACE

International Furnishings & Design Corp. offers A-Line, a fully integrated office furniture system comprising panel ended desking, storage, computer workstations and screens, and featuring a powerful wire management option. The overlapping top-on-end detailing ensures that when desks are butted together the fully rounded user edges continue uninterrupted. All A-Line desks and link units can be fitted with front loading cable trunking units which are radiused for electrical safety.

Circle No. 201

Spinneybeck has expanded the color palette for its Saddle and Cordovan products. The new colors range from burnt umber to a deep, almost black shade of green. Cordovan (shown) is a full-grain, aniline-dyed Spinneybeck leather with a naturally waxy hand. Saddle is a rugged full-grain Spinneybeck leather with a fine, tight-grained finish. In addition to the 18 new colors for Cordovan and eight new colors for Saddle, custom colors are also available.

Circle No. 207



First Editions introduces the first printed upholstery vinyl for the health care and hospitality industries, and for offices and residential use. More supple and durable than vinylized fabrics, First Editions' printed upholstery vinyl also has a refined fabric-like appearance. Any First Editions pattern can be printed on the vinyl as well as custom patterns.

Circle No. 206

GOOD DESIGN EXPLODES

Mannington Commercial's new BioSpec homogeneous sheet vinyl is offered in a 30-color palette, including six low contrast patterns in neutral tones that make it easier to spot dropped materials for fast clean-up. Developed specifically for healthcare environments where added protection against germs and moisture penetration is important, BioSpec features superior stain and chemical resistance and resistance against indentations and rolling load damage.

Circle No. 208

The Neena Bench from AGI Industries Inc. is a complimentary accent piece to the Neena lounge grouping. The gracefully tapered legs add warmth to the double-bordered design. Neena offers top stitching for design detail and strength, exposed maple wood legs available in 10 standard finishes, cushioning of high density polyurethane foam and dacron fiber, and a frame of kiln dried hardwood.

Circle No. 209

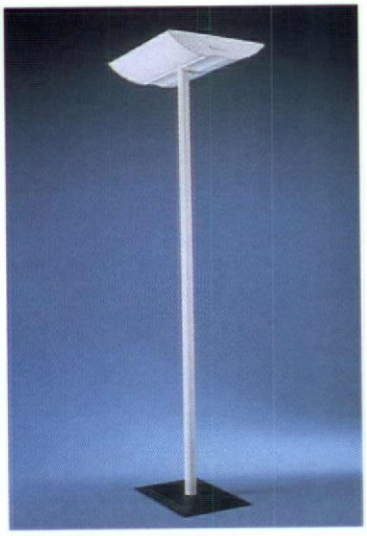
Floor and Table Lamps

For all the effort to create overall task and ambient lighting in their interiors, architects and interior designers recognize both a functional and an artistic need for floor and table lamps. It is difficult to imagine being able to create a perfectly illuminated environment for each occupant of a facility without giving that individual some degree of control over the lighting, which floor and table lamps allow. In addition, many design compositions actually need these lamps to help establish a human scale. The products on these pages show just how useful and attractive these small-scale lighting fixtures can be.

LUXO CORPORATION

Isy, from Luxo Corporation, offers spare, contemporary indirect/direct designs by Italian architect Lanciani. An open top allows uniform uplight to be evenly distributed over ceiling and walls, without creating hotspots that discolor painted or covered surfaces. Light is provided by energy-efficient long-life compact fluorescent sources in a choice of 36 or 55 watts. Metal parts are epoxy powder coated in a matte white finish, for fade- and scratch resistance.

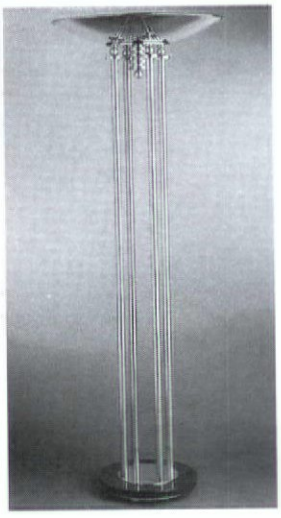
Circle No. 226



NEW METAL CRAFTS

New Metal Crafts offers a custom contemporary torchiere floor lamp made of polished chrome with brass accents. The base is in Belfast black marble and is steel-weighted for added stability. It measures 76-in. high and is topped by a 27-in. bowl. Four standard base porcelain sockets illuminate the fixture, which is controlled by a cord dimmer.

Circle No. 228



TSAO+CLS

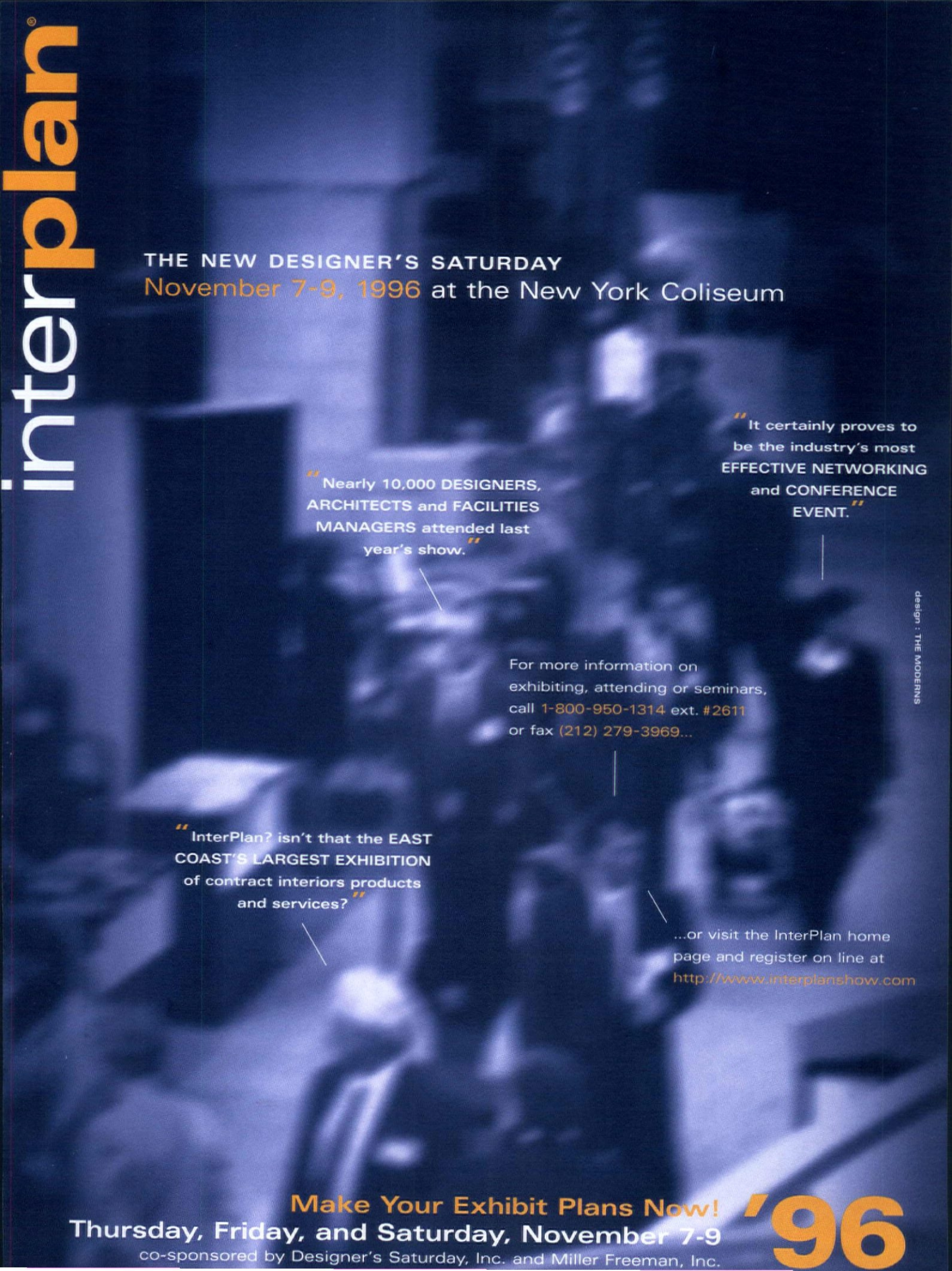
The S-2 series from TSAO+CLS, is a collection of elegantly slender fixtures with solid brass, reeded columns. Bases and stems are finished in polished brass or chrome, and satin brass, satin chrome, and other custom finishes are available on special order. The shades are off-white linen, though other shade fabrics are available, and the series includes sconces, table lamps and floor lamps with various shade proportions.

Circle No. 227

FLOS

The Pao collection of lighting fixtures, designed by Italian architect Matteo Thun for Flos, is distinguished by its subtle materials and curvilinear form. Soft to the eye and to the touch, its flawless elliptical diffuser, made of blown, acid-etched glass and gracefully balanced on case metal fittings, casts a warm, gentle glow. PAO is now available in a new black aluminum finish as well as the warm cherry wood finish of the original lamp.

Circle No. 229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VISA LIGHTING

The Glider Torchiere from Visa Lighting incorporates a light reveal that washes illumination across the vertical component. Powered by efficient linear compact fluorescent lamps, its output is enhanced with a specular reflector system. The contemporary design is echoed in a matching wall sconce and pendant.

Circle No. 230

LEUCOS USA, INC.

The Inchino, designed by Roberto Pamio for Leucos USA, Inc., is a colorful table lamp providing diffused illumination from its Murano hand-blown glass diffuser. Inchino features an arched stem in grey cast aluminum that supports the round glass diffuser, and is available in satin white, satin amber, satin red or satin Nile green. An On/Off switch is provided on the black cord.

Circle No. 231

TOM THUMB LIGHTING

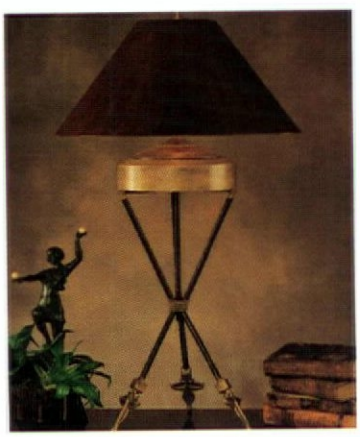
Tom Thumb Lighting is a manufacturer of wrought iron residential/contract lighting and furnishings, including a variety of floor and table lamps, sconces and chandeliers. Each piece manufactured is delicately hand-crafted and hand-finished in a choice of seven finishes. Delivery on most pieces is four to six weeks, and custom sizing is available.

Circle No. 232

WYNDHAM HALL

The Iron Fleur Oil Lamp from Wyndham Hall is actual wrought iron, finished in antique garnet with Venetian gold accents. The oil-burner is genuine wood and can be stained rather than painted, and the shade is antique garnet parchment. Microsun Technologies developed the new D.C. 75-watt metal halide bulb and electronic power supply to produce a more natural light, while offering the versatility of incandescent lamps without an energy penalty. Under normal use, the Microsun bulb will last up to 10 years.

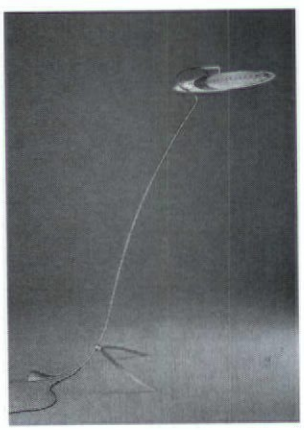
Circle No. 233



LUCEPLAN USA

Titania is now available from Luceplan USA in floor and desk lamp versions. The ellipsoidal reflector structure is supported by a sinuous metal stem and can house a 150- or 250-watt double-envelope halogen lamp, providing both upward and downward illumination. This form may be angled in an array of positions and accepts polycarbonate color filters used to change the hue of the internally reflected light, thus changing the perceived color of the entire lamp. The overall height of the Titania floor lamp is 61-in.

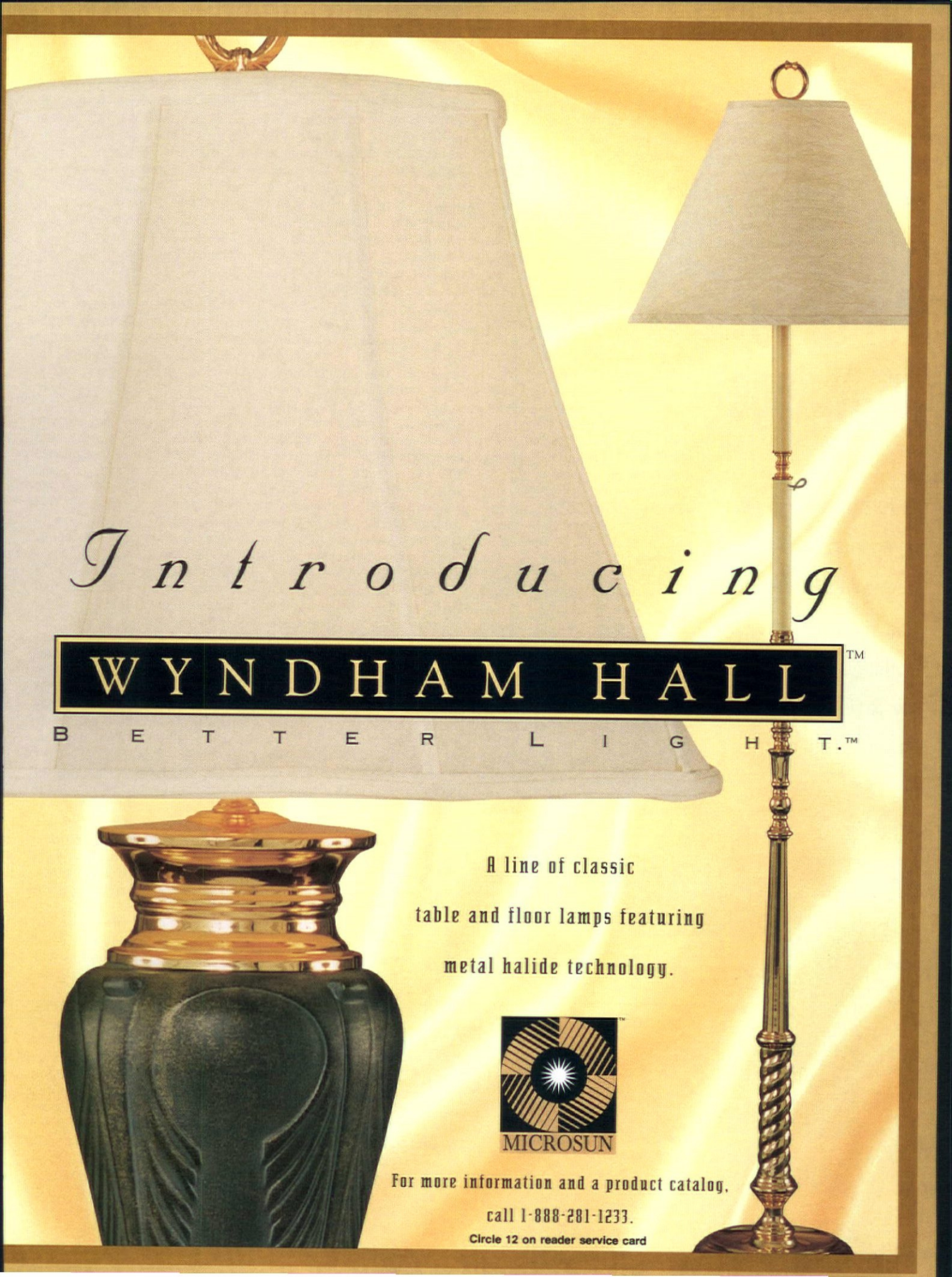
Circle No. 234



ORIGINALS 22

The Originals 22 floor lamp is shown in antique black with silver leaf trim. The lamp is 34-in. in diameter and 79-in. high. As with all Originals 22 pieces, it is available in 100 finishes and custom sizes.

Circle No. 235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Circle 12 on reader service card

Arrio™, a desk-based system (below) from Herman Miller designed by Jack Kelley and Don Chadwick, extends a needed lifeline from systems to furniture that physically integrates with panel-hung systems, following the same dimensions, connections, details and finishes.

An Urge to Merge

If furniture systems ever coexist successfully with freestanding furniture, they'll follow a path blazed by Arrio™ from Herman Miller

By Roger Yee

When asked to identify his long-range goal for General Motors, former chairman Robert Stemple expressed the hope that his company would be the first to find "whatever replaces the automobile." A similar impulse may be at work in the office furniture industry, which has relied heavily on panel-based furniture systems during the last 20 years. Notes respected industrial designer Don Chadwick, "Everyone is coming to the realization that vertical panels used as partitions with components hanging off them aren't the panacea they once were." Appropriately, Chadwick and fellow industrial designer Jack Kelley have accompanied Herman Miller on an odyssey beyond its systems, panel-based Action Office® and frame-and-floating-panel-based Ethospace®, and furniture collections, Relay® and Newhouse®, with Arrio™, a desk-based system that extends a lifeline from systems to furniture.

Of course, the increasing popularity of team work and other forms of "alternative officing" in corporate America doesn't sound the death knell for the open-plan cubicles housing most white-collar workers. Yet the Zeeland, Mich.-based furniture maker concluded some time ago that new office configurations of people and information technology could well favor simple, light and mobile pieces of furniture over more complex, heavy and relatively immobile systems. Under the direction of Marge Mojzak, new business development manager for Herman Miller, company researchers learned in 1993 that many corporate users of Action Office and its competitors were eager to add compatible freestanding furniture to the mix.

Herman Miller had previously attempted to build a bridge between systems and furniture, but the inability of Relay and Newhouse to link to systems proved a decisive drawback. "Customers wanted more," explains Jane Reardon, a Herman Miller product manager and member of the multidisciplinary Arrio "core" team. "They wanted furniture that could physically integrate with systems, following the same dimensions, connections, details and finishes."

Rather than draft a detailed design brief for the new system, however, Herman Miller wrote a more open-ended "opportunity document" based on QFD (quality, function and deployment) analysis, a Japanese methodology for translating critical user needs into commercial products, other research and market studies, and entrusted it to Kelley, Chadwick and its core team. "A design brief would have been too specific for what we had to do," observes Kelley, who participated in the development of Action Office and Ethospace. "It promotes solutions when it shouldn't and shuts down innovation prematurely when you want to exceed the customer's expectations."

Exceeding expectations was indeed a goal. In designing height-adjustable desks, mobile tables, screens, storage and technology support, Kelley, Chadwick and the core team focused on such guiding principles as Compaq Computer's philosophy of employing a minimum number of parts that are easily changeable and adjustable to permit "mass customization," compatibility in the electronic environment by means of an eight-wire, four-circuit voice/data/power system that taps into virtually any existing arrangement, and ergonomic features that help office workers cope with the dangers of repetitive stress and other work-related disorders, the need for privacy and the importance of operating convenience and physical comfort.

Thus, Arrio offers such features as work surfaces that can adjust their height from 24 in. to 34 in., desktop storage units that can be positioned anywhere on a work surface, cabling that rolls easily into channel-type stretchers between desk and table legs, adjustable glides to alter the angle of work surfaces, and joinery and other details that are visually, mechanically and dimensionally compatible with other Herman Miller systems. Perhaps the most striking visual feature, however, is the sight of the translucent screens that attach to the furniture, closing off views without filtering out light. "Not only do the screens reduce the sense of being walled off," Kelley points out, "they make high-density possible."

Over 100 customers signed non-disclosure statements to help validate Arrio's development at each critical stage. With Chadwick concentrating on shaping the components that Kelley developed to meet functional and mechanical objectives, Arrio evolved over a two-year interval from scale models to virtual-reality mockups that customers could "visit" and "test" before production tooling proceeded. By the time Arrio made its debut at NeoCon '96, some customers had already begun using it.

In assessing Arrio, Chadwick, co-designer of Herman Miller's esteemed Aeron® chair with Bill Stumpf, believes it fulfills a promise predecessors seldom honored. "Systems never lent themselves to real, daily adjustment," he remarks. "Now Arrio lets us do it. It's easy, it's affordable, it's even fun." At last, a better mousetrap—even for the mouse.

Circle No. 210

A Breakthrough in Cable Management

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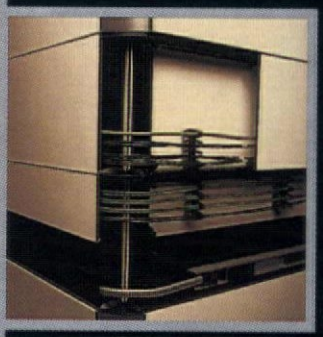

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Circle 13 on reader service card

A New Millennium Dawns

For both Harter and the mid-priced ergonomic task chair market, the next Millennium looks unexpectedly promising

By Rita F. Catinella

Passionate individuals can be found standing on busy street corners in major metropolises around the world warning the complacent pedestrians around them that the world will come to an abrupt end with the new millennium—so they'd better start preparing. Fortunately, the people at Harter have a more optimistic projection of the next millennium, with a new, mid-priced ergonomic task chair of the same name. "It's basically a new beginning," says Nick Balderi, vice president of product design and development with Jami, the parent company for Harter. "This is the start of the new attitude and the next generation of Harter."

The new era at Harter officially started at NeoCon '96, where the chair was introduced. Millennium, developed by Harter with the Chicago-based Insight Product Development, an industrial design firm, took considerably less than 1,000 years to create. Doug Brewer, a partner of Insight Product Development, describes the under-a-year period from concept to production as a "very aggressive time frame."

Candace Krueger, director of marketing at Harter, confirms that the company began planning for Millennium in the summer of 1995, conducting market research in the fall and proceeding to market launch by spring 1996, including design, prototyping, engineering and project management. Market research proved to be key to the entire process. Harter had found a gap in the marketplace—for an ergonomic task chair that was both pleasing to the eye and the budget, she indicates—and decided the time was right to fill the need.

The research proved something of an epiphany for the company, inspiring the positioning statement it now uses as a credo, namely "Great Design at Great Value." And what is "great design" in the 1990s? Krueger explains that it includes aesthetics, functionality, ease of maintenance, simplicity of use and consideration of the environment in the materials and manufacturing. "The Millennium Chair challenged us to make task seating appealing to the design community at a very well received price point," she says. The chair, whose list price is around $650, is available as a mid-back, high-back and side chair.

To make the chair's performance stand out, easy adjustment for multiple users was a major consideration from the start. "One of the requisites on the product brief was that it had to be easy to use out of the box," says Balderi, "and you wouldn't need a manual to learn how to use it." This was achieved by avoiding complicated controls and making the ergonomic adjustments on the arm height and seat back height as simple as raising it up.

At the top end of the range of movement, the arm or seat-back lowers to its lowest point. The chair offers a 5° forward tilt for ergonomic posture, asynchronous tilt (dual pivot points for natural back support), a height adjustable back with a 2-in. range, height adjustable arms with a 3-in. range and width adjustable arms with an 2-in. range on each side. A sliding seat option and gas lift are also standard.

Millennium's high-tech look is created through thermal plastic and engineered resins, which are used on the arms for its strength, durability and the ability to be molded just so. Overall, it boasts numerous environmentally sensitive features. Made from recyclable plastics and metals, renewable wood products and environmentally safe glue, it is manufactured without any ozone-depleting methods or materials.

Were such goals as full ergonomic adjustment, a striking new appearance, and a low cost mutually compatible? "The tough thing about that for us was that sometimes those things work against each other," Brewer admits. The Millennium team conducted four different focus tests at different levels in development to verify that it was heading in the proper direction before releasing tooling dollars. The full prototype was presented in front of a number of focus groups of interior designers and specifiers.

The jump from design to production was swift. Starting off with sketches, 3-D foam models and form studies, to get an idea of what it wanted to pursue, the team went to advanced visualization and advanced computer surfacing program ALIAS and Pro/E to produce highly realistic computer renderings. With all of the preliminary testing and engineering done on computers, team members were able to cut down tooling time and quickly bring the product to market. The finished chair is now available in Harter fabrics, COM and Textus fabrics through a special program with the company.

For designer Brewer, the Millennium name is appropriately given to the chair "because it's going to be around a while." Perhaps the new Millennium would brighten the outlook for those doomsayers on street corners if they just stopped standing around talking about it—and just took a seat.

Harter and Insight Product Development used computer technology in order to achieve the high-tech look of the Millennium office chair (right) and to bring the product quickly and more economically to the marketplace.

Circle No. 211

No More Dead Birds?

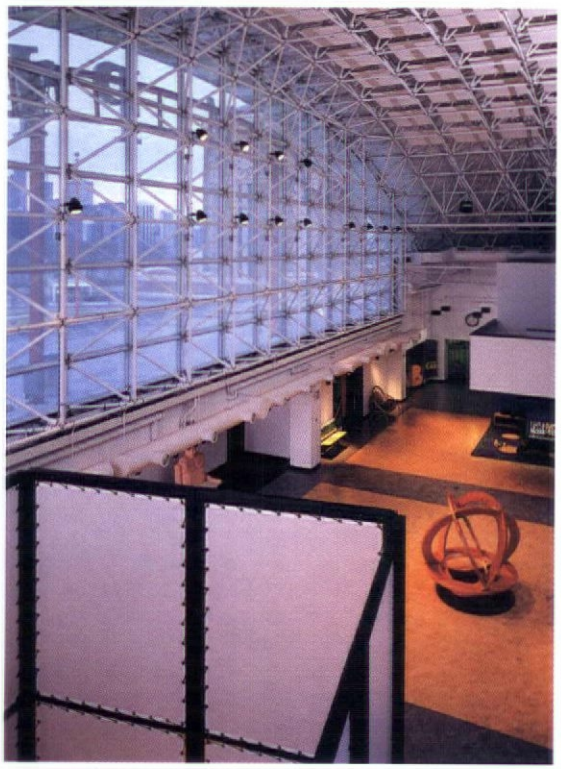
Why Americans are increasingly having a good time—in museums

Where are you heading this weekend: the mall, the movies, the mountains—or a museum? If every man, woman and child in the United States walked through a U.S. museum turnstile twice in the next 12 months, the total would approximate the number of Americans who actually do this each year. The latest statistics from the Institute of Museum Services, a Federal agency, show museum attendance in 1988 equalled 565.8 million people visiting 8,200 museums—which compares respectfully with the 30 million at Disney World/Epcot/MGM each year, and the 12 million at Disneyland.

No museum draws the crowd the way Disney can, of course. Museums are distributed geographically in roughly the same proportion as the population, small in size at a median annual income of less than $100,000, overshadowing the 8% having annual budgets exceeding $1 million, and surprisingly young, with only 4% being founded before 1900 and 75% *after* 1950. These and other revealing statistics can be found in the landmark 1994 study, *Museums Count*, from the American Association of Museums.) Yet museums clearly play an vital role in American life, and generate design commissions as well. The number of museums established in the United States has soared in recent years, with 1,023 being founded in the 1960s and 1,390 in the 1970s before dropping to a more typical 889 in the 1980s. That's entertainment—in the broadest sense.

Anyone who remembers struggling with parents as a child to escape from a museum will be pleased to learn how earnestly the institution welcomes us now. Dusty glass cases in dark halls are yielding to attractive, multi-media environments, trained docents and such amenities such as gift shops, restaurants, film festivals and live performances. The museum is becoming a true educational institution with a flair for showmanship.

The change in philosophy has been dramatic. When many of the nation's great museums were founded late in the 19th century, they were created by and for industrialists and financiers with names such as Vanderbilt, Morgan, Carnegie, Astor, Frick and Mellon, families whose enormous wealth made Grand Tour collecting, monument building and museum going on an operatic scale possible for socially prominent citizens at the *fin de siecle*. As wonderful depictions of gallery goers by such artists as William Merritt Chase, Childe Hassam and William Glackens reveal, the museums thrived as cloisters of quiet contemplation for the elite. In one of the numerous ironies of late 20th-century life, these very same institutions are now caught in the throes of democritization, broadening their social and political bases of support to assure their economic survival.



Please touch: The Chicago Children's Museum anchors the historic 1916 Navy Pier with a 57,000-sq. ft. facility that lets children be the experimental, wandering, intelligent, complicated people who happen to fall between the ages of 0-12 that they are. Wheeler Kearns Architects developed the interiors. Photograph by William Kildow.

"Accessibility is the key issue," states Edward H. Able, Jr., president of the American Association of Museums. "We're talking not about physical access but intellectual. Museums in America want to educate you regardless of your educational background, so they are striving to make the learning experience as enjoyable as possible. The objects in their collections are no longer the ends but the means to their mission as a public service."

Cynics might suggest that museums are only doing what is necessary to survive. Certainly the effort gets harder when they scramble for dwindling public and private support at the same time such social problems as AIDS, homelessness and child abuse cry out for help. Museum goers of a certain age can also mourn the loss of cloistered calm in an age of blockbuster shows.

Whatever the motivations behind the flowering of museums, the institutions worry about developing resources to deal with their operation and their mission. "Being intellectually accessible is much more expensive than putting objects in cases along walls," Able points out. "Museums can't limit their attendance or the collections of objects in their care."

If architects and interior designers want to help the nation's museums, Able notes, they can begin by understanding that a modern museum is an educational institution. "Look at the choreography of people and objects that represents its function," he urges. "Consider how to keep its space flexible, to accommodate the work of its staff and to keep maintenance costs under control. Remove your ego and get inside the culture."

Can the rewards of listening carefully pay off for designers and museums? New York City provides a vivid example. In any given year, more people attend its art museums than all of its professional sports teams combined. The portfolio of museums on the following pages show why the lines at the turnstiles are likely to keep getting longer.

A Museum Grows in Brooklyn

Preparing New York's Brooklyn Museum for its second century is the subject of extraordinary efforts by Arata Isozaki & Associates and James Stewart Polshek and Partners

By Roger Yee

If the Brooklyn Museum finds itself visited by ghosts as it celebrates the 100th anniversary of its current home in 1997, at least the identities of the spirits will be well known. Prominent among them would be Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, the predecessor of the Museum, from 1889-1914, Charles Follen McKim and his colleagues at McKim, Mead & White, architect of the Museum from 1893-1934, Philip N. Youtz, acting director of the Museum in 1934, William Lescaze, architect of the Museum in 1934, and the City of Brooklyn itself—which developed into the fourth largest city in the United States from 1646-1897 only to be annexed as part of Greater New York City in 1898. Welcoming them would be the current Board of Trustees of the Museum, Robert T. Buck, director of the Museum from 1983-1996 (a successor has not been named to date), Joan Darragh, vice director of planning and architecture of the Museum, and Arata Isozaki & Associates and James Stewart Polshek and Partners, joint venture architects of the winning entry in the Museum's Master Plan Competition of 1986 and three new facilities in the existing structure. The encounter would surely be a joyous one, demonstrating what an institution housing one of America's finest art collections must do to thrive in the late 20th century.

Ironically, the strengths and weaknesses of the Museum's home stem from its mission to paint a much larger canvas than the world of art. Having been founded as the Apprentices' Library in 1823 to confer "the benefits of knowledge to that portion of our youth who are engaged in learning the mechanical arts," it amassed a formidable collection of "books, maps, drawing apparatus, models of machinery, tools and implements generally," and renamed itself the Brooklyn Institute in 1843 and the Brooklyn Institute of Arts and Sciences in 1890. Step by step, the institution broadened its mandate into what Hooper described in 1889 as the "nucleus of a broad and comprehensive institution for the advancement of science and art."

Egypt meets Brooklyn: Treasures of ancient Egypt fill the new Martha A. and Robert S. Rubin Galleries (opposite), part of the ongoing rebirth of the Brooklyn Museum. Note how the modern design beneath the barrel-vaulted ceiling pays homage to the Museum's Beaux Arts orders, which are unmistakable on the north elevation (above) of the design by McKim, Mead & White. The grand scheme for a square plan some 500 ft. on a side was never realized, prompting the birth of the new plan by Isozaki and Polshek.

EXIT
MARTHA A. AND ROBERT S.
RUBIN GALLERY
RUBIN GALLERY

Given this encyclopedic vision of a Brooklyn Acropolis, McKim, Mead & White won the competition to house the growing Institute in 1893 by placing a vast, square-shaped, open-centered structure some 500 ft. on each side, divided into four quadrants by bisecting galleries, on a 11.9-acre parcel of land southeast of Brooklyn's Mount Prospect reservoir. In keeping with the City Beautiful movement sweeping the nation in the wake of the 1893 World's Columbian Exposition in Chicago, the Institute would be a Beaux Arts structure—topped by a dome placed above a circular hall at the center some 77 ft. in diameter—that would be carefully aligned to its environs. Fully exposed on all sides, it would count among its neighbors tree-lined Eastern Parkway to the north, Olmsted and Vaux's magnificent Prospect Park past Flatbush Avenue to the south and oval-shaped Grand Army Plaza, a traffic circle anchored by a memorial arch by John H. Duncan and a formal entrance to Prospect Park by McKim, Mead & White to the west.

But the grand scheme was never fulfilled. The City of Brooklyn erected the Institute's gallery wing on the northwest corner in June 1897, shortly before ceasing to exist as a political entity. New York City then dutifully assumed responsibility for completing the master plan only to go as far as finishing the north elevation of east and west wings flanking a central pavilion, highlighted by a dome and magisterial stairs descending to Eastern Parkway by 1907, and the wing and court at the northeast corner by 1926.

Trying to feed a hungry Beaux Arts stepchild

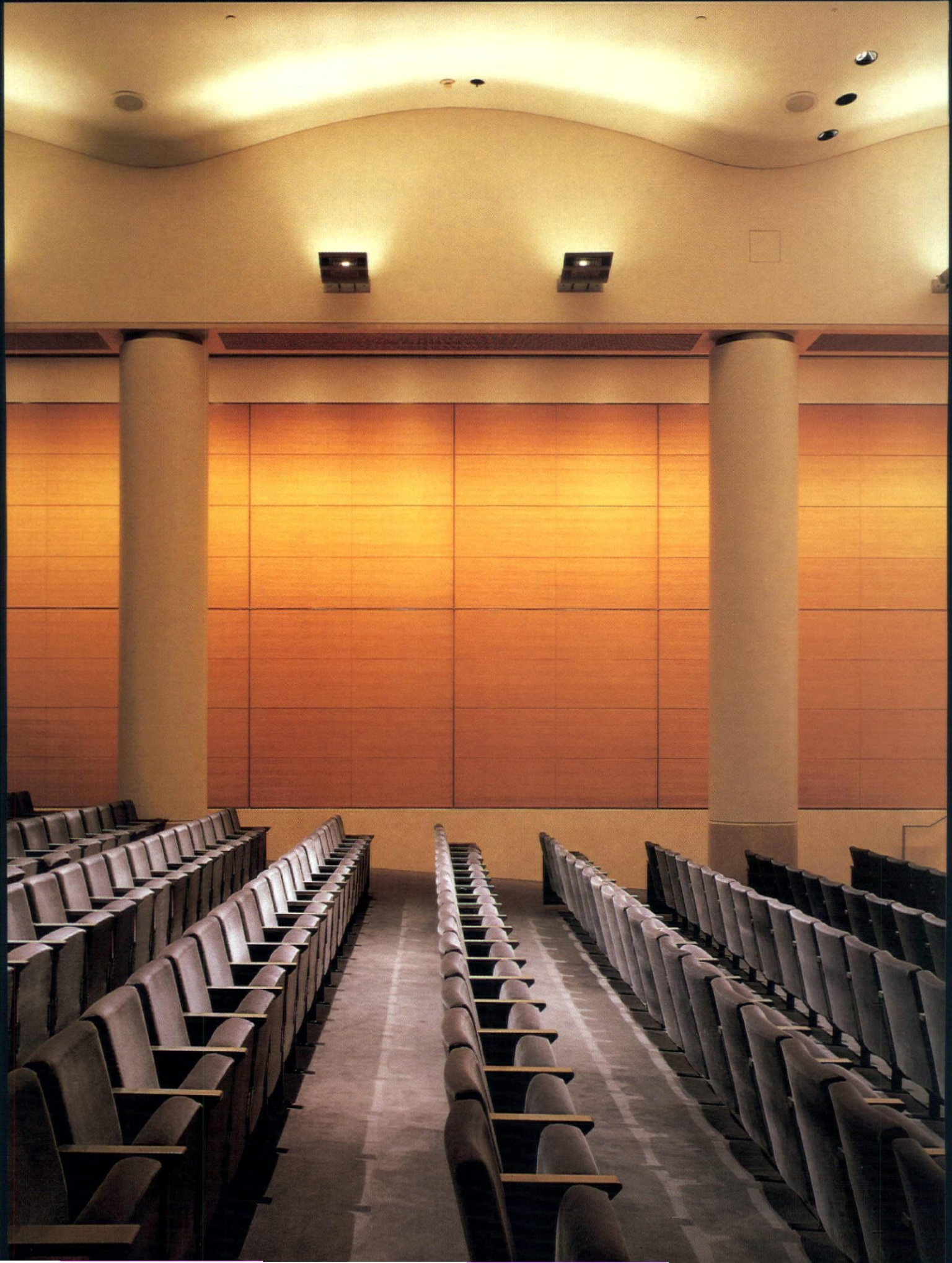
Educated speech intelligible here: The Iris and B. Gerald Cantor Auditorium (above and opposite) is meant to accommodate the spoken word, film, dance and chamber music through an environment that pays careful attention to detail. Isozaki and Polshek's design combines superb acoustics, excellent sight lines and a resilient stage floor in a lyrical environment of wood, plaster, marble and stainless steel. The ceiling consists of intersecting hyperbolic paraboloids.

One highly visible reason for New York's waning enthusiasm: the rival Metropolitan Museum of Art, whose rapid growth would require funds sought by the Brooklyn Museum. Yet the Brooklyn Museum persevered. Of the two major physical changes to the fledgling structure, which emerged as a museum of art in the late 1910s and early 1920s, only one was radical surgery—the removal of the staircase on Eastern Parkway by Youtz and Lescaze in 1934—while the other was a fairly inconspicuous addition, the eastern bisecting gallery by Prentice & Chan, Ohlhausen in 1978.

Because the Museum had drifted from the original scheme by McKim, Mead & White after the firm's controversial dismissal by Youtz in 1934, none of its subsequent alterations conformed to any new overall plan. Realizing that the transformation of the Museum had never been acknowledged in the complex and deteriorating structure, Buck ordered a thorough study of its facility in 1985-1986. "A private foundation study said we had so many needs, spatial, structural, mechanical, electrical and so forth," he recalls, "that I responded with the Board's backing to do something about it."

Given the Museum's determination to teach itself the role of a design client, the Master Plan Competition that followed could well serve as a model for other cultural institutions. The Museum hired architect Terrence R. Williams to work with vice director Darragh in drafting a tightly worded yet comprehensive building program of immediate and long-range requirements in January 1986. A jury of seven judges was chosen that included Museum trustees and independent experts, and five architecture firms were invited to participate, meeting with the Museum in the summer for the issuing of RFPs (request for proposals) and in the fall for the presentation of their schemes.

A striking proposal by Isozaki and Polshek was declared the winner on October 8, 1986. The design, which both honored and diverged from the original plan, featured a soaring, skylit obelisk where the central domed hall would have stood, galleries that retraced the intended location of the west elevation and north-south bisecting gallery, as well as open and enclosed sculpture courts and a formal south entrance facing the Brooklyn Botanic Garden. The ability to produce a worthwhile plan in so brief an interval can be traced directly to diligent preparation by the Museum. "Everything needed to produce a full master plan was considered," remarks



How to halt a master plan with a $15-million roof repair

Polshek's glorious vision was compromised almost at once. Confronted by more pressing problems than expansion in the 1990s, the Museum has established a new, pragmatic, short-term agenda. Heading its shopping list is a plan to create new storage areas, a new auditorium, new galleries and modern mechanical, electrical and plumbing services—all within the existing building envelope—whenever more urgent concerns such as the current $15-million renovation of the roof will allow.

Buck doesn't exaggerate when he observes that the Museum's greatest challenge is "sheer survival," followed by the task of converting its physical plant into a state-of-the-art facility. "McKim, Mead & White's building anticipated none of the preparatory facilities that a museum of art must have today," explains Buck. "It was designed to stage temporary expositions and store plaster casts. In the 1990s, we have large and valuable collections that need practical space and modern building systems to maintain them."

Of the three recent projects by Isozaki and Polshek, two are open to the public, namely the Iris and B. Gerald Cantor Auditorium and the galleries of the Morris A. and Meyer Schapiro Wing. By its very nature, the third project, a 30,000-sq. ft., environmentally controlled storage area, will always be hidden away. Ironically, none are actually part of the Master Plan.

There was never any doubt that an auditorium was needed, however, since the original one beneath the Museum's third floor or *piano nobile* had been demolished in 1934 along with the grand stairs to Eastern Parkway to clear the path for a new ground floor main entrance. (Youtz, like many other younger museum professionals in the Depression era, felt a ground floor entrance was more democratic.) An auditorium to be installed in the addition by Prentice & Chan, Ohlhausen was canceled due to New York's financial difficulties in the 1970s.

Having waited six decades, the Museum knew exactly what it wanted in the new 461-seat Cantor Auditorium. "Our first priority was to create an ideal setting for the spoken word of lectures, readings and symposiums," Darragh remembers. "Then came film, dance and chamber music."

Isozaki and Polshek's design takes the Museum's wishes to heart, providing superb acoustics, excellent sight lines and a resilient stage floor in a lyrical environment of wood, plaster, marble and stainless steel. Proof that the architects and the Museum, with Darragh acting as client representative, worked with considerable harmony in this and later projects is the fact that Darragh can still proudly describe the complex topography of the Auditorium ceiling. ("What you see above you are intersecting hyperbolic paraboloids," she happily pronounces.) The space has been busy ever since it opened.

The most striking of the new galleries in the Schapiro Wing, the west wing along the north elevation, are the third floor's Martha A. and Robert S. Rubin Galleries, which contrast with more neutral counterparts in museums elsewhere in having a distinct character of their own. "McKim, Mead & White's building warranted a strong response," Hazard states. "Putting in minimal galleries would have been jarring in the Beaux Arts surroundings." Consequently, the design by Isozaki and Polshek acknowledges the existing Beaux Arts orders without mimicking them, and introduces the forms of the dome, barrel and pyramid in the ceilings in anticipation of the

Duncan R. Hazard, AIA, project manager for Polshek. "Terry Williams and the Museum produced an excellent, workable document." The Museum had wisely concluded that the more specific its request, the more applicable any proposed solution was likely to be. As Buck comments, "The inescapable fact is that you must educate yourself to build intelligently."

Even the most inspired plans are subject to change, nonetheless, and Isozaki and

Master Plan. "It's our dress rehearsal for the big show," Hazard says.

What's next for the Museum? Darragh foresees more upgrading than expansion, as the Museum endeavors to install the modern systems required to shelter its collections, comfort its visitors—and satisfy insurers asked to underwrite traveling exhibitions. Yet she does not dismiss Isozaki and Polshek's vision. "The Master Plan is a guide," she feels. "We must be ready to take a left turn anytime, but the lines are always there to support us."

Buck is confident that the Museum will continue to build bridges to its public, offering one of the nation's oldest public education programs, as well as some of the finest assemblages anywhere of Egyptian, Asian and other non-Western art, early American decorative arts and late 19th and early 20th-century American painting and sculpture. While it has toiled in the shadow of "the Met" since the annexation of Brooklyn, it has always spoken in its own, distinct voice. "The Museum knows itself well," Buck says.

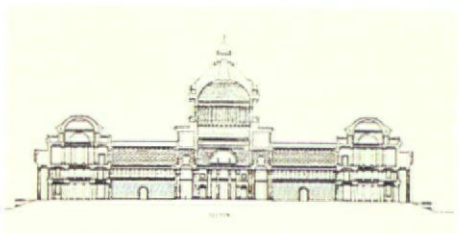
"There will be no net addition or subtraction from the exhibition space for our collections whatever happens," Darragh adds assuringly. "And nothing will be done to preclude achieving our Master Plan in the future." Comforting words for visitors from the past 100 years—or the next.

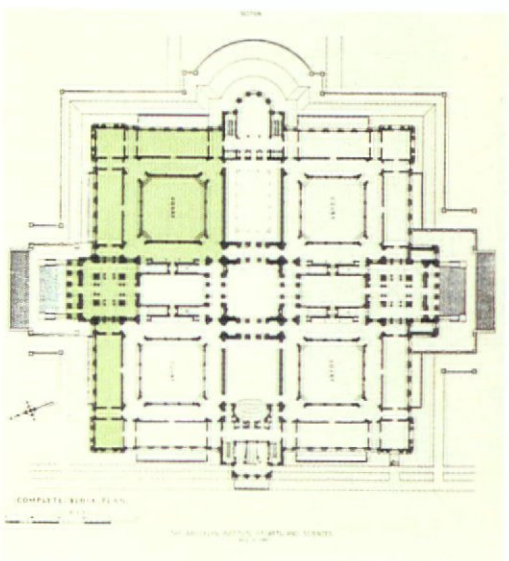
Project Summary: Brooklyn Museum

Location: Brooklyn, NY. **Total floor area:** 560,000 sq. ft. **No. of floors:** 5. **Average floor size:** 100,000 sq. ft. **Wood wall paneling:** Custom Interiors Inc. **Plaster ceilings:** Donaldson Acoustics. **Hardwood flooring:** Haywood-Berk. **Stone and masonry flooring:** Millstone Granite, Port Morris Tile & Marble. **Lighting:** Edison Price. **Doors, railings, stage panels and other ornamental metal:** Melto Metals. **Auditorium seating:** JG Furniture. **Client:** Brooklyn Museum. **Architects:** Arata Isozaki & Associates, Polshek and Partners; Arata Isozaki, James Stewart Polshek, design principals; Joseph L. Fleischer, partner-in-charge; David Gauld, D. Blake Middleton, Don Weinreich, senior designers; Duncan R. Hazard, Shin Watanabe, project managers. **Structural engineer:** Robert Silman Assoc. **Mechanical, electrical and plumbing engineer:** Goldman, Copeland Assoc. **Construction manager:** HRH Construction. **Lighting designer:** Fisher Marantz Renfro Stone. **Acoustician:** Peter George Assoc. **Code:** Jerome S. Gilman Consulting Architects. **Specifications:** Robert Schwartz & Assoc. **Security:** Tracy Turner Design, Harakawa Sisco. **Collection conservation:** Garrison/Lull. **Photographer:** Patricia Layman Bazelon, Nathaniel Lieberman (model).

No bland galleries for Brooklyn: The Special Exhibitions Gallery on the fourth floor (opposite) handsomely reprises the Beaux Arts orders in ways unlike those of other galleries in the Morris A. and Meyer Schapiro Wing.

The present and future Museum can be seen in a model by Isozaki and Polshek (below), which extends the Museum towards its original proportions even as it breaks with Beaux Arts forms, and the shaded floor plan of its current condition (bottom), seen against the original scheme.





A Whale of a Good Design

A mammoth sea creature's odd connection to a Midwestern city is revealed in a captivating design by E. Verner Johnson and Associates for the Van Andel Museum Center of the Public Museum of Grand Rapids, Mich.

By Jennifer Thiele Busch

The galleria and main stairwell (left) are the primary circulation elements at the Van Andel Museum Center of the Public Museum of Grand Rapids. Together, they organize horizontal and vertical traffic flow and house important Museum icons that signal entrances into other activities. Glass-enclosed construction offers commanding views of the Grand River and downtown Grand Rapids to help orient patrons within the building, not to mention alluring views into the Museum from the opposite side of the river, especially at night (opposite).

In 1906, a prominent resident of Grand Rapids, Mich., donated the skeleton of a 5,200-lb., 76-ft. Atlantic finback whale that had washed up on the beach of his Florida vacation home to the Public Museum of Grand Rapids. Thus began a legacy that continues to capture the hearts and imaginations of this Midwestern city of 190,000 on the banks of the Grand River, historically dubbed "Furniture City" and "A City of Factories." Various buildings on the Museum's original site housed the treasure until 1973, when its deteriorating condition forced it into storage. Today, if the social, cultural and natural history of Grand Rapids was anywhere so elegantly apparent as the gracefully curving bones of that cherished leviathan, it would be in the form and content of the Van Andel Museum Center of the Public Museum of Grand Rapids, where the majestically restored skeleton again hangs in welcome. At the Van Andel Museum Center, not only the whale skeleton but the entire 130-year-old institution—one of the country's oldest public museums—has been made refreshingly young, vibrant and functional again with a design by E. Verner Johnson and Associates of Boston.

"Wherever I went during the fund-raising effort, the first question anybody asked was, 'What's going to happen to the whale?'," recalls Timothy J. Chester, director of the Public Museum of Grand Rapids. This concern at least partly defined the design process for the 155,000-sq. ft. Van Andel Museum Center: To replace the Museum's four-building complex in a residential district of Grand Rapids with a new structure on the Grand River that imparts a sense of civic pride and monumentality without denying either its own identity or the city's heritage as a product of the industrial age.

The complex journey towards the birth of the Van Andel Museum Center in 1994 actually began in the early 1980s. E. Verner Johnson and Associates had been commissioned by the Museum under director W.D. Frankforter—who turned the reins over to Chester upon retiring in 1988—to develop a master plan to expand the existing Museum complex whose buildings dating back as far as 1940. A conceptual design plan for incremental expansion was under consideration when a prominent Grand Rapids citizen, businessman and community leader, Amway founder Jay Van Andel, proposed moving the Museum from its residential location to a more prominent site on the Grand River, a bolder but far costlier proposition.

Van Andel was unwilling to foot the entire bill for the new construction (he donated $7 million), but did agree to throw his considerable influence behind a major fund-raising effort, and Johnson's design team went back to the drawing board. "Everyone had to regroup," explains Johnson. "This was a much bolder project. The new building would be situated directly opposite the downtown, and would truly be a public museum."

The next major twist in the plot occurred when a group of community leaders advanced yet another proposal to move the Museum downtown and combine it with an ongoing effort to build an urban mall. Once again, the architects created a conceptual design for a facility housing both retail and museum functions, only to find that local developers and voters expressed little inter-

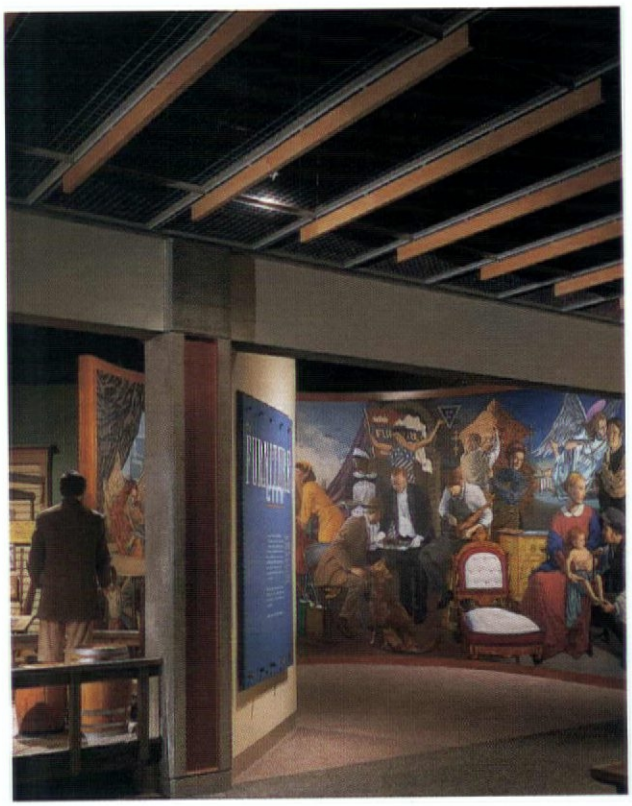
est in the joint project. "Apparently there was no compelling reason to do it," says Johnson. "There was not a huge interest in the retail project, and the joint effort didn't help the Museum much."

So back to the riverfront site went the Museum. In the years that had passed, however, a new hotel and a new community college had absorbed much of this prime real estate, requiring the architect to develop a fourth design for the Museum that would occupy a much smaller site. Funding was then obtained through federal, state, county, municipal and private sources—for a cost that had soared to $41 million.

When the Museum finally opened in November 1994, it was praised by Roger Green, architectural critic for *The Grand Rapids Press*, as "Grand Rapids' most attractive new downtown building." Comments Mary Esther Lee, the Museum's planning and development officer, "The new building has a strong sense of place. It refers to the other architecture in town—especially the old factories—with its variations in color, texture and materials. It identifies with historic Grand Rapids, but doesn't look like an historic building."

In effect, E. Verner Johnson and Associates has given the people of Grand Rapids a public museum rich with historical context inside and out, from the mult-colored bricks adorning its facade that recall the community's 19th-century brick buildings to its Classical architectural forms and features that demonstrate the Museum's civic role. A long, glass-enclosed exhibition galleria along the riverfront houses several of the Museum's better known icons—including the whale, a steam engine that had powered a furniture factory and an historic City Hall clock—while acknowledging the city's most defining natural feature, the Grand River. Sitting on a pier over the river itself is a glass-enclosed pavilion housing a fully restored, 1928 Spillman carousel similar to one that once stood in a nearby historic amusement park.

Much more importantly, however, the architects designed the Museum to be highly functional, an advantage that the previous site with its odd combination of buildings never enjoyed. "All the delays gave us the luxury of revisiting our previous assumptions," observes Chester. "We didn't need to make a statement. We clearly needed a building that worked. What made E. Verner Johnson and Associates the architect of choice was that they said to us, 'The last thing we'll talk about is what the building will look like. The first thing we should talk about is how it will have to perform.'"



Attractiveness as an afterthought?

Primary design goals for the Museum were based largely on what was deemed insufficient about the old location. According to Lee, the list included public access meeting or exceeding ADA guidelines, improved climate control for the protection of collections and comfort of patrons, more permanent exhibition, public and temporary exhibition space, improved security, additional amenities and conveniences and adequate parking. One of the most important goals focused squarely on the exhibit areas themselves.

"The building had to be organized around the exhibition program rather than the other way around," observes Lee, admitting that the Museum staff had tired of squeezing exhibits into spaces that couldn't support them. At the same time, however, exhibit areas needed to accommodate future growth and change. "These two goals had to be developed in tandem, so one could inform the other," she says. To insure a successful outcome, two exhibit design firms, PRD and Gerald Hillfordy & Associates, were contracted at the start of the design process to work closely with the architect.

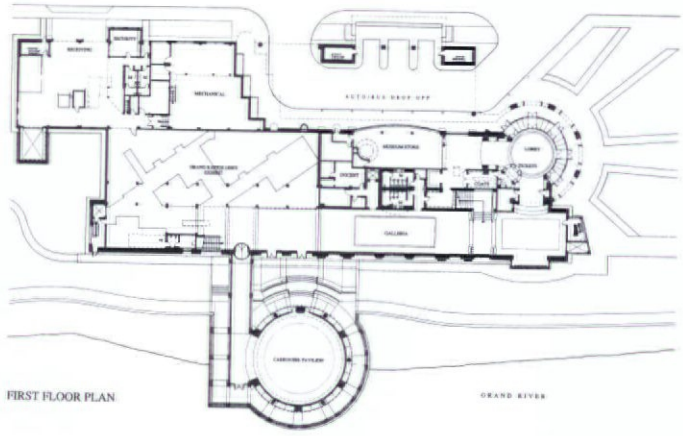
The galleria acts as the primary organizing feature of the four-story Museum. While the linear sequence of spaces off the galleria allow easy access to the Museum's three public floors for up to 1,700 people per day, a glass-enclosed main stairwell at one end promotes efficient vertical circulation. The galleria serves as more than a circulation spine, however. Its full-height glass windows allow natural light to flood the Museum, giving it an open, airy feel though the bulk of the Museum remains windowless to protect the collections. As Chester observes, "People constantly moving along the galleria and staircase suggest activity and motion." The vitality makes the galleria the anchor of a successful rental program for public and private events.

Circle 14 on reader service card

If the 479,000 patrons who visited the Van Andel Museum Center in 1995—up from 250,000 the previous year at the old location—have almost universally found the new facility to be user-friendly, so have the 140 staff members of the Museum, to whom these issues probably matter even more. All staff areas are united for the first time on the fourth floor, where administrative and executive offices are clearly delineated from vital support functions such as carpentry, painting and exhibit support. This effectively shelters visitors from the intricacies of operations, such as the 300 hours required to restore each of the 44 horses on the Spillman carousel, the inclusion of the impact of human beings on the natural world in the Habitats exhibit or harnessing the capabilities of the new Digistar system in the Roger B. Chaffee Planetarium.

Yet visitors strolling through the streets of the Grand Rapids 1890s exhibit or browsing through the Curiosity Shop gift shop know all they really need to...that they're having one whale of a good time.

The rich fabric of Grand Rapids' social, cultural and natural history is explored through flexible and accessible exhibits at the Van Andel Museum Center, including the Habitats exhibit (opposite, top), the Furniture City exhibit (opposite, bottom). As many public spaces and amenities as possible, including the cafeteria (left) and auditorium (top) are accessed off of the galleria, forming an integrated, logical and efficient progression of spaces that did not exist at all at the Museum's previous site.



FIRST FLOOR PLAN

Project Summary: Public Museum of Grand Rapids

Location: Grand Rapids, MI. **Total floor area:** 150,000 sq. ft. **No. of floors:** 4. **Average floor size:** 37,500 sq. ft. **Capacity crowd:** 4,000. **Cost/sq. ft.:** $121. **Paint:** Glidden. **Laminate:** Formica, Nevamar, Laminart. **Masonry:** Endicott Clay Products. **Flooring:** Denis Ruabon-Welsh Quarry Tiles. **Carpet/carpet tile:** Interface. **Carpet fiber:** BASF **Ceiling:** Armstrong. **Lighting:** LSI Track Lighting. **Doors/door hardware:** Medco, Schlage. **Glass:** PPG. **Window treatment:** Draper Flex Shade, Deepa. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Metro Manhattan. **Cafeteria seating:** Herman Miller, Falcon. **Other seating:** Herman Miller, American Seating, Irwin Marquee. **Upholstery:** Steelcase, Brayton, Maharam, Arc-Com, Deepa. **Conference tables:** Vecta. **Cafeteria, dining, auditorium tables:** Herman Miller. **Other tables:** Nucraft, Vecta, Sico Pacer. **Files:** Steelcase, Charrette. **Shelving:** Worden, Nucraft, Burroughs. **Elevators:** Dover. **HVAC:** Honeywell. **Security:** EPS System. **Client:** City/Country Joint Building Authority, City of Grand Rapids and Public Museum. **Architect:** E. Verner Johnson and Associates, Inc. **Structural engineer:** Souza, True & Partners, Inc. **Mechanical/electrical engineer:** Fales, Letendre & Ziobro, Inc. **General contractor:** Owen Ames Kimball, Inc. **Lighting designer:** Lam Partners, Gordon Anson. **Acoustician:** Cavanaugh Tocci. **Photographer:** Korab Hedrich Blessing.

MISS SPIDER'S WEDDING

The Great Hall on the main floor of the Chicago Children's Museum was originally meant to be a theater, but was transformed into a more useful, multi-purpose space for visitors and the community (opposite). Administrative offices are located inside two bright blue boxes that look out over the space. Stairs are hidden behind a white translucent box used by children to make shadows from behind. While kids can ascend the building with their hands and feet on a climbing system of ropes, their guardians may prefer following alongside on the stairway (right).

Here's to the Little Guys

When children (and adults) just want to be children, it's allowed inside Chicago Children's Museum, thanks to Wheeler Kearns Architects

By Linda Burnett

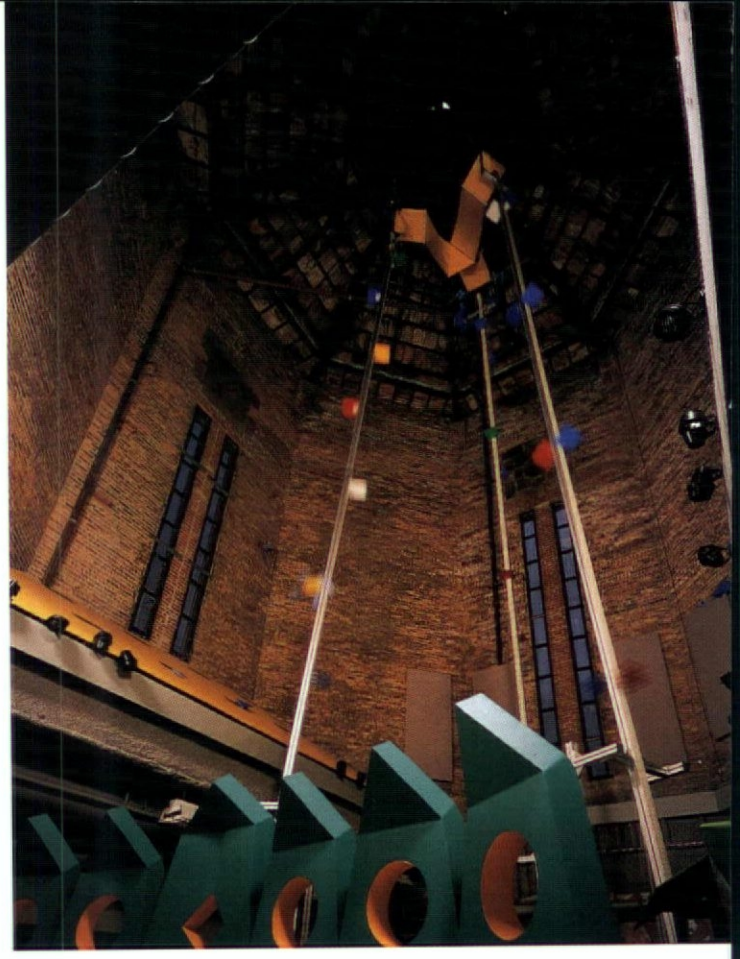
The Chicago Children's Museum is just one more reminder that neither Chicago nor children can go ignored indefinitely. In the case of the Windy City, its Navy Pier, the grounds for the Museum and a 1916 landmark that juts into Lake Michigan, was to undergo a $210-million renovation in 1994 that would attract retailers, tourists and museum goers. As for the children, they were to be welcomed into an exhibition space that understands that its visitors would be of the most finicky sort—experimental, wandering, intelligent, complicated people who happen to fall between the ages of 0-12. Wheeler Kearns Architects developed the infrastructure that would serve as the bones for the 57,000-sq. ft. museum, built by VOA Associates and Benjamin Thompson Associates, to live out its 99-year lease. That meant avoiding interiors that appear as exhibits in themselves in favor of those that lay the groundwork for displays enriched with everything conceivable—from garbage to flying objects.

Previously used as a shipping port, Naval training school and campus of the University of Illinois, the Navy Pier represents the Museum's fourth home as well as its latest chance to redefine itself. Administrators of children's museums find themselves uniquely situated in this regard. "There has only been a proliferation of children's museums within the past 10 years or so," says Louise Belmont-Skinner, vice president and director of exhibits at the Museum. "There are only a few museums to look to. There isn't a lot of history and tradition."

The Museum itself is 13 years old. Its relocation to the Navy Pier, at the cost of $14.5 million, has given it landmark importance in spite of its relative youth. But how has the design been defined? The answer remains in the ability of the space to accommodate the necessary interactivity between visitors and exhibits, while keeping in mind that its most important visitors, the children, don't need to be pandered to.

Fortunately, even the youngest visitors sense that the environment awaiting them is worth exploring the moment they enter the three-story structure. Since an inverted pyramid shape defines the interior courseway, the main entrance is located on the second floor, and the first floor is the smallest at 6,000-sq. ft., housing the museum shop, public gallery and studio where kids can work. The three floors are married by a main staircase around which a climbing structure revolves and the building's circulation itself becomes immediately visible.

Activity is fomented by the climbing structure, which spans the first, second and third floors. Children can literally climb their way up the building while their guardians walk the stairs. "It humanizes the experience, bringing



A local artist was commissioned to design the mosaics in the elevator corridor, and details such as the hand print on the floor make everything, even entering, seem fun (above, left). Every crevice of the old building was used, including the old water tower (above, right) which now serves to teach kids about flying objects and their rate of ascension and descension.

What better subject to teach children than garbage, *The Stinking Truth About Garbage*, in fact? Two houses with opposing ideologies regarding waste and recycling (opposite, top) serve to teach children lessons about cumulative waste. Another memorable exhibit is *Waterways* (opposite, bottom), which teaches kids about the neat things water can do. Kids can wear raincoats when they enter.

it down to scale and giving children a sense of independence," explains Belmont-Skinner.

In moving along, kids can examine causes and effects in the inventing lab, and test a flying machine to see how long it takes for gravity to take its course. "We want to get children involved and also to learn by observing," Belmont-Skinner adds. The flying machine's vertical launch pad and conveyor belt are arranged in old octagonal water towers that previously housed sprinklers. Located in another tower cavity is an exhibition on water.

The Great Hall on the second floor has become a central attraction not only for museum visitors but also for community members who frequently reserve the room for functions. Although the generously proportioned space beneath a 35-ft. high vault was originally intended to serve as a theater, careful research showed it would be best used as a multifunctional space. Two large, centrally located blue cubes serve as conference rooms where administrative staff can look down and watch the goings on. The stairway's translucent awning

What's no less important to the architects if much less apparent to the visitors has been the thorough attention paid to the facility's infrastructure. "The architectural finishes were minor," says Wheeler. "One sixth of the build-out cost was dedicated to dry wall, framing and painting, floor cover, ceramic tile, acoustical panels. Five-sixths was spent on elevators, stairs and mechanical elements."

Avoiding the habit of making the space an exhibition itself, a practice that exasperates many museum administrators, Wheeler Kearns chose neutral colors rather than the typical use of bright primaries. The ceiling has been sprayed with a fire-proofing substance in a black tint, and the fixtures are painted black to give the exhibits the themselves their rightful punch. "Before, the floor was so colorful it looked like an exhibit itself," Wheeler reveals, "so we took it out and put in basic linoleum."

If anything, the design of the Museum readily acknowledges its subordinate role to the needs of the city's children. "Beyond accommodating the permanent exhibits, we created a place that allows for change,"

Garbage and water pumps in a museum?

material makes it appear illuminated while covering up the stairs. "It also serves as a shadow box where kids can stand behind and make shapes," explains Dan Wheeler, AIA, principal and project architect of Wheeler Kearns. Directly to the side is a small stage.

explains Wheeler. "It's a city for children with public and private areas." Accordingly, the great hall translates into the main civic space and the exhibit rooms are private areas where visitors meander at different paces, letting children navigate the interiors as freely as adults.

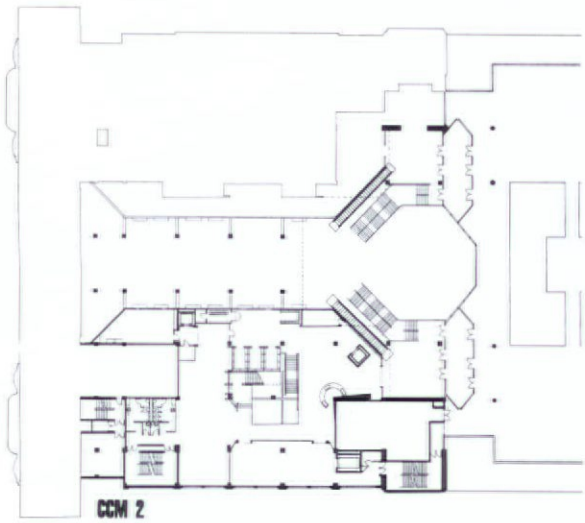
The Museum has chosen to educating children on grown-up topics. *The Stinking Truth About Garbage* is a permanent exhibit conceptualized and created by architect Peter Exley, who was already a Museum volunteer. The sculptural and highly tactile exhibit teaches children the problems concerning abundant waste.

Two ideologically opposing houses, one in which the family uses such non-recycled products as disposable packaging, while the other uses recycled rags and lemon juice for house cleaning, demonstrate the issue for all viewers. "The name 'children' is actually a misnomer," notes Exley, "because the space is really designed for families." Indeed, parents frequently accompany their kids and share in the learning experience.

Such is the case with the permanent exhibit *Waterways* produced by Lohan Associates, where children don multi-colored rain coats and prepare to get wet as they learn about water and its properties, motion, erosion, how it moves up, generates power or pressure. "We developed specific activities in a program of interactive water play," says Nevin Hedlund of Lohan Associates. To plan the exhibit, the firm held water workshops that allowed children (including the firm's own) to experiment with water and draw concepts, many of which were used in the end.

Waterways has thus emerged as a series of pumps, canals, wheels and fountains where water does its thing. An erosion table made of sand, gravel and stones is used to make dams and rivers. Children can learn how Chicago serves as a watershed in its location between the Gulf of Mexico and the Atlantic Ocean.

For a museum that began in two hallways of Chicago's Cultural Center with only a single exhibit, the expansion of the Chicago Children's Museum to its very own nest and over 10 exhibits is just one sign of its popularity. Some 450,000 estimated annual visitors is the other.



CCM 2

Project Summary: Chicago Children's Museum

Location: Chicago, Ill. **Total floor area:** 59,000 sq. ft. **No. of floors:** 4. **Capacity:** 2,200. **Cost/sq. ft.:** $60. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Forbo. **Epoxy flooring:** Stonehard. **Carpet/carpet tile:** Mohawk. **Carpet fiber:** Antron®. **Ceiling:** USG Interiors. **Lighting:** LSI, Lithonia, ABS, SPI. **Door hardware:** Yale, Hager, Star. **Window frames:** Harmon Contract. **Railings:** custom by Titan. **Shelving, architectural woodworking and cabinetmaking:** Barsanti Woodworking. **Signage:** Carol Naughton and Assoc. **Elevators:** Schindler. **HVAC:** Mammoth. **Access flooring:** C-Tec. **Plumbing fixtures:** American Standard, Chicago Faucet. **Client:** Chicago Children's Museum. **Architect:** Wheeler Kearns Architects. **Structural engineer:** Lemessurier Consultants. **Mechanical and electrical engineer:** WMA Consulting Engineers. **General contractor:** Schal/Bovis. **Water exhibit contractor:** S.C.S. Co. **Lighting designer:** Randy Burkett Lighting Design. **Acoustician:** Kierkegaard Assoc. **Photographer:** William Kildow Photography.

Visitors and employees receive a warm—not hot—welcome in the commons building at the World Savings Operation Center. Yellow is the commons' predominant color, but accents of ruby make the reception desk (opposite) and entrance to the human resources area (left) easily recognizable.

Everything's Bigger in Texas

A new Operations Center on 110 sprawling acres in San Antonio readies World Savings and Loan Association for an even bigger future, designed by DES Architects + Engineers

By Holly L. Richmond

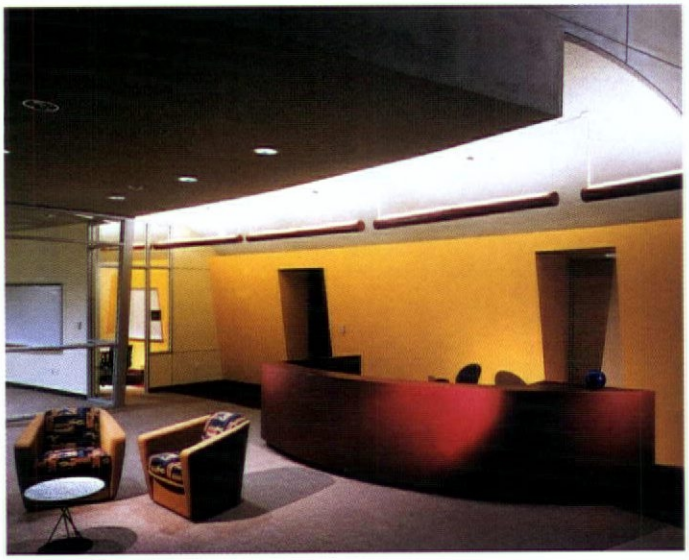
Bigger may not always be better, but don't tell that to a Texan. Residents of the Lone Star State pride themselves on their 10-gallon hats, foot-long barbecued ribs, and Cadillacs—with long-horns as hood ornaments, of course—that stretch further than most limousines. Nothing has been proven, but a waft of prodigious Texas atmosphere blew its way into California, bringing both World Savings and Loan Association and DES Architects + Engineers two-stepping to San Antonio. The result? A modern, technically-advanced though environmentally-conscious Operations Center with the presence of a time-honored Texas native.

World Savings and Loan Association operates as a financial intermediary, attracting deposits primarily in the form of savings accounts and investing funds principally in loans and securities backed by residential real estate. It is the third largest thrift in the United States and the principal subsidiary of Oakland, Calif.-based Golden West Financial Corporation, which *Fortune* magazine named "America's most admired savings institution" for the past five years. In December 1995 World Savings reported $30 billion in assets and more than 250 branch offices nationwide. With a company of this magnitude, the Operations Center would be no small undertaking.

Tom McBroom, World Savings' group senior vice president in charge of facilities management, explains that the company had outgrown its Operations Center in San Leandro, Calif., and examined areas in the West and Southwest for relocation possibilities before choosing San Antonio. "The new site satisfied all of our requirements," McBroom states, "including an acceptable parcel of land at a good price, a safe, attractive and affordable community to support our transferring employees, and proximity to a city with a large, well-educated and highly-qualified labor pool."

With the site location determined, the client turned its attention to the design of the campus itself, commissioning DES Architects + Engineers for everything from master planning, programming and development of corporate standards, to furniture specification and art selection. Since the new Operations Center is located in an area known as "Texas hill country," defined by its rocky, forested and rolling terrain, World Savings has readily capitalized on the majestic surroundings. David Bylund, project designer for DES, reveals that landscaping was of utmost importance both in protecting the native land and to supplement through the design of the campus exteriorally as well as interiorally. He notes, "To retain the site's distinct geographic flavor, we mix modern architecture with such regional influences as Texas limestone and natural foliage including shrubs and cacti."

The actual 345,550-sq. ft. Operations Center includes five one- and two-story steel



Corridors are anything but dull in payroll and accounting, where blue and yellow accents appear (top, left). Each conference room has a particular color for orientation (top, right), whereas public spaces such as lounge areas in both the commons (above, left) and office buildings (above, right) use colors and materials that respond to the natural exterior environment.

World Savings' employees enjoy banking at the campus mini-branch in the commons (opposite, left), and keep a Texas-sized smile on their faces in their work areas. The majority of the offices are open plan, and an analysis of the company's requirements led DES to design three specific configurations of office cubicles to assemble to meet specific departmental needs (opposite, right).

frame buildings with masonry skin, connected via covered walkways and clustered around a landscaped courtyard. (The intense

How Texans like to feel warm without heating up

Texas heat makes shade a most-prized possession.) The buildings comprise two administrative office buildings where loan service agents, customer service representatives and personnel for savings operations, accounting and human resources are housed; a data center for DDC monitoring, control systems, mechanicals and emergency generation equipment; a distribution and storage warehouse complete with an imaging center; and a commons for general reception, employee training and food services.

World Saving's desire to create an efficient and aesthetically-pleasing work environment as well as a functional one is clearly portrayed in its visual imagery. Consequently, durability, ease of maintenance, accessibility and unobstructed circulation patterns are key factors in the design. In explaining the design process, Robert Giannini, project principal of DES, notes that the facility has been designed from the inside out, starting with the people who use the buildings today and keeping a eye trained on the future.

DES assisted World Savings in refining its work-flow processes and identifying the furniture, office and support space standards that would best respond to those processes. In turn, these elements defined the floor plates, building modules and interior layout. "It was clear that World Savings would continue to add people to its work force," Giannini asserts. "They began with 500 employees and are now up to 800, but the facility has the capacity to accommodate 1100. Obviously, a flexible design was paramount."

Another critical consideration was World Savings' vast technological requirements—since responsiveness and security are fundamental to the company's continued success. Each branch across the country is connected to the campus data center, as are most work stations, so the conduit design and layout satisfy strict risk-management standards, and can be reconfigured to anticipate future

technological developments. As John Fullerton, project manager of DES, comments, "There had to be a high level of conjuncture within each building—cables runs through trenches which ring the floor plates—as well as between the five buildings." He indicates that documents are stored as digital images at the campus imaging center, and can be retrieved at computer work stations throughout the service departments.

But don't be fooled. While World Savings is definitely a high-technology facility, its environs are by no means stark or cold. Yes, the campus surroundings are essentially natural. However, a step inside the office buildings, particularly the commons, reveals a bonanza of color.

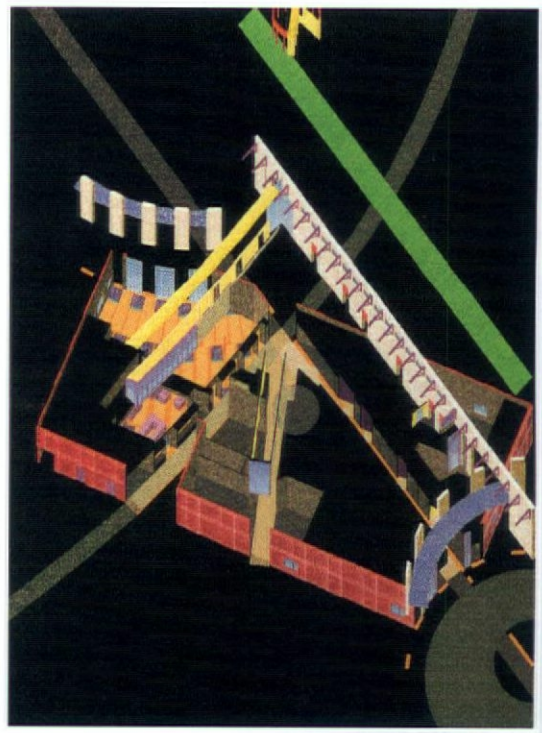
Interior materials and colors provide clear, stimulating clues to orientation and shared amenities because each building has a predominant color: yellow, blue, ruby or green. Public use spaces such as conference rooms, reception and lounge areas and the cafeteria use a distinct accent color. Michelle Olmstead, interior designer for DES, reveals that her team spent a lot of design energy on interior color specifications because the client wanted a harmonious blend of materials indigenous to Texas and vibrant colors that reflect the company's California heritage. "The public spaces are very colorful, whereas the work areas are more muted and soothing," notes Olmstead. "Even the Texas climate was a driving factor, so we used colors that are warm and friendly in tone rather than hot."

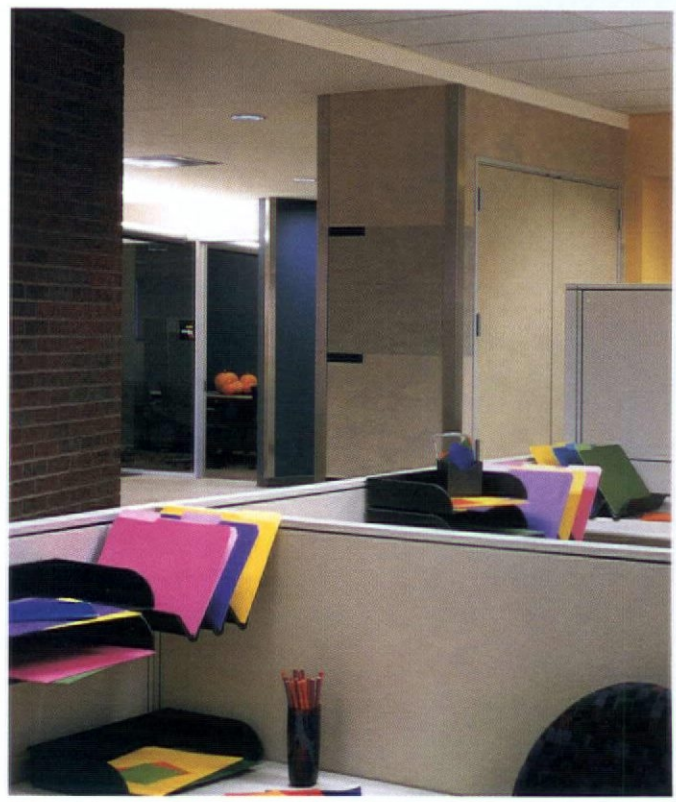
Apparently World Savings' "California-transplants" are cool as cucumbers in their big, new Texas location, while "native" employees are surprisingly pleased as well. Usually a move of this magnitude causes a facilities manager to be deluged with complaints. But when McBroom walks around the World Savings campus, the compliments seem to roll in as freely as the surrounding hills.

Just a generous sampling of Texas hyperbole? McBroom doesn't think so. "The project is such as success because the people who use it played such an important role in its design," he says. "Our senior staff did not sit up in an ivory tower making decisions for the troops—it was a group effort." Surely Californians and Texans can agree that two—or more—minds are better than one.

Project Summary: World Savings and Loan Association, Operations Center

Location: San Antonio, TX. **Total floor area:** 320,000 sq. ft. **No. of floors:** office, 2; common, data center, warehouse, 1. **Average office floor size:** 92,000 sq. ft. **Total staff size:** 800. **Wallcovering:** Forbo. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** Standard Gypsum Corp., U.S. Gypsum. **Masonry:** Barrett. **Vinyl flooring:** Forbo, Azrock. **Carpet/carpet tile:** Lees. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Doors:** Weyerhaeuser. **Door hardware:** Schlage. **Glass:** PPG. **Window treatment/frames:** Levolor, Raco. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Metro. **Dining/auditorium seating:** Steelcase. **Upholstery:** DesignTex. **Tables:** Artisans. **Files:** Steelcase. **Cabinetmaking:** Artisans. **Signage:** Landmark Graphics. **Elevators:** Dover. **HVAC:** Trane. **Security:** Sensormatic. **Building management system:** Trane. **Access flooring:** Tate. **Underfloor duct:** Walker. **Client:** World Savings and Loan Association. **Architect/interior designer:** DES Architects + Engineers. **Construction administration architect:** Marmon Mok. **Landscape architect:** James E. Keeter. **Structural engineer:** DES Architects + Engineers. **Mechanical engineer:** Cooper Preuit Engineers. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Lyda Construction. **Construction manager:** Rockridge Group. **Acoustician:** Charles Salter Assoc. **Furniture dealer:** Wilson Office Furniture. **Photographer:** Paul Bardagjy Photography.





D NORMA LERNER

Nature's Call

Tomorrow can be seen today in Payette Associates' expansion of University Hospitals of Cleveland as it brings the outside inside

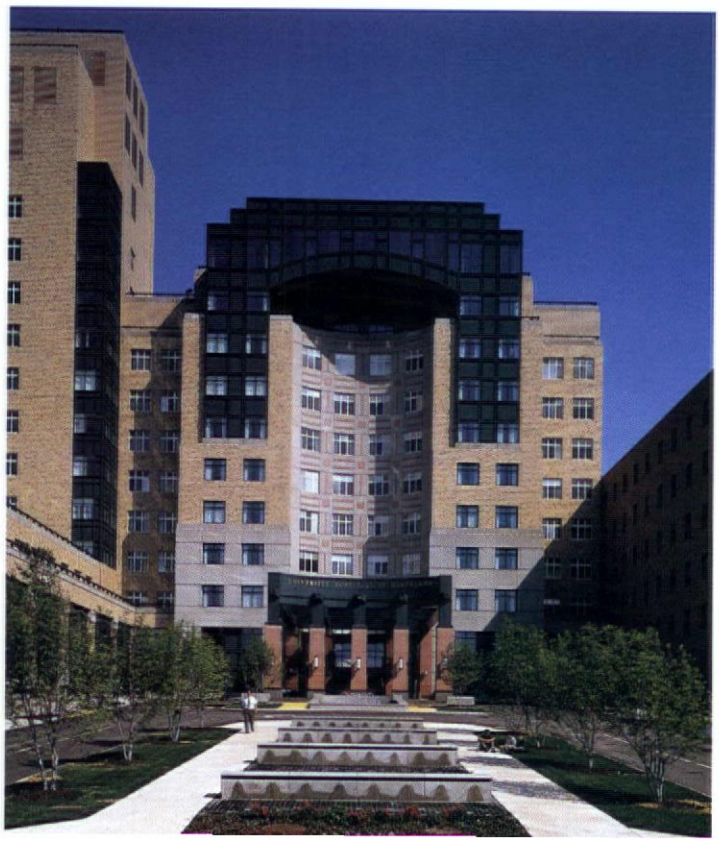
By Linda Burnett

Garden trellises, a spiral staircase and wooden adornments weren't always to be found at the University Hospitals of Cleveland, the medical teaching facility for Case Western Reserve University. Those additions were implemented only when a very specific problem had been identified: The institution was about 500,000-sq. ft. short of space. Expansion would be necessary, and with that came the Alfred and Norma Lerner Tower and Samuel Mather Pavilion to put the dark, sterile halls of yonder to shame. Having originally assisted the hospital in the master plan, the architects of Payette Associates guided University Hospitals once more in developing the scope of the expansion. As a new scheme emerged, so did the need for a new facility—only this time it would be conducive to healing, with landscape as an integral part of the program.

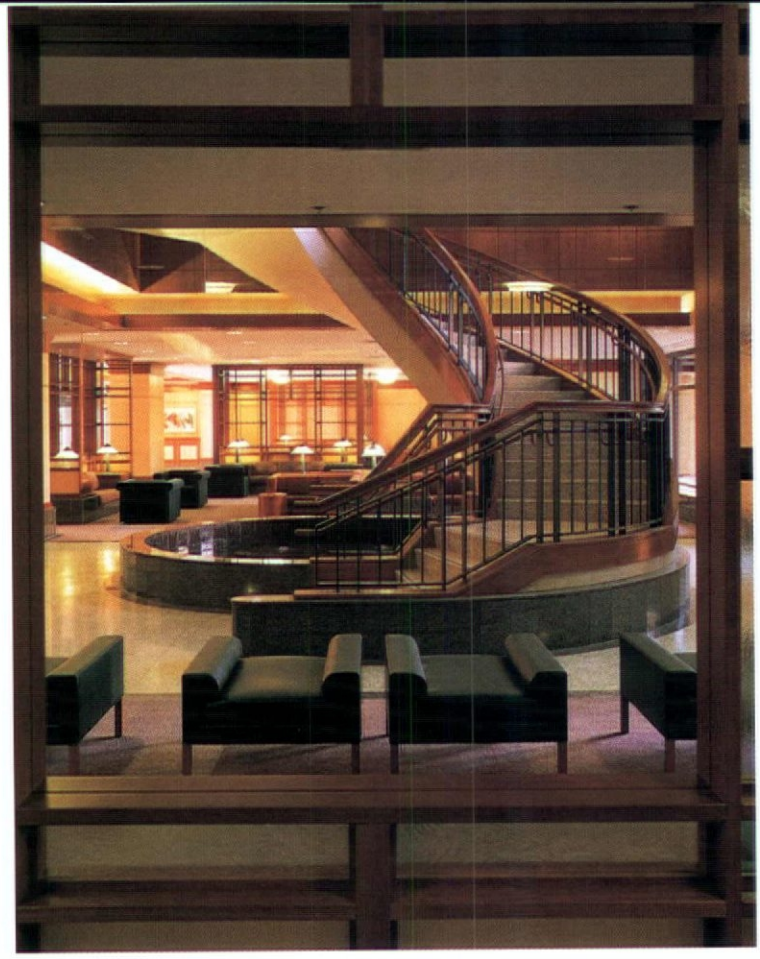
The program's scope, which included creating a 210 acute care single-bed rooms and 70 critical care rooms, relocating the 21 operating rooms and expanding the ambulatory care along with the cancer center, has benefited from the new outlook in more ways than one. University Hospitals of Cleveland, a recognized national cancer facility serving northern Ohio, competes with another well known hospital in the immediate area, the Cleveland Clinic. The new environment represented by the additions and renovation has noticeably enhanced the Hospital in the health care market. "Since the expansion, we have improved our market share with increased admissions and discharges," notes Charles Truax, vice president of construction programs at the Hospital.

As Truax recalls, the Hospital's rooms, which date from 1928, were not only overcrowded, they were no longer sufficient in patient caring. The Hospital realized that it had to do more than merely enlarge its space. So while the existing physical plant was being renovated, the Hospital and Payette Associates established priorities for changing technology and expansion potential in the design brief they drafted for the expansion project. On the micro level, since the technology for instruments used in a hospital setting constantly evolves, the space needed to be self-altering. Payette accomplished this task by designing identical patient rooms and a generic layout that would be conducive to perennial changes. On the macro level, the circulation and expansion system were shaped into a modular plan to change whenever one department expanded or another contracted.

On this point, "soft" space planning guided the project. For example, an extra shaft was included in designing the elevator core for future elevator service. "You must plan for potential growth in a project like this," comments Dennis Kaiser, AIA, principal of Payette Associates. "It's actually more expensive to not allow for it in the beginning." In another



Don't be fooled: It's a hospital, not a hotel. The Alfred and Norma Lerner Tower represents an expansion of the University of Hospitals of Cleveland, built in 1928 (opposite). The new tower and pavilion became the main entrance to the hospital, creating a presence on the main avenue with a lobby (right) which previously was oriented to a side street.



example, space in the basement has been reserved for future radiology and emergency departments.

During numerous meetings with hospital staff and administrators, it was the architects' job to get the client to think beyond immediate needs. "Doctors would say, 'I just need a room for this,' but responding to that holds potential downfall in the design," warns Kaiser. Once convinced by Payette, the administrators agreed to think through every potential.

In line with this kind of forward thinking, no high-tech programs are adjacent in any space plans. For example, a surgery unit, with its dependency on special machines, is not located next to radiology despite their obvious affinities. "The idea is to think beyond what the client tells you," adds Kaiser.

How user friendly can a hospital be? "We thought of the word 'embrace,'" says Kaiser, referring to the other, often-overlooked clients in any health care project, the patients who would occupy the rooms, traverse the halls and wait in the reception area. To make the space as user friendly as possible, the architects looked out the window for guidance. More specifically, they looked at how the landscape of the University Circle park area invited its visitors, and tried to emulate that allure.

As a result, visitors can see evidence of the power of environmental design as soon as they arrive. Garden trellises serve as seating screens in the lobby where family members spend time waiting. The reception desk is enhanced by a concave shape to relay the subconscious nod of acceptance. Window seats line the corridors and are located directly outside waiting rooms for overflowing visitors. In the patient's room, a bench at the window sill adds seats without expanding the size of the room, and shelving in the rooms is specifically designed to hold flowers and get well cards.

On a larger scale, a water sculpture located at the entrance brings the soothing qualities of the river indoors. Clear glass is used instead of smoked so activity can be seen from outside and the hospital won't seem as daunting to newcomers. The lobby itself attempts to be transparent with its open wood grating and view of the outdoor courtyard, and its spiral staircase—a sight seldom seen in health care facilities—joins the first and second floor to encourage people ascending one flight to take the stairs rather than tie up the elevators. So that corridors would not be cluttered with overflow storage, nurses developed an inventory of dimensions that enabled the architects to create designated storage areas where virtually any object can be parked.

Visibility and the minimization of distance for the staff to respond to everyday and emergency situations was acknowledged in the design of such elements as the L-shaped floor plan and hypotenuse corridor. Two satellite nurse stations are positioned in a typical patient floor unit so that up to eight patient rooms can be directly observed. "It's the attention you get in critical care for the regu-

Doctor's orders: Garden trellises for the lobby and shelves for get well cards

lar rooms," says Kaiser. "Patients don't have to rely on a nurse call system." For the same reason, an oncology center is located on the same floor as the inpatient bone marrow transplant unit, as are the musculo/skeletal and outpatient facilities—which are in turn directly linked to the medical school.

The new building is attached to the old, and has now become the main entrance, creating a larger presence by facing the main thoroughfare rather than the side street as it did previously. In examining where to attach the Norma Lerner Tower, Hospital administrators and Payette concluded that the parking garage had to be removed in order to efficiently position the new main entrance. "The location makes sense from the point of view of circulation," says Truax. "The main circulation of the hospital is now aligned with the city streets."

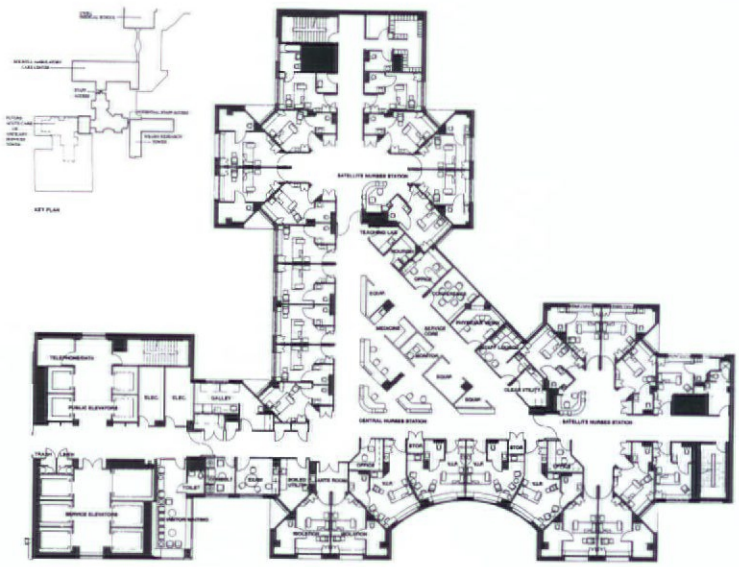
Clevelanders haven't been mistaking the new tower to be a hotel just yet. But those who enter by design or by chance will be pleasantly surprised.

Project Summary: University Hospitals of Cleveland, Alfred and Norma Lerner Tower/Samuel Mather Pavilion

Location: Cleveland, OH. **Total floor area:** 584,000 sq. ft. **No. of floors:** 15. **Average floor size:** 20,846 sq. ft. **Cost/sq. ft.:** $165.74 **Paint:** Zolatone; Sherwin Williams. **Dry wall:** U.S. Gypsum. **Masonry:** W.N. Russell & Co. **Flooring:** Forbo, Granite Importers, Applied Radiant Energy, O.A. Bertin. **Carpet:** Milliken. **Lighting:** Boyd, Mirak, Nessin. **Doors:** Podway Plywood & Door, Stanley Magic Door, Action Door Company, Reliance Mechanical, G.Q. Drywall, Pittco Engineered Systems, Horton Automatic. **Door hardware:** Pittco Engineered Systems. **Glass:** Bruce Wall Systems, United Sky, Dykstra Glass, Designs by Thomas, Viracon. **Window frames:** Pella. **Patient room seating:** Donghia, David Edward, Jack Lenor Larsen, ADD. **Patient room casegoods:** Adden, Tuohy. **Lounge seating:** Metropolitan, Tuohy, Vitra. **Other seating:** Charles McMurry, Knoll, Health Design, Gunlocke, B&B Italia, Design America, HAG, Kimball, Magnus Olesen, Vecta. **Cafeteria/conference tables:** Knoll, Metro, Vecta, Vitra. **Other tables:** Tuohy, Cumberland. **Files and shelving:** Meridian, Tuohy. **Architectural woodworking and cabinetmaking:** GRI. **Planters and accessories:** Nevins, Peter Pepper. **Elevators:** Otis. **HVAC:** Reliance Mechanical. **Fire safety:** Grinnell. **Access flooring:** Noth Coast Access. **Plumbing fixtures:** American Standard, Chicago Faucet, Just Manufacturing, Halsey Taylor, Zurn Flush Valves, Symmons Showers. **Client:** University Hospitals of Cleveland. **Architect and Interior designer:** Payette Associates. **Structural engineer:** Simpson Gumpertz & Heger. **Mechanical and electrical engineer:** BR+A Consulting Engineers. **Construction manager:** McCarthy. **Lighting designer:** Powell Lighting Design. **Acoustician:** Cavanaugh Tocci Associates. **Photographer:** Dan Forer.

A spiral staircase (opposite, top) was just one of the adornments making the hospital not only up to date but fashionable and comfortable, since visitors need not wait for the elevator to ascend one flight up. For visibility, satellite nurse stations (opposite, left) view up to eight rooms, minimizing the distance and time it takes to answer a patient's call. Trellises (opposite, right) make the waiting areas seem like gardens—well, almost.

Patient rooms at University Hospitals are accented by natural wood finishes and botanical curtains (above, left). Visitors can open and close shutters in waiting areas (above, right) that overlook a courtyard.



The bi-level space in Fila's San Francisco flagship store is united by a custom-made stainless steel staircase (opposite and left), which designer Kambiz Fard describes as "a bridge between the two worlds of Fila—casual sportswear on the first floor to the athletic apparel on the lower level." The "F"-punched Fila logo is used on the stair steps, as well as in air-conditioning grills, wall units and display shelves.

What a Fila'n!

Buying Fila sportswear is almost as much fun as wearing it at two new retail stores in San Francisco and Shorthills, N.J., where Imaginari blends European style with All-American spirit

By Holly L. Richmond

What do Grant Hill, Mike Powell and Gabriela Sabatini have in common other than being champion athletes? They and other exceptional players on and off the court are spokespersons for Fila USA, Inc., a leading multi-national footwear and sportswear company. With the recent signing of such athletes as Hill, a three-time All-American, to endorse the company, Fila has positioned itself for a future packed with the passion and momentum of a powered backhand. Though no professional athlete, architect Kambiz Fard, principal of Santa Monica, Calif.-based Imaginari, has risen to the occasion and performed like a champion himself in creating appropriate designs for Fila's flagship store on Union Square in San Francisco and a new retail location in The Mall at Shorthills in Shorthills, N.J.

Founded in Biella, Italy in 1926 as a knitwear company, Fila has grown under the direction of president and CEO Enrico Frachey into a global corporation with more than 1,000 employees in Europe, the United States and the Far East. In 1991 Fila Sports, Inc., which distributed sports apparel, and Fila Footwear USA were consolidated into Fila USA and relocated to Hunt Valley, Md. The move allowed the company to capitalize on design synergy to produce a more integrated Fila collection. "Fila's image has not changed, it has evolved," states Frachey. "We place great emphasis on creating interesting designs that change regularly, and Fila has a unique approach to the market by broadening the brand beyond athletics and positioning it as more of a casual athletic lifestyle company."

Frachey obviously has a clear understanding of what sells in today's marketplace. Fila is no longer a clothing company catering to only the preppy tennis and ski crowd, now that young, hip consumers can't seem to get enough of street-smart apparel. The company jumped from seventh to third place in the U.S. athletic shoe market in 1995 due in part to the Grant Hill shoe, which brought in roughly 20% of sales and pushed Fila past many of its corporate footwear rivals. At present, Fila's U.S. sales stand at roughly $500 million—65% of the company's total sales revenue—and analysts expect profits to rise by 40% next year.

Bob Liewald, Fila's senior vice president and general manager, says the company is successful because of its ability to blend fashion and function, and consumers enjoy the company's European heritage and flair combined with American spirit. Liewald adds that the launch of Fila Sport, a new casual sportswear collection added to the outdoor and active wear lines, takes Fila beyond the playing field and into the arena of everyday life. "Two years ago 65% of sales were driven by the inner-city market," he admits, "but now that figure stands at 40%, with 60% coming from suburbia. Fila is still popular with urban youth, but we are moving in another direction."

How does a company broaden its image to include a variety of consumers without jeopardizing its reputation? By implementing creative and research-driven marketing and advertising strategies. (Fila spends 1.5% of sales revenue in research and product development, whereas competitors spend an average of only 0.8%.) The corporate vision must be consistent in product lines, endorsements and advertising, as well every retail setting.

FILA
FILA SPORT

Flora and fauna meet golf tees and rackets!

While Fila products are certainly enticing, there is no missing the 30-ft. long, neon-lit tennis racket that spans the ceiling of the San Francisco store (above, left). Both the shoe and shirt display systems (above, right; below, left) work on the same principle: the product attaches to an aluminum panel which opens to reveal the stock of a particular size and style. A strip of light runs behind each wall unit (below, right) to illuminate the various products and add light to the store.

The metal ceiling wave in The Mall at Short Hills store (opposite) creates the illusion of floating by revealing no means of support from the bottom or sides of the wave, and light shining through the "F"-holes enhance the effect.

Thus, when Fila awarded the commission for the flagship store in San Francisco to Kambiz Fard, he and Fila's design committee interviewed dozens of people, including merchandisers, graphic designers and Fila staff members, to create an energetic and exciting retail environment to match the company image. The merchandising objectives were to make the product as visible and accessible as possible, and to use visual graphic elements to communicate to the customer—namely, to stir the emotion.

Fard chuckles as he recalls the day he presented the committee with pictures of natural elements like grass, stone, raw wool and flowers instead of the architectural drawings they were expecting. "I envisioned the store as a presentation of textures in a tactile environment, not merely a random display of products," he recalls. "Different areas follow a particular concept: Earthy materials and images are used in displays around the Fila Sport line, and man-made materials like acrylic, plastics, metal, volleyball nets and tennis balls add an interesting visual draw to the athletic clothes."

Customers at the 10,000-sq. ft. San Francisco store get his point as soon as they are greeted by a curved wall displaying shirts that is set on axis with the store's entrance. Traditionally shirts are stacked, but here each shirt is displayed vertically, facing the customer, who at one glance can see the entire selection of styles and colors available. Aluminum panels hold the shirts (there are 88 in this store), which are, in a sense, wrapped around them to stand upright without pins or clips—there is no apparent means of attachment. Each panel is hinged from the top, and opens to reveal a cubbyhole stocking different sizes of that particular shirt.

For shoes, a similar system is used. A "shoe ring" attaches to the easy-to-open panel and holds each style of shoe at an adjustable angle. This creates the effect of the shoes floating in front of the curved walls, and customers can remove them from the rings, examine them in their hands and put them back without agitating an entire display tower. The metal rings are durable and their mass is minimal to expose as much of the shoe as possible—top, sole and both sides. As with the shirt display system, each panel can be opened from the top so customers can find a particular style and size.

Fard notes that his design concept was to display merchandise almost like museum pieces. "Each wall unit has directional lights to show-off the product," he points out. "The flexible attachments can be reconfigured to change with the seasons and new merchandise."

From an architectural perspective, Fard says the biggest challenge and success in the San Francisco store is the staircase connecting the entry level, where the Fila Sport line is displayed, to the lower level housing the outdoor collections and active wear. The Imaginari team created an opening in the floor of the circa 1906 building—one of nine structures left standing after the San Francisco earthquake—to encourage customers to go up and down, and not feel as if the lower level were a dungeon.

The staircase itself offers a wealth of details. The elliptical opening places the stainless steel stair—custom-made with punched Fila "F" logos—at the center to connect the two Fila worlds of apparel. On the ceiling, mimicking the elliptical shape of the opening, is a 30 ft.-long, tennis racket-shaped sculpture made of airplane engine aluminum pipes and neon back-lit aluminum channels inspired by Fila's tennis heritage. And directly under the stair in a 6-in. deep space is a collage of 3,300 tennis balls and athletic shoes under a sheet of Plexiglas®. The railing is made of stainless steel cables held in tension that are reminiscent of traditional sports arenas like boxing rings.

Standing out in a mall is no easy feat, so Fard developed a game plan for the 5,500-sq. ft. retail store in the Mall at Short Hills that customers deem an indisputable winner. This location uses the same display concept as the flagship store—enhancing apparel with images of both natural and man-made elements, which Fila has chosen to use in all of its new locations—though the space is only one level, so there is no eye-catching staircase. However, Fard found another way to present his ideas: a Fila "F"-punched metal wave on the ceiling.

"The aim was to install the wave without any visible support from the bottom or sides," Fard says. "This creates the illusion of it hovering above the store, and the lights shining through the 'F' holes intensify the effect." The punched "F" is used throughout the stores in places including air-conditioning grills, wall units and as corner details on display stands.

Currently, Fila has 35 retail locations worldwide, and plans call for flagship stores in Hong Kong, Singapore, Seoul, New York, Miami, London, Milan and Vancouver in the near future. Frachey remarks that the best is yet to come in store design—with the help of Imaginari of course—and the quality of San Francisco's flagship gives a good representation of what Fila is all about. "I would say that in such a competitive marketplace quality is a given, a condition *sine qua non*, in order to be a leader," he maintains. "My greatest hope for Fila's future is to continue this unique momentum. What an experience and an adventure!"

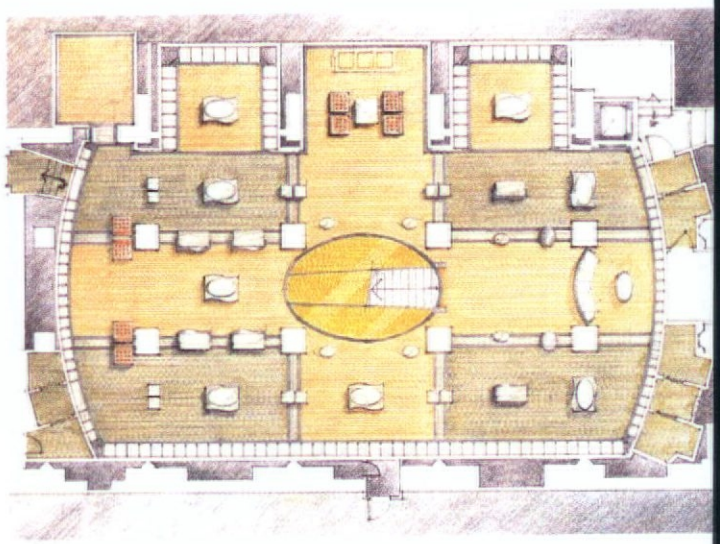
Grant Hill, Mike Powell and Gabrielle Sabatini probably couldn't play it any better than this.

Project Summary: Fila Worldwide Flagship Store

Location: San Francisco, CA. **Total floor area:** 10,000 sq. ft. **No. of floors:** 2. **Paint:** Duraplex. **Dry wall:** U.S. Gypsum. **Flooring:** Perma-Grain. **Lighting:** Lightolier. **Doors:** Republic. **Door hardware:** custom. **Seating:** Nuovo Melodrom. **Tables, display fixtures, architectural woodworking and cabinetmaking:** High Country Furniture. **Signage:** Neon Neon. **HVAC:** Mammoth-Greenheck-Ruskin-Titus. **Fire safety:** Simplex. **Security:** Honeywell. **Plumbing fixtures:** American Standard. **Client:** Fila USA, Inc. **Designer:** Imaginari/Principal-in-Charge: Kambiz Fard. Design team: Ross Sinclair Cann and Kevin Au. **Correspondent architect:** Freebairn-Smith & Crane. **Structural engineer:** Chin & Hensolt. **Mechanical/electrical engineer:** Design Engineering Services. **General contractor:** Herman/Stewart Construction. **Construction manager:** Alan Stephens. **Lighting designer:** Architectural Lighting Design. **Video/audio systems consultant:** RC Communications. **Photographer:** Ngoc Minh Ngo, David Patterson.

Project Summary: Fila, Mall at Short Hills

Location: Shorthills, NJ. **Total floor area:** 5,500 sq. ft. **No. of floors:** 1. **Paint:** Duraplex. **Dry wall:** U.S. Gypsum. **Flooring:** Buell Hardwoods. **Lighting:** Lightolier. **Doors:** Republic. **Door hardware:** Schlage. **Seating:** Nuovo Melodrom. **Tables and display fixtures:** Dovetail Gallery. **Architectural woodworking and cabinetmaking:** Dovetail Gallery. **Fila display system, custom metal consultant and fabricator:** Triad Manufacturing. **Security:** Honeywell. **Plumbing fixtures:** American Standard. **Client:** Fila USA, Inc. **Designer:** Imaginari/Principal-in-Charge: Kambiz Fard. Design team: Ross Sinclair Cann, Kevin Au, Ellie Azari, Sam Mariassouce. **Expediting architect:** Associated Store Design. **Structural/mechanical/electrical engineer:** Rosen Associates. **General contractor:** Herman/Stewart Construction. **Construction manager:** Alan Stephens. **Video/audio consultant:** RC Communications, Maryland Sound. **Photographer:** Ngoc Minh Ngo.



Just as Fila merges sport with fashion, Imaginari blends sport's equipment with creative design in a collage of 3,300+ tennis balls and athletic shoes encased in the floor under Plexiglas® (above).

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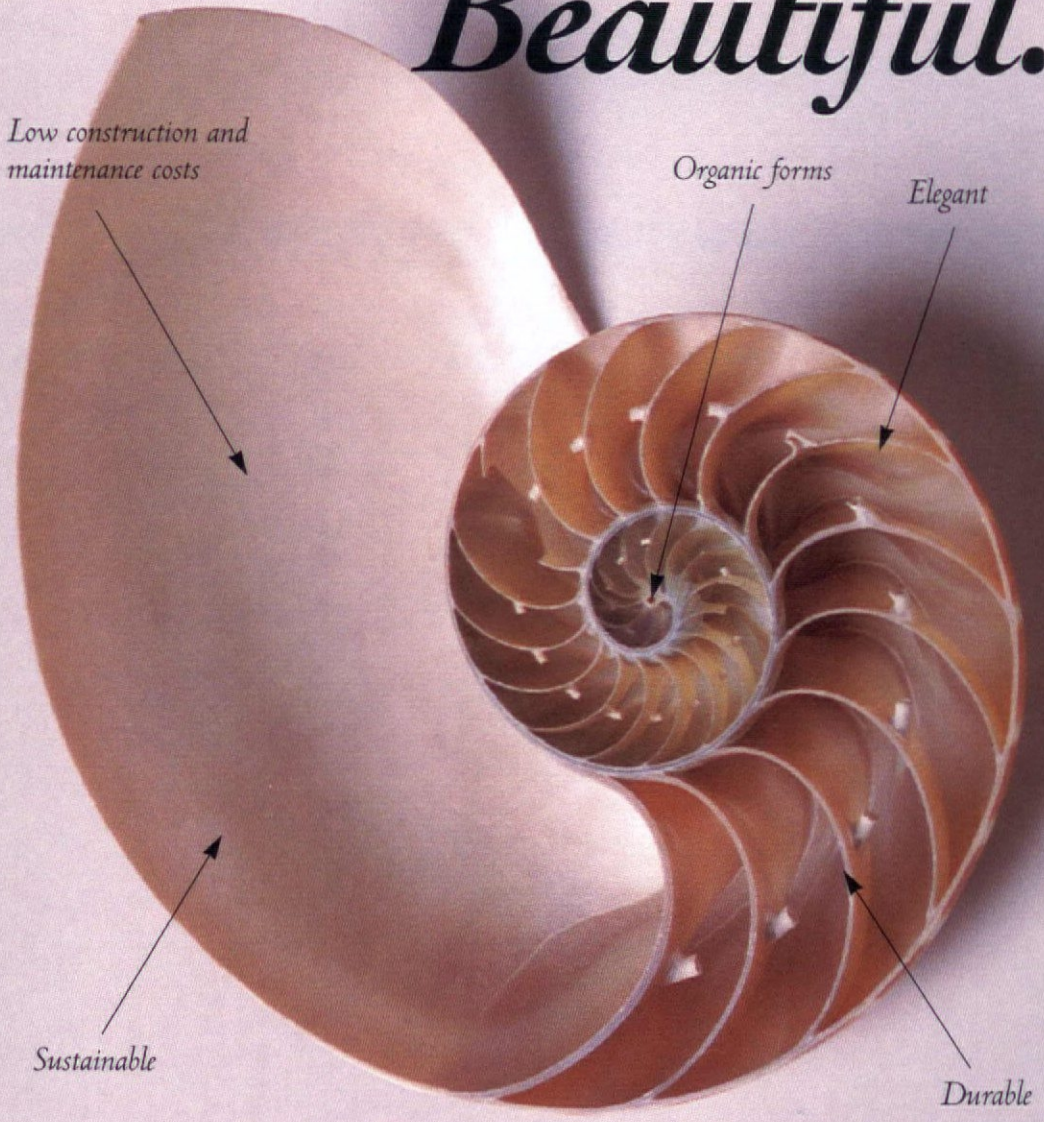

For nature, it comes easy. The rest of us can use a little help.

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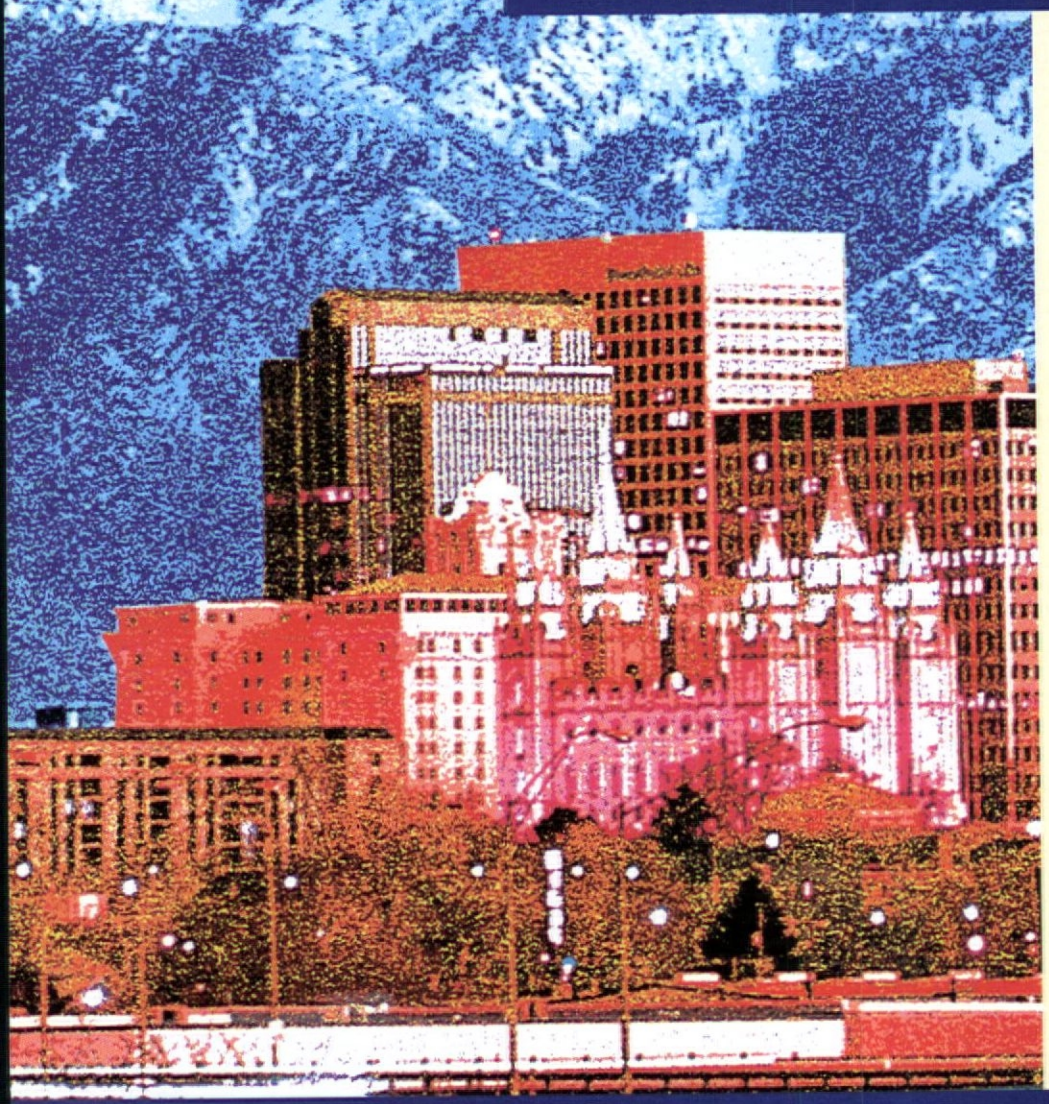

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Where's the Profit?

Design professionals are turning to their brains instead of their drawings to make design services profitable again

By Frank A. Stasiowski, FAIA

During the past 15 years the design profession has ridden a roller coaster of profitability as the construction industry worldwide has gone from bad to worse to terrible. Demographics suggest that as we age, we will build fewer new buildings. With advancements in telecommunications guiding the way, a growing number of the workforce is no longer reporting to the traditional work space. The design professions have felt tremendous pressure as a result, which can best be seen in their profitability—or what used to be. Although the volume of new U.S. construction for 1996 shows an increase over 1994 and 1995, 1996 data versus 1985 shows a significant decline. The result is less work. Still, firms are consistently sprouting, mostly traced to the recession of 1990, when laid off employees opened their own practices. The upshot is a pinching on the bill that's leading design professionals to wonder, where is the profit?

Are traditional services even options any more?

Since 1979 *PSMJ* (*Professional Services Management Journal*) has kept financial statistics on the design professions worldwide, measuring their profitability, overhead rates, revenue, and many of their salary cost items. Figures show that during this 18-year period, the profitability of design firms is on average about 8% of gross revenue. Such a profit is meager when compared to the profits of other industries. Keep in mind that most principals of design firms take major bonuses in good years and reduce salaries in bad years, thus causing a leveling effect on their profitability. Further adding to this leveling is the fact that most design professionals would rather apply some of their profits to do a better job on a project than increase profitability.

Traditional measures have shown that during the past 17 years, the profitability of most design firms has remained fairly level, between 5-10% in any given year, while revenue for design work has increased steadily. This revenue increase is somewhat misleading, however, because much of it over the last five years in particular has come from non-traditional services as well as inflation since 1980. (Non-traditional services, those outside of the traditional building project, may include up-front studies, construction management, design-build services, financing services, code approvals and other items which, until the 1990s, were part of a traditional building project.)

The most profitable design firms are offering a plethora of services that were not even available five or 10 years ago

Note that firms are worth fairly little on the open market when compared to other businesses, and that pursuant to many accountants' requests, firms de-capitalize on an annual basis by taking out as much money as possible to avoid paying corporate or company taxes. Accordingly, the lifestyle of design professionals has been fairly good over the last 15 years as a result of the construction boom of the '80s and the service boom of the '90s. With the exception of 1989-1992, when the recession took its toll on many firms, architects and interior designers have benefited by increased construction activity in the Western hemisphere.

During the next 10-20 years, this growth is projected to slow, if not stop completely, in North America. Accordingly, design professionals must seek other means of profitability and other means of revenue than traditional construction-related services. This is why, in 1996, the most profitable firms in *PSMJ* surveys are offering a plethora of services that were not even available five or 10 years ago. Such services as up-front strategic planning for facilities offer high rates of profitability and high rates of revenue, presenting the design community a new paradigm.

Indeed, traditional practice may well be reclining on its death bed, with traditional practice being the five-stage architectural/interior design practice of the 1960s. Few firms can survive today offering simple design/construction services without considering additional consulting activities. Accordingly, consulting services are becoming a commodity if not a top priority for firms.

Trends in technology suggest that within a few years we may eliminate the necessity for working drawings and specifications entirely. In fact, ARQX in Ontario, Canada, has created an on-line service offering fully detailed drawing capacity to any architect or engineer free of charge, giving access to thousands of computerized specifications created by products manufacturers. The system allows any user to assemble a set of drawings in a fraction of the time it once took, eliminating the need for laborious research in volumes of material and allowing an architect or interior designer to assemble a set of drawings and specifications in minutes or hours. Such a decrease in the time taken to produce working drawings means that the revenue generated from the

working drawing phase of a project will simply be eliminated.

This "working drawing" phase of a project was the major phase of revenue generation for most design firms in the '60s, '70s and early '80s. In 1980, *PSMJ* research suggested that by the year 2000 working drawing production would be fully automated, a prediction that has come true. Firms are now producing drawings and specifications in a tenth of the time that it used to take as recently as 1980. Therefore, working drawings, a major source of revenue for design firms, is slipping away as drawing production time is the primary service being sold.

Can value added by design be packaged and sold?

The concept of value pricing suggests that design professionals must sell knowledge and wisdom, not drawing abilities. Accordingly, when design professionals re-examine where profit is to be found, they will discover that clients are purchasing the intangible result of experience gained over the years. You can't put a finger on value as you might discern a project's phases.

Creating value means unleashing old systems of compensation, letting go of the phases, antiquated accounting systems and billing systems (forget about billing on a multiple of time basis). If we are selling time, and time measures the production of drawings, then firms will soon find themselves posting out-of-business signs. If, on the other hand, value is the main product at hand, all ways by which design professional positioned themselves and their internal structures must be reinvented.

Specifically, clients want an authority figure on their projects who will make the day-to-day decisions on the clients' behalf. They want "principal involvement." In *PSMJ* client surveys, clients reveal that they would rather have one knowledgeable principal involved in a project than five junior individuals. They would also prefer to have those principals involved in the strategic planning in the project's front and back end as well as in its overall management, rather than in the working drawing production stage. Thus, a higher value is being placed on principals, not for their ability to produce drawings, but instead for the security they can impart to the client in terms of the knowledge they offer. And, yes, clients are willing to pay for it.

Ask yourself: In one hour, could you save a client $500,000? How would you charge that client? In one hour, could you cost a client $500,000? How would you charge that client? One firm in the Southwest actually adds a column to its working drawing sheets within its computer environment and asks each employee to write down a dollar amount of what their effort is worth on the day they work on a particular drawing set. They admonish each employee not to calculate a multiplier of hours, and instead to view their drawings, asking themselves how much the client should pay for it. This firm is suggesting its employees think in a *value-oriented* manner. Remember, clients don't care about your costs, only what it costs to pay you.

Design knowledge as product—and beyond?

Projects based on knowledge are those of strategic planning, up-front site analysis, code reviews, environmental reporting and board and community approvals. Such projects are true consulting projects. As our professions move from producers of drawings to consultants, we must rethink how we sell our projects, and recast how time is billed, taking much from the other professions who do similar things such as management consultants, lawyers and accountants.

All these professions are having to learn to create incredibly simple methods of billing. While most now use hourly or "minute by minute" billing rates, the concept boils down to service value. Most management consultants invoice on a lump sum basis with charges worked against that amount based on per diem rates generally in the $500-1,000/hour range. The deliverables end up as reports, studies or verbal presentations to management on strategies and suggested results of those strategies.

Design professionals must repackage their services accordingly. One answer would be presenting to the client an agenda set at a fixed price at the front end of a project. Consider site inspection. Perhaps you can list the 12-18 things your firm does on a site inspection and package the entire process for a fee of $5,000. In this case value is stressed as the ends. The inspection report becomes the product. Production capacity becomes mental capacities.

Does design matter at all?

Design itself no longer sells. Clients already expect exceptional design no matter which firm they choose. Accordingly, design is not a differentiator while experience and its by-product knowledge are. Firms must propose how they can be differentiated thus with a price that marks such knowledge.

Design professionals can find profit in breaking away from traditional methods. In short, by repackaging their know how. Design talent means new things. Design professionals reshape what, how and to whom they sell. The future for the profession is one of commodity-based pricing, selling hours and a diminishing need for working drawings and specifications.

Think about the knowledge you have and capture it in products of service. Firms produce drawings as far away as Kuala Lumpur or China or Viet Nam, using labor rates a tenth of our U.S. labor rate base—and engineers, architects and other design professionals fully trained in U.S. schools. You can never go low enough to beat these lowest bidders on design projects. However, you can increase your fees if you sell what you literally know best.

Frank A. Stasiowski, FAIA, is publisher of *Professional Services Management Journal*, Newton, Mass.

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The End of the Tunnel Is Here

What are the facts behind the fear that architecture can no longer plan for information technology?

By Michael David Leiboff

Remember when architectural planning for technology was a no brainer? For the most part, "technology" was limited to meeting the need for telephone service by making the proper arrangements with a single, all-powerful Telephone Company. Back then, Ma Bell mandated everything: PBX room sizing, telephone closet requirements, wiring and so on. Later Bell would physically install the wire, which came in one flavor: telephone wire.

Computers were relatively rare. As a result, the need to physically accommodate and integrate work stations and mainframe computers was usually confined to small areas of a building. Perhaps the best part of the good old days was freedom from fear about planning for the future.

Today, we are now barraged, seemingly minute to minute, with changes in voice and data technology. With these changes comes a seemingly endless and ever changing set of architectural and basebuilding requirements to accommodate. Many clients and architects have voiced their concern that designing a building that won't become outmoded almost immediately is no longer possible.

While it's true that technology planning is far more challenging today than before, architects need not lose much sleep over it. The elements of technology that change from moment to moment are the technical systems themselves, the hardware and software which move, manage and make useful the invisible stream of 0s and 1s that constitute the building blocks of modern voice and data systems. In fact, it's a good bet that during the life span of a building virtually every piece of computing and LAN equipment—and the telephone system as well—will be significantly upgraded or replaced many times over.

Since the primary difficulty in accommodating technology is that the equipment will change, we might as well get used to it. The main design challenge thus becomes how to plan the fixed architecture to accommodate changes in equipment. The good news is that current knowledge about medium and long term developmental trends in voice/data technology allows us to confidently plan base building infrastructure to accommodate future technology. Even though the equipment will change, the supporting utilities need not.

Architectural provisions for technology, commonly referred to as base building infrastructure, involve planning, designing, integrating, and constructing four distinct building utilities. The four include special technology support spaces, pathways to accommodate vertical and horizontal distribution of cable, telecommunications outlets, and media (cable). Let us examine each one individually.

Technology support spaces: Still tiny and uninteresting?

Several different types of technology support spaces may be required to support voice/data applications. At least one telecommunications closet should be provided on each floor plate. The number and location of the room(s) is determined primarily by the level of requirements of the area served, and by the need to locate the space within a defined distance from the furthest work station.

In the past, these so-called telephone closets were tiny, uninteresting spaces. Today, they serve a critical technology support function. Design a floor or building with telephone/data rooms that are insufficiently sized, poorly placed or improperly provisioned and you severely limit a client's options. Design criteria to keep in mind include the following.

- Locate so that maximum cable length from closet to work station is within 90 meters.
- Size to accommodate active LAN electronics (hubs, routers, and servers), as well as potentially security, BMS, MATV/CATV, and so forth as well as patch panels.
- Size to accommodate convenient access and service of equipment.
- Include UPS power distribution system.
- Incorporate outward opening door to allow a greater portion of the room to be functional.
- Provide plywood on all walls.
- Install 24-hours-a-day, 7-days-a-week temperature and humidity controls.

Clients with large telephone systems typically must house the PBX or telephone switch in a dedicated room, a space whose requirements are similar to those of telecommunications closets, although the floor area may be larger. Other technology support spaces may exist to varying degrees. Clients with large, or complex LAN or data needs, for example, may require a dedicated computer room. This facility, typically on a raised floor, has unique requirements for power, HVAC, fire protection and more.

Pathways: Watch out for past and future consequences

Planning the vertical and horizontal pathways through which cable will be distributed is the second design challenge that must be addressed. Vertical distribution interconnects telephone closets via conduit sleeves. A good rule of thumb here is to provide one 4-in. conduit per 50,000 net sq. ft., plus two spares.

Pathways for horizontal distribution are divided into two categories, overhead and underfloor methodologies. Overhead cabling methodologies include: within cable trays, supported by J hooks, zoned distribution via conduit and loose about the ceiling, which is not recommended. Support structures should be anchored to the slab rather than the ceiling support. Any pathways that penetrate walls should employ conduit sleeves, primarily to maintain a fire rating in a fire-rated wall. Underfloor cabling methodologies include the following.

- **Raised floor.** This solution raises the finished elevation anywhere between 6-8 in., and is used when maximum accessibility and flexibility are required. The trade-offs are the need for higher-cost flooring, ramping up or depressing a slab to accommodate floor height, and the hollow sound caused by walking. Wire should be managed with cable tray or wire basket. A unified pathway through support pedestals should be maintained.
- **Pre-existing underfloor cellular metal deck.** This is another alternative favored many times in building renovation projects. Its success could well be a hit or miss proposition. Since the distribution pattern may not coincide with user requirements, the deck may be filled with pre-existing wire or lack sufficient capacity. As a result, this alternative may not even be attempted.
- **Poke through.** Coming from the floor below is another method commonly used for horizontal distribution. Potential limitations include difficulty and cost of floor penetrations, potential structural limitations, and access when the floor below is not occupied by the same party. Of course, floor penetrations can not be moved when requirements change.

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Flat wire, which seemed like an ideal solution several years ago, proved to be more of an illusion than anything else, and is no longer considered a viable option.

Telecommunications outlets: Just about anywhere you need them?

Providing connectivity to the work station is the third critical design area to be considered. It is literally an extension of cabling methodology. What follows are a number of ways to mount telecommunications outlets.

- **Wall mounted.** This is fed from a 1-in. conduit stub up into a double gang electrical box. This assumes there is overhead distribution, which requires accessible ceilings.
- **Floor box mounted.** This is fed from a 1-in. conduit run in the slab or from below. The conduit needs to stub up into an accessible area via a framed column or drywall.
- **Cellular/in slab duct floor feed.** This is fed from an in-slab distribution cell/duct connected by a header/trench cell/duct, run back to a telecommunications closet. The cable often needs to be terminated and mounted in furniture as it comes out of the cell/duct.
- **Access floor.** This is fed through the open area below the access floor. The cable can be terminated in a flush floor box, brought into the furniture or left below for later use.
- **Modular furniture system mounted.** This follows a method described above, where the cable continues inside a raceway within the furniture.

Media:

The fourth area of planning, probably the most anxiety producing, is trying to determine which media are appropriate for meeting current and future voice/data needs, especially those involving multi media computing applications. In our experience, however, this is far easier to resolve than most people believe. Most clients once felt compelled to explore the option of an all-fiber wiring plant to preserve future flexibility.

If fiber has the maximum bandwidth capacities available today, the cost has been prohibitive for two reasons: the cost of installation, which is far more complex than copper, and the cost of the special interconnecting devices necessary to marry computers, hubs, routers, servers, television sets and more to the fiber. The alternative has been to use standard copper media, so called telephone wire, which is easy and inexpensive to install and requires industry standard interface hardware. Unfortunately, the bandwidth capacity of telephone wire called Unshielded Twisted Pair (UTP) Category 3, is limited to small capacity tasks such as slow LAN and voice applications.

Over the last few years, the telecommunications industry has targeted the cable plant media of choice as UTP Category 5, a higher quality version of Category 3, that is commonly installed as the default telecommunications wiring infrastructure. Installing Category 5 is only slightly costlier than Category 3, and is frequently provided for both voice and data devices. Current technology allows Category 5 media to support applications once thought only appropriate for fiber, and its capacity continues to be increased over time. With the exception of the most demanding applications, such as medical imaging, special digital audio and video production facilities, Category 5 will easily support present and future bandwidth requirements. This is largely true because the telecommunications industry has a vested interest in providing solutions that run on existing infrastructure.

For smaller clients on only one or a limited number of floors, an all-copper Category 5 installation may well be sufficient. For clients in buildings with large floor plates, in high rise buildings or those with more sophisticated requirements, standardizing on the use of fiber (typically six strand multi mode) for vertical distribution (or inter telephone closet), and UTP Category 5 (typically three four pair cables) for horizontal distribution from local telephone closet to work station is recommended.

In effect, architects can be confident that the majority of installations can employ this standardized wiring plant into the future.

Michael David Leiboff is a principal with Shen Milsom & Wilke, Inc., a technology consulting firm with offices in New York, Washington, Hong Kong and Kuala Lumpur, specializing in telecommunications, audiovisual and acoustic disciplines.

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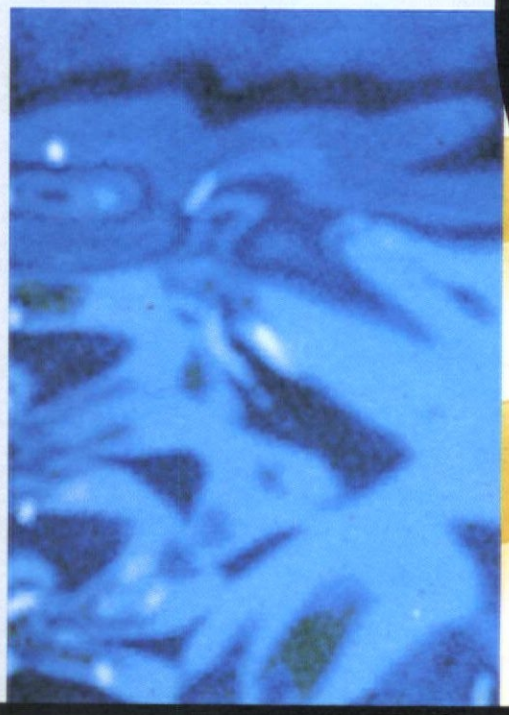

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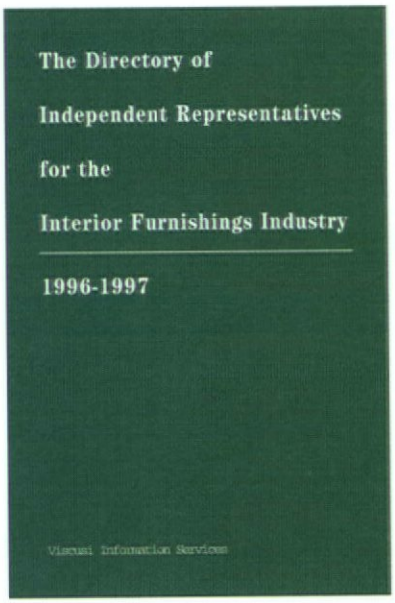

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PERSONALITIES

Mekus

Just imagine

E. Spes Mekus

Do you believe in the power of imagination? Suppose your mother is an artistic writer with "1,001 projects" at any moment, and you're a child adept at using colors and shapes to invent a make-believe world. What if your mother suggested you become an architect or interior designer? "There weren't a lot of women going into architecture then," recalls E. Spes Mekus, ASID, IIDA, a principal of Mekus Johnson, a Chicago design firm, "so I chose interior design. It was a good choice. I like working with space and people."

At the U. of Cincinnati School of Design, Architecture and Art, alma mater of Michael Graves, John Portman and Eva Maddox, Mekus blossomed. "We were taught to envision design with the client—and to think out of the box," she says. "Good design had to delight as well as function." She then worked for various Chicago architects before teaming with husband and architect Chris Mekus and interior designer Carey Johnson to found Mekus Johnson 12 years ago. The firm has prospered ever since by creating award winning work for clients in education, health care, retail, religion and offices.

Will history repeat itself? In spending as much as possible with family and friends, Mekus notices that one of her two school-age children is eager for large-scale activities. "My son builds things, just as I do," she notes. "We're thinking about going to the lumber yard." While Mom wants him to see the sky as the limit, a child's imagination may consume a lot of 2 x 4s. Designers flying in and out of O'Hare International will have to keep us posted.

Cyclical thinking

Theodore H.M. Prudon

Most people don't envision a carpenter in Swanke Hayden Connells' principal Theodore H.M. Prudon, Ph.D., A.I.A. But he sees a carpenter's tasks being much like his own—about "the craft and ability to make things," he says. Even with a love of making things, his becoming an architect was almost by accident. An architectural history class he was assisting piqued his interest as a student in Holland, and led him to an M. Arch. and a Ph.D. with a focus on preservation and conservation from Columbia. Beyond history, Prudon likes the field because it lets him deal with owners and builders alike.

Prudon was a principal with Ehrenkrantz & Eckstut, where his projects included landmarks such as the Woolworth, Equitable and Chrysler buildings and the main branch of the New York Public Library, before moving to New York's SHC. Cyclical patterns in life intrigue him most.

Prudon

For example, he muses, "Long ago I saw a picture of a bank in Pittsburgh which I was interested in. Now, 15 years later, I'm working on it."

Recently, Prudon's eye has been fixed on the '50s. The same buildings he viewed as prototypical Modern in his student days now need preservation. Fulfilling the cycle, he is teaching Columbia students how to look at buildings and how they change over time. Since restoration never goes out of style, Prudon will always find work. "Shoddy craftsmanship has been around since the 17th century," he says. "I'm ready to dig in and fix it." Is that Theo the architect or the carpenter speaking?

Give and take

Sue Ross

Sue Ross's life is a cumulative example of give and take. The day the Northridge earthquake struck in January 1994, she lost her home and design studio in less than a minute. The immediate response of her then largest client, Santa Ana, Calif.-based Monterey Carpets, was an invitation to join it as director of design. "After so many years—27 to be exact—as an independent design consultant running my own firm, it was really an emotional decision for me," recalls Ross. "But I accepted, and I've gained a lot."

Now with over two years of experience at Monterey Carpets and a new home in Newport Beach, Ross seizes every opportunity to give back to her employer and the design community as a whole. Not only does she serve as executive vice president of Color Marketing Group, the global association of color forecasters, she also teaches classes in the UCLA extension program. "Teaching offers me a chance to be motherly-like," chuckles Ross. "I give lots of encouragement and hugs, as well as advice on how to put portfolios together and prepare for a variety of careers in the design profession."

When Ross speculates about her future, as in color forecasting, she asserts there is no crystal ball, and declares that to realize the breadth of her talents and potential she can in no way limit her options. "However, I'm quite certain Monterey Carpets will make its mark as a niche player in the industry," she says. "We'll be standing tall among the giants." No matter what the future holds, Ross will undoubtedly give—and share—her best.

Ross

The accidental designer

Jill I. Cole

"Most of the things in my life have happened by accident," states Jill I. Cole, founding principal in the interior design firm Cole Martinez Curtis in Marina del Rey, Calif. Not by accident did her father's push start Cole on her path towards design, however. Today, she serves as CMC's president and principal in charge of hospitality.

Cole both started college and went to work at age 17 because her businessman-father believed women should be able to support themselves. "My father said it would be a good idea if I learned how to earn a living," she says. "He thought I'd starve to death as just a fine arts major." But starting CMC was her idea. While working at Space Utilization Analysis, Cole convinced design director Milton Swimmer to establish their own firm in 1967, and the two collaborated for years before Swimmer moved on. Cole's specialization in hospitality did happen by chance in 1981, when the City of Dallas turned down a client's request to convert the historic Adolphus Hotel into an office building—and Cole was invited to design the hotel. After the two-year stint, Cole launched a hospitality group within the firm.

Currently CMC's projects include resorts and hotels in Carlsbad, Calif., Puerto Rico and Las Vegas, Nev. Off hours, Cole enjoys cooking, skiing in the Rocky Mountains, cycling and writing books such as *California Interiors*. Is it luck, chance, or destiny? "Accidents will happen," Cole knows. It's a good thing for design.

Cole

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- ❑ 34 Furture project
- ❑ 35 General info.

4.If project related, indicate estimated time frame for specifying or purchasing furniture/ furnishings

- ❑ 36 Immediate
- ❑ 37 3-6 months
- ❑ 38 6 months to 1 year

5. Number of employees to be effected by project

- ❑ 39 1-99
- ❑ 40 100-499
- ❑ 41 500-999
- ❑ 42 Over 1,000

6. What is the approximate budget for this project?

- ❑ 43 Under $250,000
- ❑ 44 $250,0000-$499,999
- ❑ 45 $500,000-$1 million
- ❑ 46 Over $1 million

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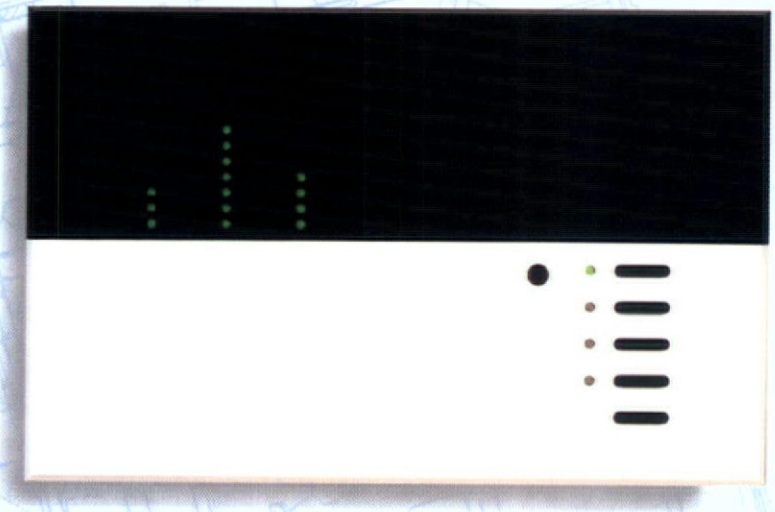

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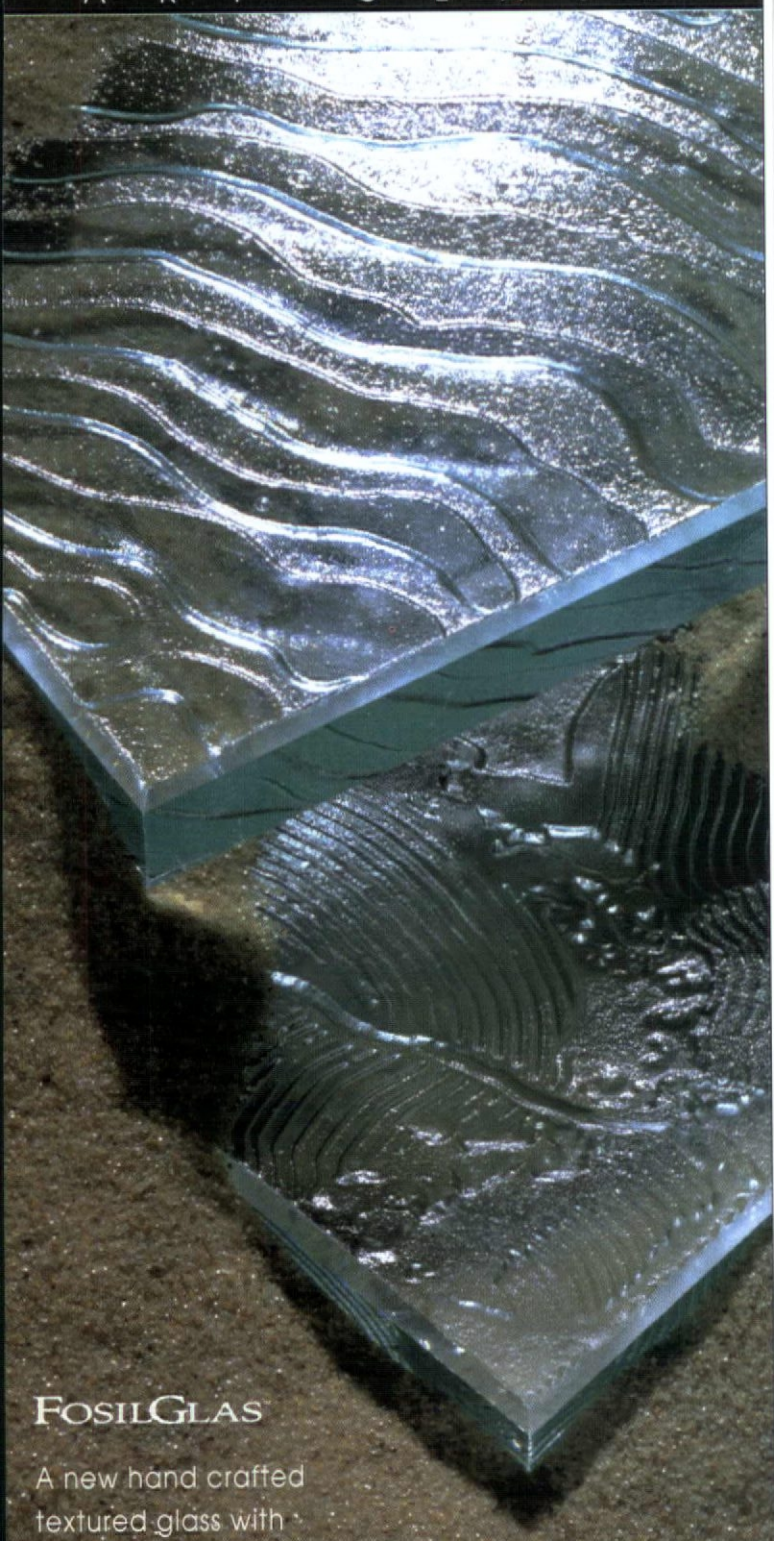

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Production and Circulation Offices: Miller Freeman Inc., 600 Harrison St., San Francisco, CA 94107; **Production:** (415) 905-2454 Fax: (415) 905-2236; **Circulation:** (800) 255-2824. Fax: (847) 647-5972

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CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc., a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA 94107; (415) 905-2200. Editorial offices at One Penn Plaza, New York, NY 10119; (212) 714-1300; Fax: (212) 279-3955. **SUBSCRIPTIONS:** $35/one year, $60/two years for firms and individuals who specify, design, buy or replace contract furnishings. All other U.S. subscriptions $65/year. All Canadian and Mexican subscriptions $39/year for qualified subscribers and $67/year for non-trade. All other foreign subscriptions $90/year. Directory and special issues $10. Single copy $7. Prepayment required for single copy orders. **SINGLE COPY REQUESTS:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. **SUBSCRIPTIONS & ADDRESS CHANGES:** Call (800) 255-2824, or fax (847) 647-5972, or write Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Allow four to six weeks for change of address. Provide old mailing label and new address, including zip or postal code. **POSTMASTER:** Send address changes to Contract Design, P.O. Box 1056, Skokie, IL 60076-8056. Periodicals postage paid at San Francisco, CA, and additional mailing offices. The publisher assumes no responsibility for opinions expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves the right to reject any advertising not in keeping with the publisher's standards.
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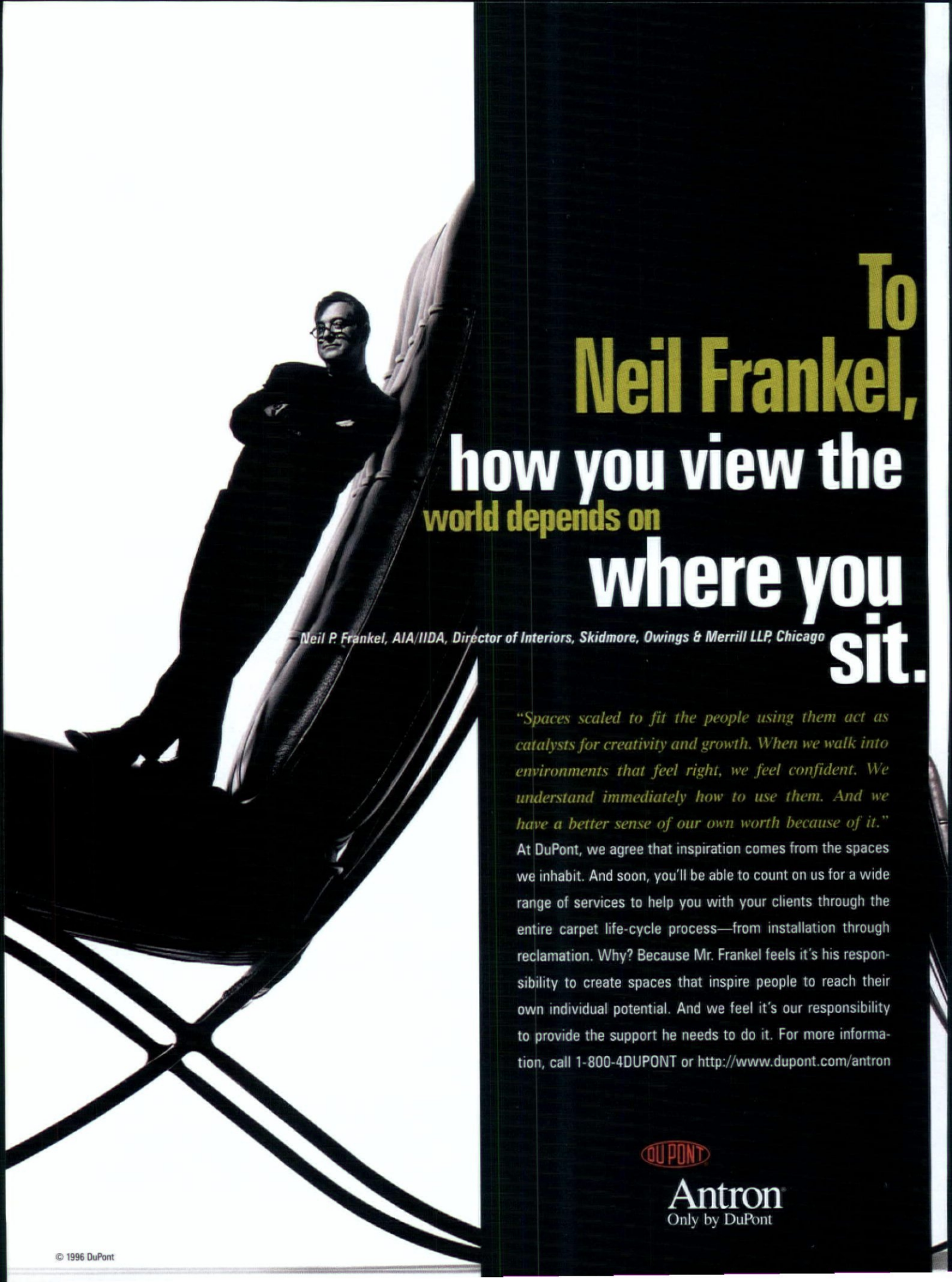

To Neil Frankel, how you view the world depends on where you sit.

— Neil P. Frankel, AIA/IIDA, Director of Interiors, Skidmore, Owings & Merrill LLP, Chicago

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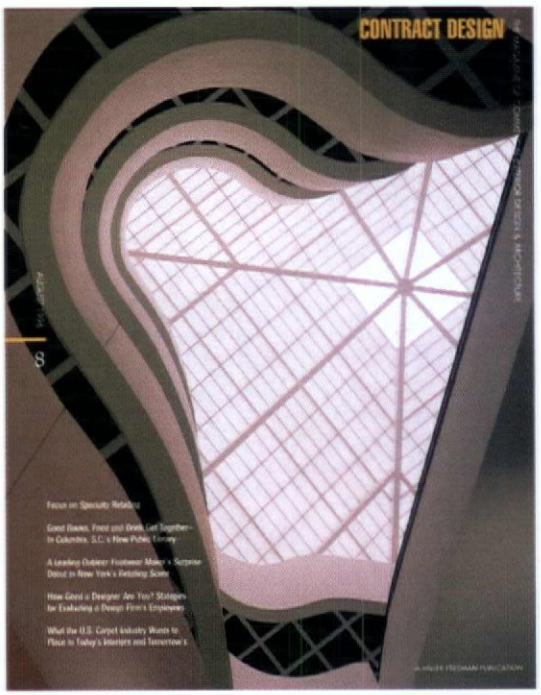
EDITORIAL

Quick: Name the Second Tallest Building in the World

Chicagoans can sense the change in their 110-story, 1,454-ft. tall Sears Tower, designed by Skidmore Owings & Merrill. What was the world's tallest building since 1974 has recently been dethroned by the 88-story, 1,476-ft. tall twin Petronas Towers 1 and 2 in Kuala Lumpur, Malaysia, designed by Cesar Pelli & Associates, with the blessing of the Council on Tall Buildings and Urban Habitats. A cursory glance at Sears Tower shows it to be bearing the news quite well, but designers know better. The high-rise environment borne of necessity at the *fin de siècle* has lost its economic imperative without quite shedding its mythical power, stripping the United States of its bragging rights and dimming the brilliance of the "bundled-tube" structure devised by SOM's gifted engineer Fazlur R. Kahn for Sears. Should American designers find this an occasion to breath a sigh of relief—or to pack their bags, grab their passports and jet to their manifest destinies with Asian developers?



Appreciating the strength of the skyscraper as an image of economic and technological power only requires architects and interior designers to reacquaint themselves with the circumstances surrounding the birth of this quintessential American building type. Limited distribution of such critical industrial age services as the telegraph, telephone, electricity and railroads in the late 19th and early 20th centuries obliged businesses to locate their people, offices and factories in the centers of cities and towns. This concentration endowed "downtown" real estate with tremendous potential value that would be steadily unlocked by the safety elevator, which removed height limits, the incandescent and fluorescent lamps, which removed floor depth limits, and central heating, ventilation and air conditioning, which removed seasonal limits to optimum operations.

American architects rushed to exploit the new technologies. In Chicago, Burnham & Root's Montauk Building of 1882 raised its elevator-serviced masonry structure 10 stories high; William Le Baron Jenney's Home Insurance Building of 1884-1885 boasted a frame entirely built from iron and steel; and Burnham & Root's Monadnock Building of 1889-1891 raised bearing wall masonry to 16 stories. In New York, distinctive towers appeared in the form of Daniel H. Burnham's Flatiron Building of 1902, a knife-edged volume in cast-iron, Napoleon Le Brun & Sons' Metropolitan Life Insurance Building of 1906, the instant corporate symbol of "the light that never fails," and Cass Gilbert's Woolworth Building of 1913, turning NeoGothic form into "The Cathedral of Commerce." The logic of the high-rise was quite straightforward: economical use of land, high density occupancy so many people could work in proximity, and compatibility with mass transit systems, whose *raison d'être* was serving high density populations.

Of course, we see with the power of hindsight and the fire of American corporations breathing downsizing and decentralization on our necks that the era of skyscraper one-upmanship, a situation that was present from day one, has ended in America, at least momentarily. Arguing against the skyscraper is the increasing loss of floor space to core functions as buildings stretch higher; the artificial environment wholly tethered to technology; the irrelevance of centralization today for voice, data, power or even administration and the sheer inhuman scale of the structure. It doesn't help that many organizations prefer to be on the peripheries of central cities, where low-rise structures are far more appropriate, rather than the cores where excess space may haunt skyscrapers and their builders for years.

Telling Asians to heed our warnings overlooks the fact that their urban development is at roughly the same stage where we found ourselves a century ago. At the millenium, Asia has the power of economic growth, the capability of modern technology and the wisdom of ancient *feng shui* to usher it into its own modern era. If U.S. designers can be useful to Asian builders, why shouldn't they? Guess who invented skyscrapers in the first place?

Roger Yee

Editor-in-Chief

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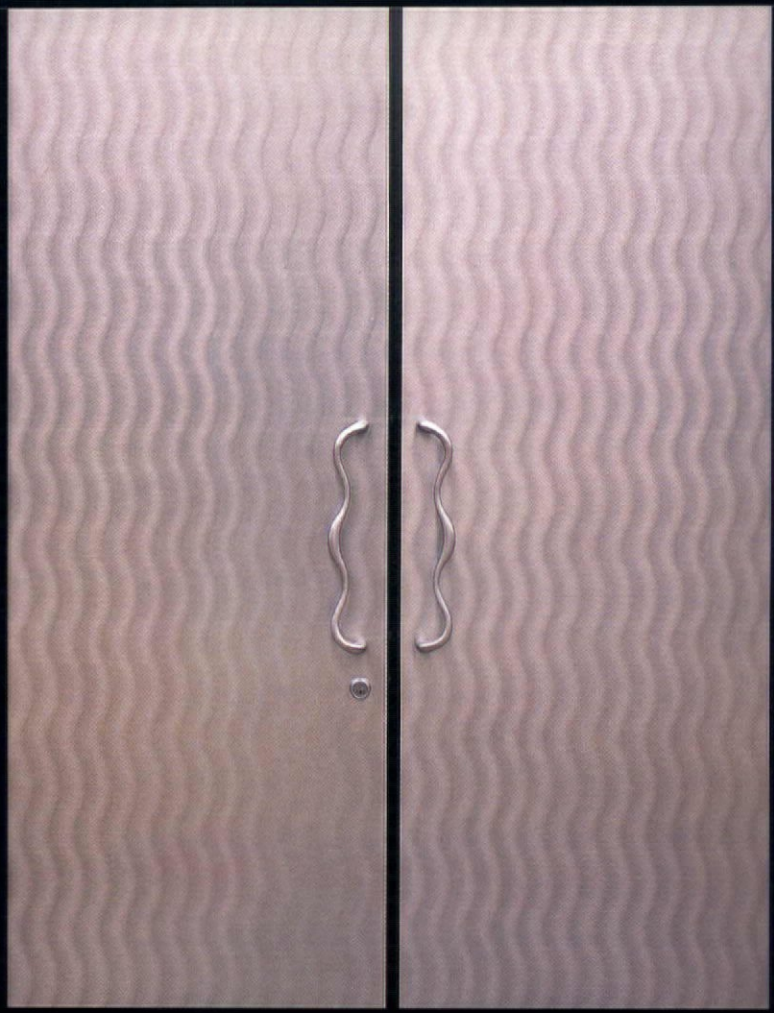

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The Changing Face of Office Work

Richmond, Va.- The investment banking and furniture research firm of Mann, Armistead & Epperson, Ltd. has released its latest study, "The Changing Face of Office Work: Implications for Business Furnishings". This 52-page study takes a long term view on the changing workforce, focusing on how the demographics of our populations will interact with the rapidly advancing technologies that are reshaping our future. Findings of the study include:

- In the 1960's and 1970's, people were cheap and computers were expensive, while today computers are cheap and people are expensive.
- The dramatic population shifts that we are experiencing should create niche market opportunities for office furniture manufacturers that recognize and address the appropriate markets.
- The rapid growth in smaller, more entrepreneurial businesses can be extremely positive for the office furniture sector but it offers a substantial marketing challenge vis-a-vis the larger employers.
- The trend to home officing is indisputable and has, thus far, been largely ignored by the office furniture industry. It needs to be addressed soon, or this growth market will be lost.

To order the Furnishings Digest contact Margaret LaPierre by phone at (804) 644-1200 or fax at (804) 644-1226.

On the Right Track

New York- The New York Transit Museum, has opened a new gift shop designed by a student and built largely by transit employees. Planned to coincide with the Transit Museum's 20th Anniversary, the new facility in the Museum's historic subway station, completed on a shoestring budget, replaces a cramped retail area opened in 1984.

"The intent was to create a contemporary retail look that combines lots of light and accessible display space with a feeling for the Museum and the transit materials," says David Altermatt, a fourth-year, interior design student at the Fashion Institute of Technology, New York. Altermatt doubled as designer and project manager of the gift shop and was paid a small fee for the design. Design features include a diagonal grid pattern on the floor that plays off bays in the ceiling, use of aluminum, steel, granite and slate, and modular display units hung from tubular poles.

The Brooklyn shop is the first project for Altermatt's firm, BDM Associates in Manhattan. The shop occupies 900-sq. ft. just inside the Museum's main entrance, in the decommissioned Court Street subway station at Boerum Place and Schermerhorn Street in Brooklyn Heights, N.Y. Retail revenues help support the Museum's exhibits and educational programs.

Future Accommodations

Honolulu- To celebrate their 50th anniversary, Honolulu-based Wimberly Allison Tong & Goo (WAT&G), in conjunction with the Association of Collegiate Schools of Architecture, held an international design competition for upper-level architecture students in the U.S., Canada, Africa, Asia, Australia, Europe and Latin America. The students were asked to submit ideas addressing such questions as how, why and where people will be traveling 50 years from now and what travelers will be seeking when they get to their destinations. There were nearly 600 participants from over 100 schools in 35 countries, out of which six cash prizes and seven certificates of merit were awarded.

A cash prize of $5,000 and one summer internship at a WAT&G office went to a team of students at Oklahoma State University, who designed an ocean-based hotel inspired by the features of a jellyfish, adaptable to almost any aquatic site. A group of students from Poland were awarded a second place prize of $2,500 with the design of a dirigible-inspired floating hotel suspended in the air with helium-filled balloons and walls. Guests approach the suspended hotel by airships. Third prize of $1,500 went to a student at Ball State University, Muncie, Indiana, whose design involved the recycling of a steel-framed urban office building into a hotel with pre-fabricated room-pods.

Winning and selected entries will be exhibited at the International Hotel Association's annual conference in Mexico City, Mexico, October 27-29, as well as other venues and international conferences.

Commissions & Awards

Cole Martinez Curtis and Associates, Marina del Rey, Calif., was awarded the ARDY (gold) Award for the design of Marriott's Desert Springs Villas II, a Marriott Vacation Club Resort in Palm Desert, Calif., at the annual convention of the American Resort Development Association.

New York-based **Fox & Fowle Architects** has been selected by Bay Networks to design its regional offices in New York, and by Instinet to design an expansion of its headquarter's in New York.

The Central Florida Kidney Center and Schoolfield Properties have selected **VOA Associates Incorporated,** Orlando, Fla., to provide complete interior, architectural and engineering services for the Central Florida Kidney Center of Osceola County, a new 6,000-sq. ft. kidney dialysis outpatient care center in Kissimmee, Fla.

The United States Postal Service has selected **Fletcher Thompson, Inc., Architects and Engineers,** Bridgeport, Conn., to provide design and site adaptation services for multiple new state-of-the-art postal facilities throughout the Northeast.

Brennan Beer Gorman Monk/Interiors, Washington, D.C., is directing the interior architectural renovation to the restaurant, bar and lobby of The Carlton, an ITT Sheraton luxury hotel in Washington, D.C. The Carlton's renovation also includes the reconfiguration and re-design of the hotel's ground floor restaurant kitchen.

HNTB Corporation, Kansas City, Mo., as part of a design/build team led by contractor Tutor-Saliba Corporation, will serve as lead design architect for the design of the new $90 million Oakland Arena, Oakland, Calif.

The Thadani Hetzel Partnership, Architects, Washington, D.C., has been selected to design a new mixed-use urban neighborhood in Madras, India on a vacant 80 acre site owned by textile company, Binny, Ltd.

Ballinger, Philadelphia, is designing a new $30 million School of Nursing building for the University of Maryland at Baltimore. The project is a joint venture with the Baltimore firm, **Richter Cornbrooks & Gribble, Architects.**

San Francisco-based **Gensler** is designing Shanghai Space City, 50,000-sq. ft. of themed indoor entertainment on four levels inside the landmark Oriental Pearl TV Tower in Pudong, Shanghai, PRC.

The Jewish Museum San Francisco has launched a major initiative for expanding the scale, range, and reach of its programming with the selection of New York architect **Peter Eisenman** for its new facility in the Yerba Buena district of downtown San Francisco.

New York-based **Mancini-Duffy** has been selected by The Condé Nast Publications Inc. to provide complete space planning, design and interior architectural services for the relocation/consolidation of the company's New York headquarters.

Atlanta-based **Hendrick Associates,** has been awarded the following commissions: Bank of North Georgia, Atlanta headquarters;

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Industrial Developments International, Atlanta corporate office; Smith Helms Mulliss & Moore, L.L.P., law offices in Charlotte, N.C.; WelCare International, Inc., Atlanta corporate office and WSB Radio and Television, Atlanta broadcasting and administrative offices.

The grand prize winners of the 1996 Amoco Student Design Competition are **Lynn Bromberg**, Philadelphia College of Textiles & Sciences, Philadelphia, for both first and third place and **Mee Ok Park**, Parsons School of Design, New York, second place.

San Francisco-based **Richard Pollack & Associates** has been selected to plan and design the interiors of the new 51,000-sq. ft. corporate headquarters of NORCAL Mutual Insurance in San Francisco.

The Howard Snoweiss Design Group, Coral Gables, Fla., and **Booker Design Associates**, Miami, Fla., have been jointly commissioned to provide comprehensive interior design services for the conversion of the Ritz-Carlton Grand Palazzo hotel on the eastern tip of St. Thomas in the Virgin Islands.

People in the News

BIFMA International has elected of **Timothy O. Schad**, president of Nucraft Furniture Company, Grand Rapids, Mich., to its board of directors. Mr. Schad replaces Anne Bernhardt, vice president of Bernhardt Contract, Lenoir, N.C., who recently completed two terms as a BIFMA international director.

Manfred Scheller has been named president of Donghia Furniture & Textiles, New York.

Hellmuth, Obata + Kassabaum, Inc. (HOK) has named **Charles Siconolfi, AIA**, senior principal of HOK/New York, firm-wide director for health care facilities.

Kathryn R. Barnard has joined the Washington, D.C. office of RTKL Associates, Inc., as senior project designer.

The board of directors of Color Marketing Group (CMG), The Association for International Color Directions™, has elected **Melanie C. Wood**, CMG, Mannington Mills, Inc., Salem, N.J., as a president for 1997-1998.

Craig Purcell, AIA, has joined the Cincinnati office of FRCH Design Worldwide as a design principal in the firm's architecture and environmental graphics studio.

Cornoyer-Hedrick, Inc., Phoenix, Ariz., has appointment two new partners, **Dino Ortis** and **Brent Kendle** and new senior associates, **Michael Vellenari** and **Lou Ercolano.**

Daniel J. Fenyn, AIA, a principal in the New York office of Perkins & Will, has been named director of the New York office's healthcare design practice. In addition, Fenyn has been named firm-wide coordinator for emerging developments in Latin and South America.

Hiro Isogai has announced his new position with Atlanta-based Cooper Carry & Associates, Inc., Architects, as director of interior design.

Boston-based Payette Associates Inc., has promoted **J. Ian Adamson, AIA**, to principal.

Brayton & Hughes Design Studio, San Francisco, has announced the appointment of **Jay B. Boothe, AIA**, to principal.

Gary P. Haney has been named partner in the Washington, D.C. office of Skidmore, Owings & Merrill LLP.

Jack Ganley, president of Lees, a division of Burlington Industries, Inc., Greensboro, N.C., has been appointed to the board of directors of the International Interiors Design Association Foundation. The IIDA Foundation was created to increase collaborations among educators, practitioners, and industry leaders, while supporting advanced learning in fields related to interior design.

Bill Brinkman, an architect based in San Francisco, has rejoined Henningson, Durham & Richardson, Inc. (HDR) as a healthcare principal.

New York-based Vignelli Associates announced that **Peter Vetter** has become a partner and executive vice president.

Joe Dolinar, AIA, has been promoted to associate principal at Lohan Associates, Chicago.

Lighting Corporation of America, Birmingham, Ala., has announced the promotion of **Robert H. Ingram** to president of Columbia Lighting and **Don A. Emmons** to president of Prescolite and Moldcast.

Business Briefs

Dallas-based **Robert Young Associates, Inc.** has announced the opening of their San Francisco, Calif. office.

Beaulieu Commercial, Chatsworth, Ga., has announced the formation of a new business unit and the launching of a new commercial brand called Hospitality Carpets. Todd Smoak has been named director of the new unit.

David J. Rudzenski, AIA, has established **r²interiors, inc.**, Voorhees, N.J., a full service design firm providing entertainment architecture and interior design services to the hospitality industry.

Arcadia has consolidated all three of its manufacturing operations into one facility. The new address for both corporate offices and manufacturing is 5692 Fresca Drive, La Palma, Calif., 90623.

Chicago-based **Perkins & Will** has expanded their network of full-service offices to include Atlanta, Charlotte, N.C. and Los Angeles.

Pearce Basinger and Associates is now located on 7 Prince Street, Rochester, N.Y., 14607.

Interior Architects Inc. (IA), New York, has announced the formation of **Jefferson**, an IA company, to provide an integrated process that allows corporations to respond to the full range of events that impact the effective use of workspace.

Rothzeid Kaiserman Thomson & Bee, Architects and Planners, has moved to 150 West 22nd Street, 4th Floor, New York, N.Y. 10011.

The Chicago office of **HDR Engineering, Inc.** and **Henningson, Durham & Richardson, Inc.**, has moved to a new location at 8420 W. Byrn Mawr Avenue, Suite 350, Chicago, Ill. 60631.

Paul J. Rosen, AIA, and Anthony E. Johnson, AIA, has established the firm of **Rosen Johnson Architects PC** at 72 Madison Avenue, New York, N.Y. 10016.

The Stichler Design Group, Inc., San Diego, Calif., has merged with **Turley Beck Architects, Ltd.**, Phoenix, Ariz.

Lees Commercial Carpets, Greensboro, N.C., has changed its name to **Lees.**

Cole Martinez Curtis and Associates has relocated its offices to 310 Washington Blvd., Suite 116, Marina del Rey, Calif., 90292.

Nix Mann Shive, Charlotte, N.C., has created a new firm with the parent company of **Perkins & Will**, Chicago. In Charlotte, the firm will be called **Nix, Mann, Shive, Perkins & Will.**

Coming Events

August 21-23: 44th Annual Meeting and Convention of the Architectural Woodwork Institute, Hyatt Regency Atlanta, Atlanta; (703) 733-0600.

August 21-24: 1996 SMPS National Marketing Conference, Hyatt Regency, San Diego, Calif.; To register call (800) 292-7677.

August 22-25: 1996 International Woodworking Fair, Georgia World Congress Center, Atlanta; (770) 246-0608.

September 5-6: Cooper Lighting, Computer

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Software seminar, Elk Grove Village, Ill.; (847) 956-8400.

September 6-7: Glass Expo Northeast '96, Hauppauge, N.Y.; For more information contact USGlass magazine at (540) 720-5584.

September 8-10: ISFE's 13th Annual Facilities Management Conference, "EU-FM '96: Facility Management or the Next Corporate Dinosaur?", Court Hotel, Killiney Bay, Dublin, Ireland; (617) 253-7252.

September 9-12: Lighting Design & Application Workshop, Philips Lighting Design Center, Somerset, N.J.; (908) 563-3600.

September 11-13: Cooper Lighting, Lighting Fundamentals seminar, Elk Grove Village, Ill.; (847) 956-8400.

September 16-20: GE Lighting Conference on Fundamentals of Commercial and Industrial Lighting, Lighting Institute at Nela Park, Cleveland; (800) 255-1200.

September 18-21: IDSA 1996 international conference, Worldesign 96. "Alternative Realities: 7 continents, 6 billion people, 4 oceans, 1 Worldesign", Walt Disney World Dolphin, Lake Buena Vista, Fla.; Contact ISDA at (703) 759-0100.

September 28-October 1: The National Association of Floor Covering Distributors' Annual Meeting, Hyatt Regency San Francisco at Embarcadero Center, San Francisco; (312) 644-6610.

September 29-October 2: VISION 2001: The Path to Sustainability summit, Lake Lodge, Lake Placid, N.Y.; Contact Sharon Shuford for registration information at (800) 943-5963.

September 29-October 2: 100% Design, The London Contemporary Design Show, Duke of York's Headquarters, Chelsea, London; 0181-849 6211.

October 1-3: Metalcon International '96, The 6th Annual Conference and Exhibition for the Metal Construction Industry, Rosemont Convention Center, Chicago; Contact Claire Kilcoyne, (800) 537-7765.

October 1-3: World Gaming Congress & Expo '96, Las Vegas Convention Center, Las Vegas, Nev.; For information, contact WGCE Show Management Office at (212) 594-4120, ext. 221.

October 1-6: Cersaie, International Exhibition of Ceramics for the Building Industry and Bathroom Furnishings, Bologna, Italy; For further details contact Aston-Travel at 0522/628445.

October 2-3: First Annual Marketing Design Services on the Internet Conference, Hyatt O'Hare Hotel, Chicago; Contact Mark Nardone at (508) 474-0055.

October 4-5: Glass Expo Midwest '96, Chicago Hilton & Towers, Chicago; Contact USGlass magazine at (540) 720-5584.

October 5: "Designs of the Times" Award Celebration, Moore College of Art and Design, Philadelphia, Penn.; (215) 568-4515.

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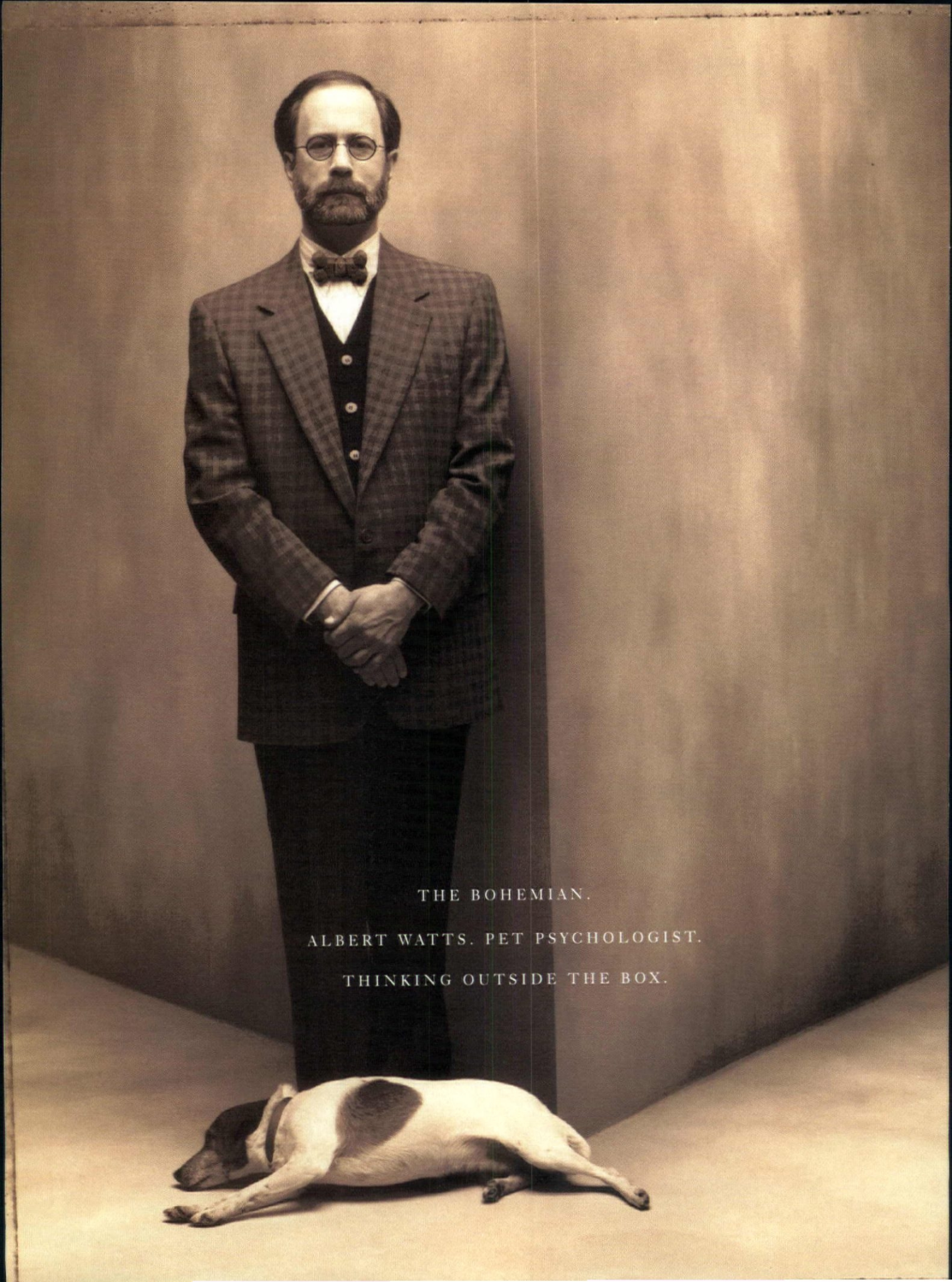
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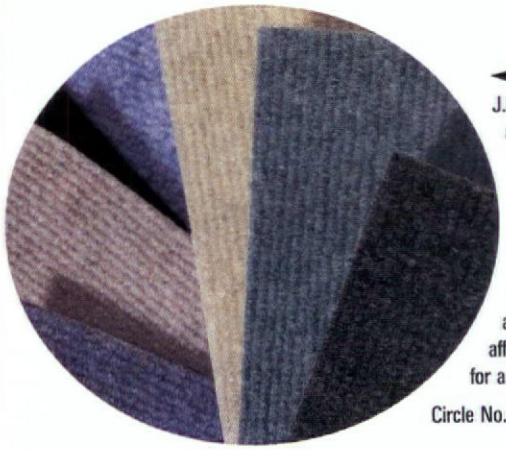

J.M. Lynne introduces Silence FR, an acoustical, textural wallcovering treated with a flame retardant backing that enables it to pass the UBC 42-2 and Phoenix Corner Burn Tests. This collection contains 24 colors, 12 carryovers and 12 brand new colors. Silence FR is sound absorbent, thermally efficient and affordable, making it an excellent choice for a wide range of applications.

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HEWI's Caterpillar Pull Handles are designed to brighten and enliven any door. Included in HEWI's new product group for children, these pull handles are especially appropriate for hospitals, medical offices, day care facilities and schools. The handles are made of 1 5/16-in. diameter nylon with steel inserts throughout. The caterpillar head is made of beech wood with a natural lacquer finish. Each handle is 34 3/16-in. high with two fastening points at 8 1/4-in. center-to-center. Fasteners are available for throughout or back-to-back installation on wood, metal or glass doors.

Circle No. 201

The Cougat and Shams Well Pendant Lamps from Mantis Design were designed with the nature of light in mind. The lamps are made of a stretch synthetic for its sculptural capabilities, as well as the way it diffuses light. Balances between tension and weight were considered for the material to drape properly without seeming forced. The ball at the base of the lamp acts as a point of origination, and it creates the physical action for the lamp to retain its form.

Circle No. 202

IT'S A GIRL

Designed by Thiele and Graham, Baker Furniture's Atherton Collection is inspired by traditional designs yet is transitional in style. The desk and credenza show off elegantly carved bull-nosed edges and are skillfully constructed of agnegre veneers with four different finish colors. Both pieces are adorned with chrome-plated round drawer pulls and include drawers in a variety of box or file configurations; the desk top is available with a standard or serpentine front.

Circle No. 203

Jim Thompson Thai Silk offers three new fabrics to the contract market, Armada, Criss Cross and Regalia. Armada contrasts a vertical 2.5-in. satin stripe with a textured rep, creating a textural contrast. The soft luster of cotton and the shimmer of the silk fabric in a solid color with a small-scale hatch design make Criss Cross a perfect coordinate for almost every scheme. The Regalia style is a fabric of pure Thai silk with a raised vertical satin stripe that contrasts with a textured variegated weft.

Circle No. 204

MARKETPLACE

Home on the Range table tops can be customized with the specifier's choice of background stains and pattern colors. All tops are available with or without a natural maple veneer and are finished with a catalyzed conversion varnish, making them durable for any commercial setting. In addition to stock designs, they can create custom tops using a logo or original artwork.

Circle No. 207

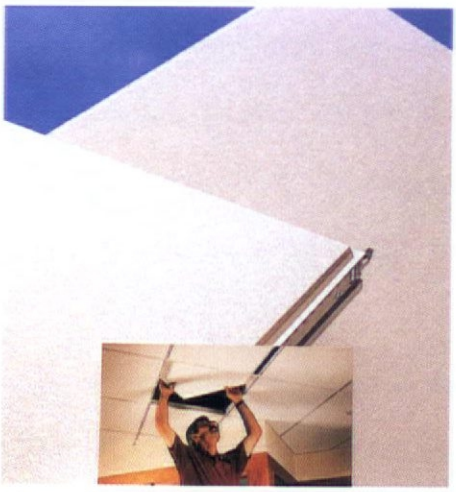
Orlando Diaz-Azcuy's Kenya tables, designed for HBF, were inspired by the tribal arts of Africa. The tables come in four styles: an entry table, side table, console table and coffee table. The entry table can be ordered with a square or round top; the side tables come in a variety of sizes, with square, round or rectangular tops; the console table has a rectangular top; the coffee table comes with a round, rectangular or square top. The tables are constructed of maple, and the tops are surfaced in a reverse diamond top veneer.

Circle No. 205

Meinecke-Cochran Collection approaches area rug design with color and form, designed by Kurt Meinecke and Bobbye Cochran. Each rug is hand tufted of 100% New Zealand wool and can be cut pile, loop pile or a combination. Since each rug is made to order, the colors and sizes can be adjusted to match each project. The collection also offers all of the designs in a special low tight pile called the Tapestry weave. Two of the Collections have been designed to be hand knotted in the Tibetan style.

Circle No. 206

A-GUST OF NEW DESIGN



DesignTex Inc. announces the formation of Accommodations, a new division aimed at providing innovative, hard-working and economical upholstery options to the hospitality design industry. The initial collection, containing 19 styles and 120 colorways, offers patterns ranging from bold solids and small-scale geometrics to larger, floral patterns. Each style in Accommodations is treated with Teflon® fabric protector from DuPont to aid in cleaning and maintenance.

Circle No. 209

Armstrong World Industries has introduced Hi-LR Ultima RH90 ceilings, a new line of acoustical panels that represents the smoothest, most light reflectant ceilings in the company's history. The new ceilings also feature a no-sag, high-humidity performance and Tuffshield scratch-resistant surface that is 500 percent more durable than the surface of "standard" ceiling panels. The panels are also excellent sound absorbers and have a Class A Flame Spread rating.

Circle No. 208

Fabrics for Office Seating

Probably no fabrics receive greater wear and tear than upholstery for office seating. Not only is an office task or guest chair the most personal piece of furniture that an office worker or her/his colleagues and guests physically encounters, its fabric is subjected to continuous stress, abrasion, soiling, staining and moisture. Fabrics that can withstand this onslaught while providing desperately needed color and pattern to today's often austere office are prized resources for designers. Here are some current possibilities.

MAHARAM

Maharam's Pliatex Premier features a versatile multi-stretch fabric ideally suited for upholstering today's more contoured and ergonomically designed seating. When tested for abrasion resistance, Pliatex Premier exceeds half million double rubs. The fabric has primarily polyester contents and is available in a total of 20 colorways. This multi-stretch and durable fabric is offered at an affordable price point.

Circle No. 226

ABSECON MILLS INC.

Jubilee, Prodigy, Legend and Option are just a few of the newest innovative jacquards offered by Absecon Mills, all woven of 100 percent polyolefin. The colorways are available in a range of soft neutrals, rich jewel tones, opulent brights and a strong influence of gold. The patterns are non-directional so they can be geared to any seating application.

Circle No. 227

JACK LENOR LARSEN

Jack Lenor Larsen introduces a cohesive textile collection of small and larger scale designs that are specified in rich tones that hint at nature. Designs in the collection include Tallyrand, Bas-relief, Milestone, Cinema and Sherwood. In addition to these designs, Larsen is reintroducing two time honored designs to coordinate with the new ones, named Bentley and Heirloom. Both are 100 percent wool and woven with a special finishing process giving them added sheen.

Circle No. 228

MOMENTUM TEXTILES

Momentum Textiles introduces three new designs inspired by the Art Deco movement, including pattern 'Circa', an original Joseph Hoffman design from the early 1900's. Fresh color combinations and numerous coordinating possibilities provide great flexibility. These designs are available in 20 total colorways and have a protective DuPont Teflon® finish.

Circle No. 229

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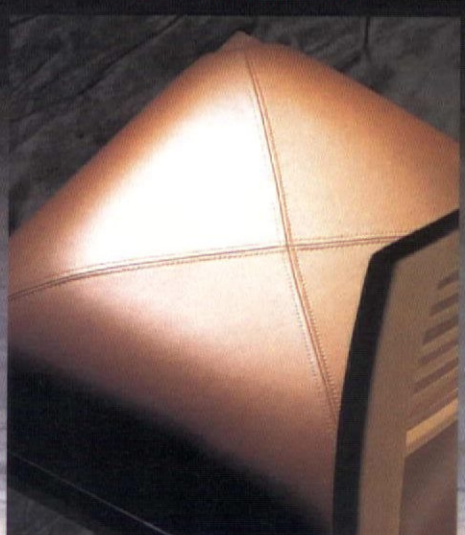

Design Patents pending. Entire collection features reverse angular leg detail.

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AMETEX CONTRACT FABRICS

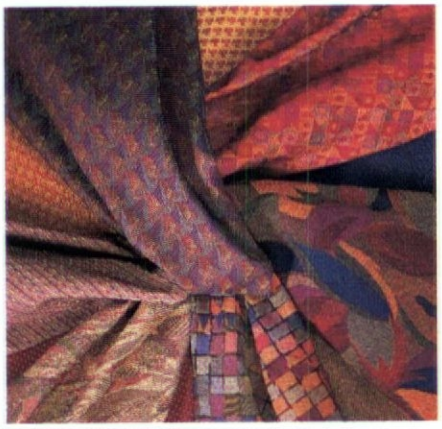
Applied Geometry is Ametex/Robert Allen Contract Fabrics newest collection of upholstery fabrics. Applied Geometry is a geometric precision fabric that meets the demands of today's contract specifiers for styling, performance and price. Sixteen contemporary and transitional styles are available for hospitality, corporate and healthcare upholstery applications.

Circle No. 230

ARC-COM

Arc-Com introduces Taskforce with 12 new upholstery patterns, comprised of 134 sku's. All products in Taskforce offer high style design, performance and color solutions. This introduction lays the foundation for Taskforce by offering a spectrum of designs that range from geometric to floral, traditional to contemporary in a variety of scales.

Circle No. 231



PALLAS

Helix from Pallas Textiles is enhanced by the process of mercerization, which makes yarn more silk-like, while increasing its tensile strength to comply to the ACT heavy duty rating for contract furnishing fabrics. The classic ribbed surface of Helix is boldly patterned with a simplified version of the quadruple spiral motif-an ornamental element that originated in ancient Egyptian decoration. With a content of 71 percent mercerized cotton and 29 percent polyester, Helix is 54-in. wide and available in seven colorways.

Circle No. 232

TEXTUS

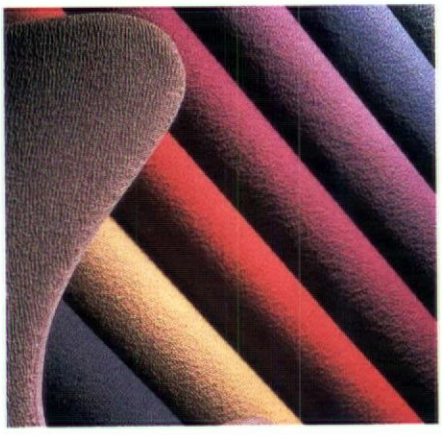
Harter and Textus have been working together to bring to market an Alliance program which will provide specifiers the flexibility of COM textiles with the ease of a standard fabric on Harter seating. The benefit of this alliance is a new set of fabrics available on Harter seating, some of which have over 36 colorways. The Textus fabrics available from Harter fall into three categories of tapestry, geometric patterns and textures.

Circle No. 233

CARNEGIE

TritonStretch is a new technologically advanced fabric from Carnegie, woven from a combination of yarns trademarked Climatex®. This three yarn combination of wool, polyester and ramie works together to remove heat and moisture, providing seating comfort over extended periods of time. The non-directional, all over texture adds to the ease of molding the fabric to the chair's intrinsic contours, while its ability to withstand 51,000 double rubs ensures durability.

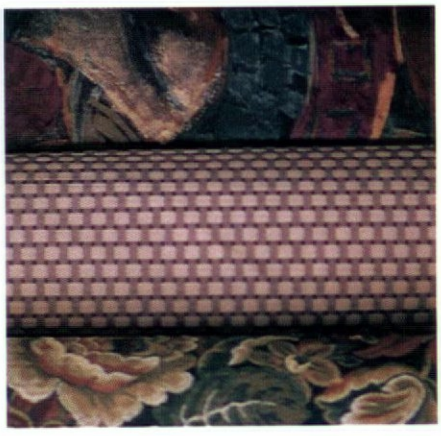
Circle No. 234



CRYPTON FABRICS

Crypton Upholstery Fabrics offers new protection for offices where seating encounters high abuse. It performs like vinyl, but offers much more in the way of comfort and design. Crypton is a moisture barrier, highly stain resistant, antibacterial, durable and it breathes.

Circle No. 235



LOEWENSTEIN

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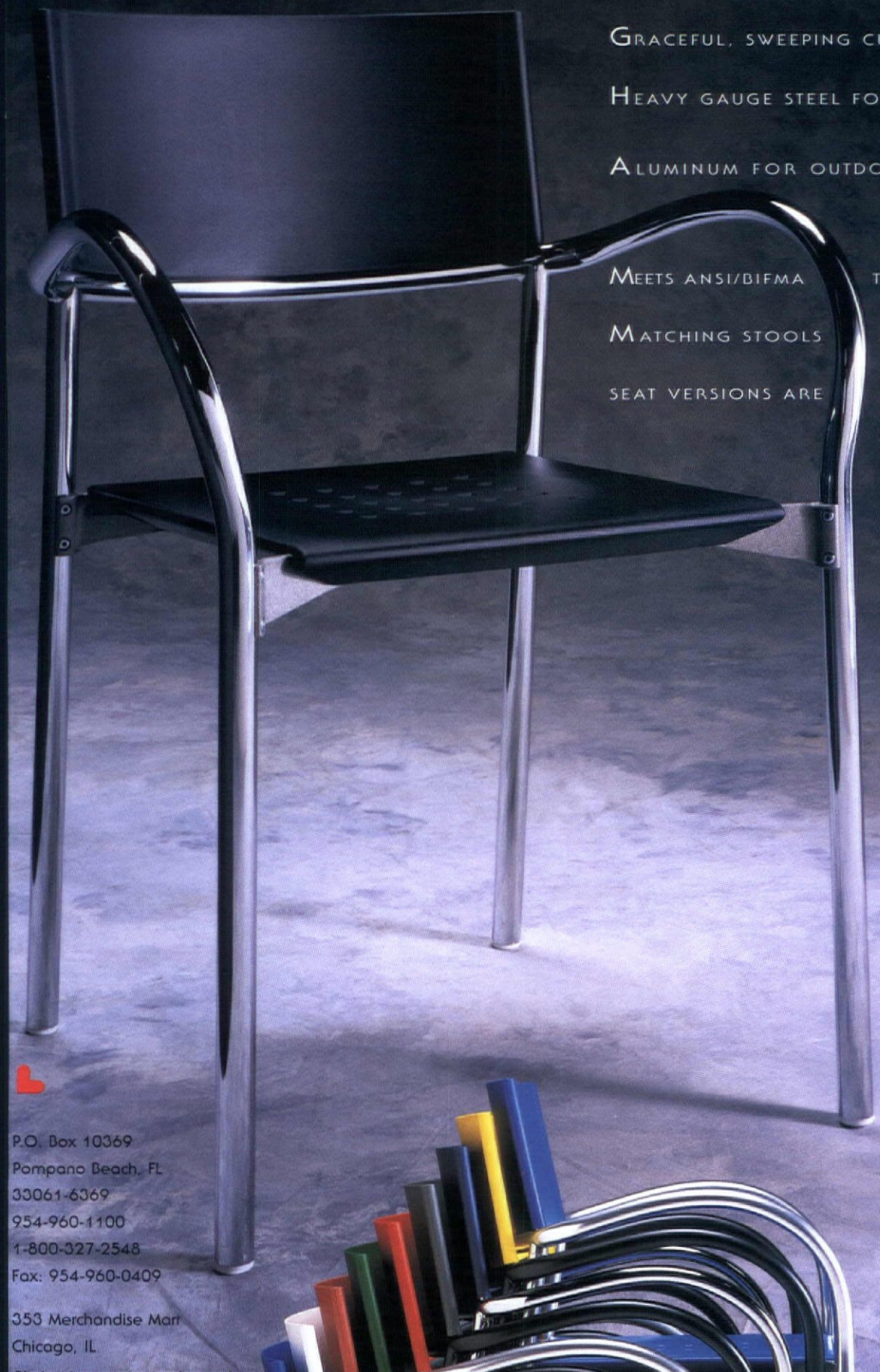

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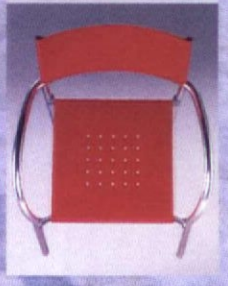

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Coffee Talk

The comfort of the Chit Chat stacking chair, designed by Kerr Keller Design for Keilhauer, urges users to sit and talk amongst themselves in a coffee house or cafeteria setting.

By Rita F. Catinella

On the once funny *Saturday Night Live*, comedian Mike Myers dressed in drag for a segment called Coffee Talk, in which the character he portrayed gossiped with guests, urging her audience to "talk amongst yourselves" when she was too choked up about a subject to continue, and described how Barbra Streisand looked "like buttah" in the movie *Prince of Tides*. The concept for the Chit Chat stacking chair, designed by Kerr Keller Design for Keilhauer, was to make a cafeteria chair in which individuals would be compelled to sit, chat, and yes, maybe even gossip for a while in their favorite eatery.

Keilhauer's involvement with Kerr Keller's principals Helen Kerr and Miles Keller was "like a courtship," according to Kerr. Chit Chat's original design brief called for a comfortable cafeteria chair that would hit a particular price point while avoiding an inexpensive look as a stacking chair. Keilhauer president Michael Keilhauer worked closely with Kerr and Keller, advising them what the marketplace needed while giving them considerable creative license.

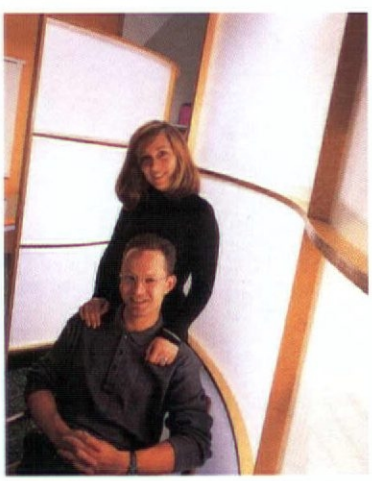
No one can deny that the furniture industry produces a lot of stackers already. Keilhauer is convinced nevertheless that few rivals can offer the equivalent of the Chit Chat at a price point of $288 list with arms or $238 without, or the two other, higher-priced stackers he has introduced, namely the Parlez, a $400 chair ideal for training room applications, and the $650 Confer chair, a wooden stacker. To date, the Chit Chat has been the most popular of the three, according to Keilhauer, garnering much attention at its NeoCon 1996 introduction.

In developing Chit Chat, Kerr Keller began with quick sketches depicting directions the chair might take before working with quarter-scale drawings. Expecting that people would sit in the chair for an hour or more, the designers built full-scale prototypes that were sometimes little more than slabs of wood to figure out the optimal geometry of the seat and back. With the final prototype in hand, they then built quarter and full scale physical models. "We worked as quickly as we could," admits Keller.

The choice of recyclable polypropylene plastic for the seat and the back was based on a number of factors. Not only did the material give Kerr and Keller freedom to sculpt the seat and back and allow the back to flex a bit, it also met Keilhauer's desire that Chit Chat be easily disassembled and recycled when its product life cycle was over. "As a corporate citizen we are always looking to reuse," explains Keilhauer. "When we are deciding on products, we try to pick materials that can be easily recycled."

To achieve this degree of simplicity, Chit Chat incorporates such details as a snap-on seat that fits over a plastic core straddling the seat frame, giving the chair a solid structure that is easy to assemble, a powder-coated steel tubing frame that is bent rather than welded, and an ability to stack 12 high for transportation by dolly. The standard seat and back are offered in black or pumice, but can be ordered in custom colors for orders of 500 or more, while the frame is available in 17 standard powder-coat colors or custom colors for orders of 250 or more.

Kerr hopes that Chit Chat's design appeals to specifiers as "light and sprightly looking," since its intended use is for high volume areas such as auditoriums, training rooms or cafeterias. "Our intent was to make something that wasn't faddish, something that wasn't going to be dated in a year," says Kerr. Keilhauer is currently working on a bar-height Chit Chat chair for the increasingly popular coffee bar. With the expansion of the line, Chit Chat will give us one more reason to sit around with our friends, chat about our lives (or Barbra Streisand's movie career) and enjoy one damn good cup of coffee.



The Chit Chat stacking chair (above, right) offers a surprisingly comfortable fit for a plastic cafeteria chair. Designed by Kerr Keller Design (right, photo by Mir Lada, Toronto) for Keilhauer, its polypropylene and powder-coated steel form makes a dramatic visual statement when fully stacked at 12 high (above, left).

Circle No. 236

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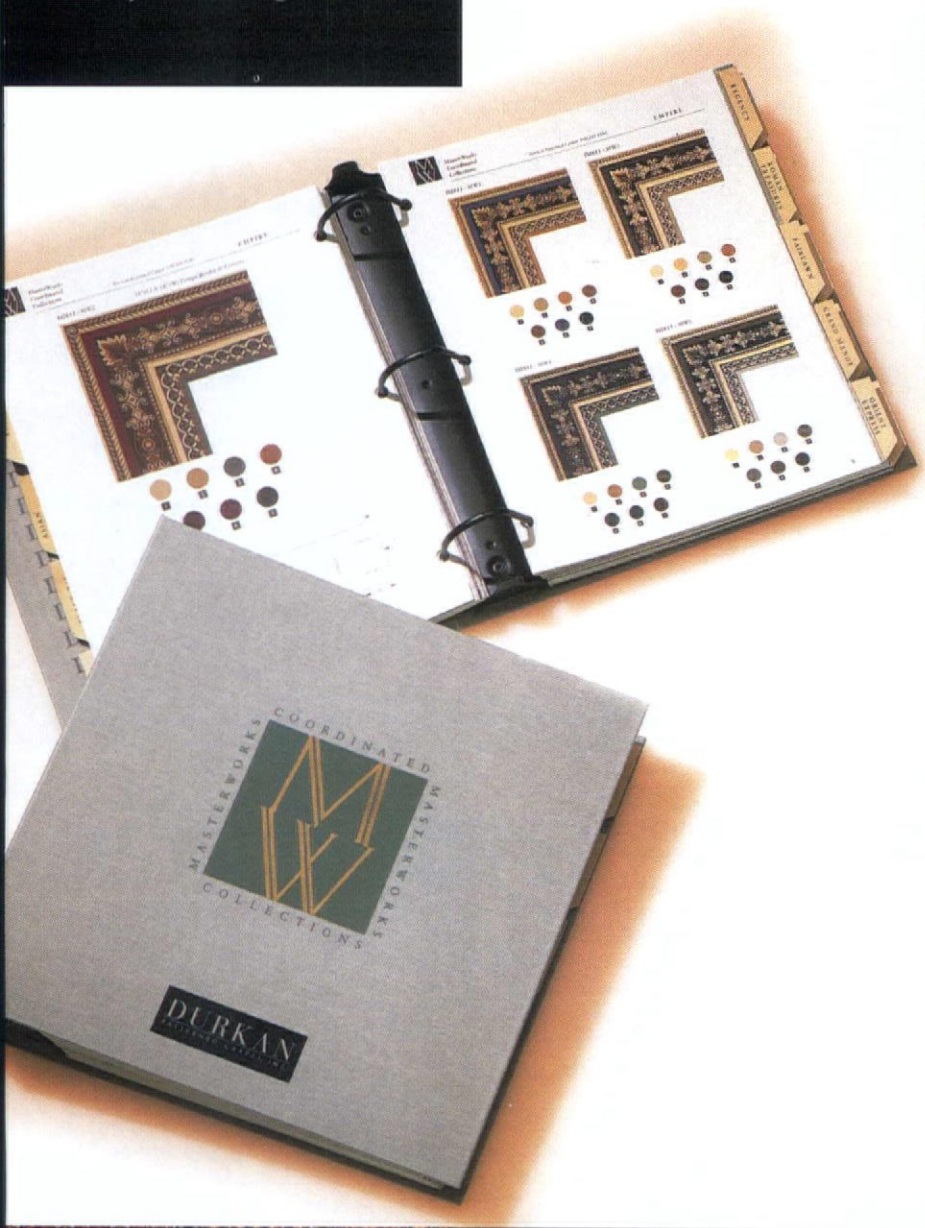

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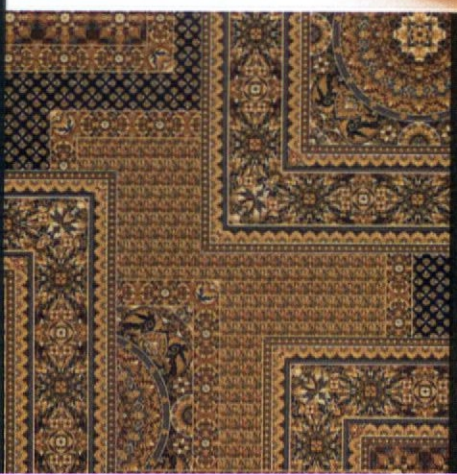

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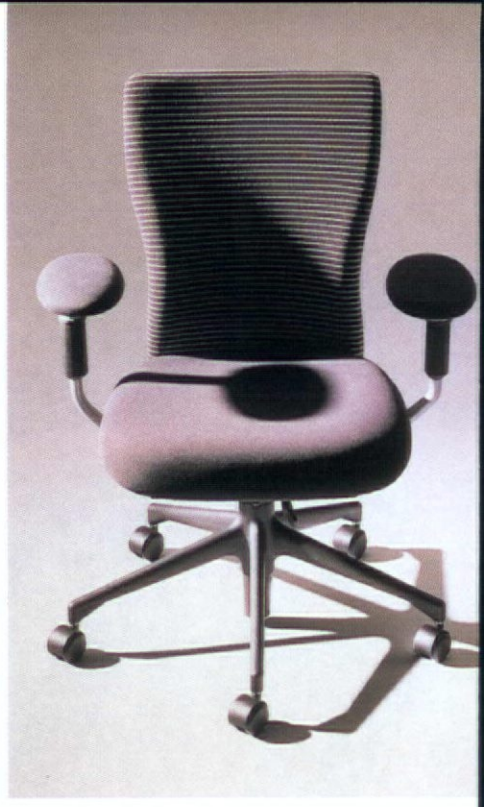
Body Double

There's more than a hint of what awaits the sitter's body in Vitra's T-Chair, designed by Antonio Citterio and Glen Oliver Löw

By Roger Yee



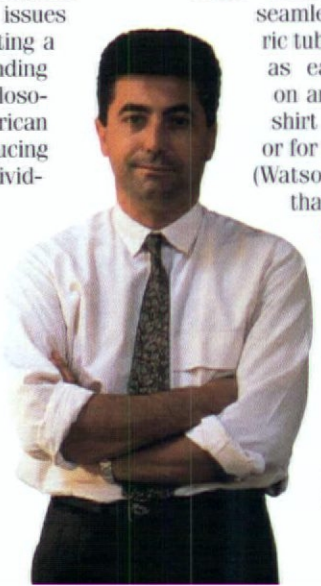
To better understand the behavior of Americans, their allies and their enemies during World War II, the federal government invited such respected anthropologists as Margaret Mead and Ruth Benedict to apply their techniques of ethnographic analysis to the "national character" of modern, industrialized societies like the United States (Mead, 1942, *And Keep Your Powder Dry*) and Japan (Benedict, 1946, *The Chrysanthemum and the Sword*). Generalizations such as these had their limits, but they did help explain behavior that would otherwise seem incomprehensible. The issue of how people sit may divide on cultural lines as well, according to Rolf Fehlbaum, president of Swiss-based Vitra International A.G., parent of U.S. subsidiary Vitra Seating, Inc. Accordingly, Dr. Fehlbaum has endeavored to overcome perceived "national" views on ergonomics in his company's latest ergonomic task chair, the T-Chair, designed by Antonio Citterio and Glen Oliver Löw.

Do Scandinavians actually prefer the "forward tilt" concept of tilting the pelvis forward in the chair to cause the spinal column to line up to support upper body weight? Are Germans really in favor of "synchronous motion," in which the chair's seat and back move independently to promote "dynamic sitting" as they follow the movements of the sitter? Why do Americans like the "individual adjustability" of dials and levers that the sitter must operate expertly to achieve maximum comfort? Dr. Fehlbaum chose to resolve these issues in a novel way by creating a chair mechanism blending the two European philosophies and, for the American market at least, introducing a limited degree of individual control.

Consequently, Vitra's engineers and designers have developed a patented, double-pivot, synchronous seating mechanism (the company produces its own mechanisms) that continuously shifts the sitter's weight back and forth to maintain firm support in response to a tilt forward or a lean backward. "With this mechanism," observes Ben Watson, vice president, Vitra Seating, Inc., "you can assume whatever posture you like, ideal or not, depending on your task or disposition." Such controls as a forward tilt lock-out, a reclining back lock-out and a back tilt tension adjustment are included with the mechanism, in addition to a seat height adjustment and an adjustable arm, to satisfy the American design community and its clientele.

A seating mechanism does not constitute a chair, however. The genius of the design by Citterio and Löw is the distinctive, almost anthropomorphic personality they have given to the device by virtue of the furniture they have constructed around it. Performing in parallel motion as if it were the double of its sitter's body, the T-Chair neither physically nor functionally resembles other ergonomic task chairs.

Perhaps the most noticeable design element of the T-Chair is its torso-like back. Citterio and Löw have exploited the form for visual impact both in echoing the human anatomy in the cushion contours and dressing its polypropylene shell and multi-density, CFC-free polyurethane foam cushioning in a seamless, knit fabric tube that can be as easily slipped on and off as a T-shirt for cleaning or for replacement. (Watson concedes that most end-users of the chair are unlikely to exercise this option.) The resulting image is then reinforced with the introduction of an innovative, active arm support with three-way adjustment for height, angle and depth, whose oval-shaped, polyurethane cushions over polypropylene shells are mounted on cantilevered aluminum arms to reach out and embrace the sitter.



Antonio Citterio (right) and Glen Oliver Löw have given a new seating mechanism from Vitra a high-performance, anthropomorphic form as the T-Chair (above).

Visually inspired as the T-Chair may be, the best is yet to come—when the sitter discovers how the T-Chair responds to continuous physical movement. The chair's seat and back, working in tandem with the seating mechanism, offer extraordinary flexibility in a number of ways. Sensitive molding of the lower back of the seat by Citterio and Löw, for example, enables the sitter's lower back to be effortlessly positioned in the correct attitude with the spine snugly in contact with the lumbar support. And the agility of the polypropylene shell in bending almost completely backward gives the sitter an unexpected and exhiliarating sense of physical freedom. "You have to try it to believe it," Watson suggests with a smile. "Even then, some people find it hard to believe."

If sitting is still believing, Vitra's T-Chair should turn even the most skeptical architects and interior designers and their clients into allies soon enough on both sides of the Atlantic.

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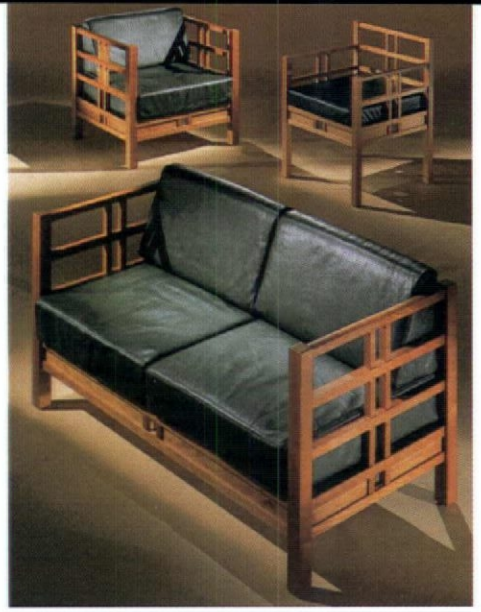
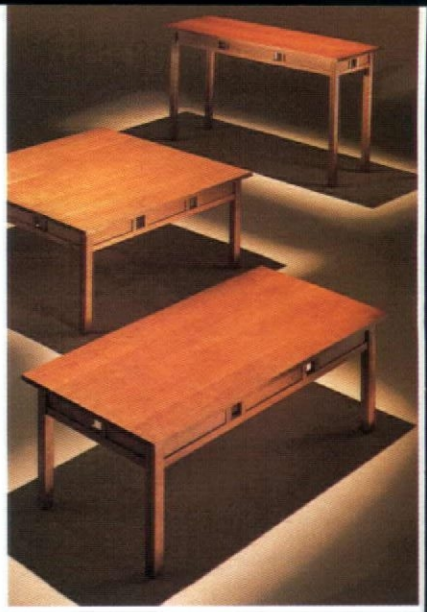




To meet corporate demand for furniture of handcrafted quality at commercial prices, Thos. Moser has designed the Windward Series of seating (near right), tables (far right) and casegoods to incorporate common parts and CNC-tool manufacturing techniques.

Zen and the Art of Furniture Making

How the new Windward Series from Thos. Moser Cabinetmakers is managing to offer handcrafted excellence at high-volume cost

By Emilie Sommerhoff

A person who knows about... Quality," writes Robert Pirsig in *Zen and the Art of Motorcycle Maintenance*, "is less likely to run short of friends than one who doesn't." Though especially relevant to business, where one apparently can't have too many friends, this maxim is usually paid lip service in our mass-production, bottom-line-oriented marketplace. However, at Thos. Moser Cabinetmakers, a Maine-based producer of hardwood furniture, handcrafted quality has been an operating philosophy since the company's inception in 1972. Despite many changes at the family-owned and operated firm—namely a big expansion in 1987—the same conviction continues to influence the design and production of its contract and retail lines. The recently introduced Windward Series of seating, tables and casegoods is no exception.

When former Bates College linguistics professor Thomas Moser, his wife Mary and their four sons started their furniture business in a New Gloucester, Maine, Grange Hall, his primary objective was to create well-made pieces for the home and thereby preserve the essence of traditional American craftsmanship, an objective Moser did not have to alter to entice the corporate customer. Says David Moser, son of Thomas Moser and the company's marketing director, "We were able to reach the contract environment because of our tenacity and persistence in offering the same level of quality. We didn't start making this furniture to fill a market niche. We started doing it and created one."

Thos. Moser did need to adapt, however, to maintain this tenet in volume. Since the original facilities and labor-intensive nature of its products could not easily satisfy the corporate market's larger demand, the company had to expand to its current 60,000-sq. ft. shop in Auburn, Maine. "We've simply become more efficient manufacturers, which doesn't mean we've sacrificed structural integrity," Moser notes. "Where we might have used a hand-held router, we're now using a CNC-driven, five-axis router. Its tolerance exceeds ten-fold what you could accomplish by hand."

The Windward Series in particular aptly demonstrates the company's metamorphosis because one of its major goals was to achieve price points within a typical contract budget. "We weren't always able to meet the budget of specifiers who wanted to buy Moser," says Moser. To achieve "what the market wanted and what the shop was able to do," Windward underwent a vigorous design process. The result: a product that offers handcrafted quality at list-net pricing.

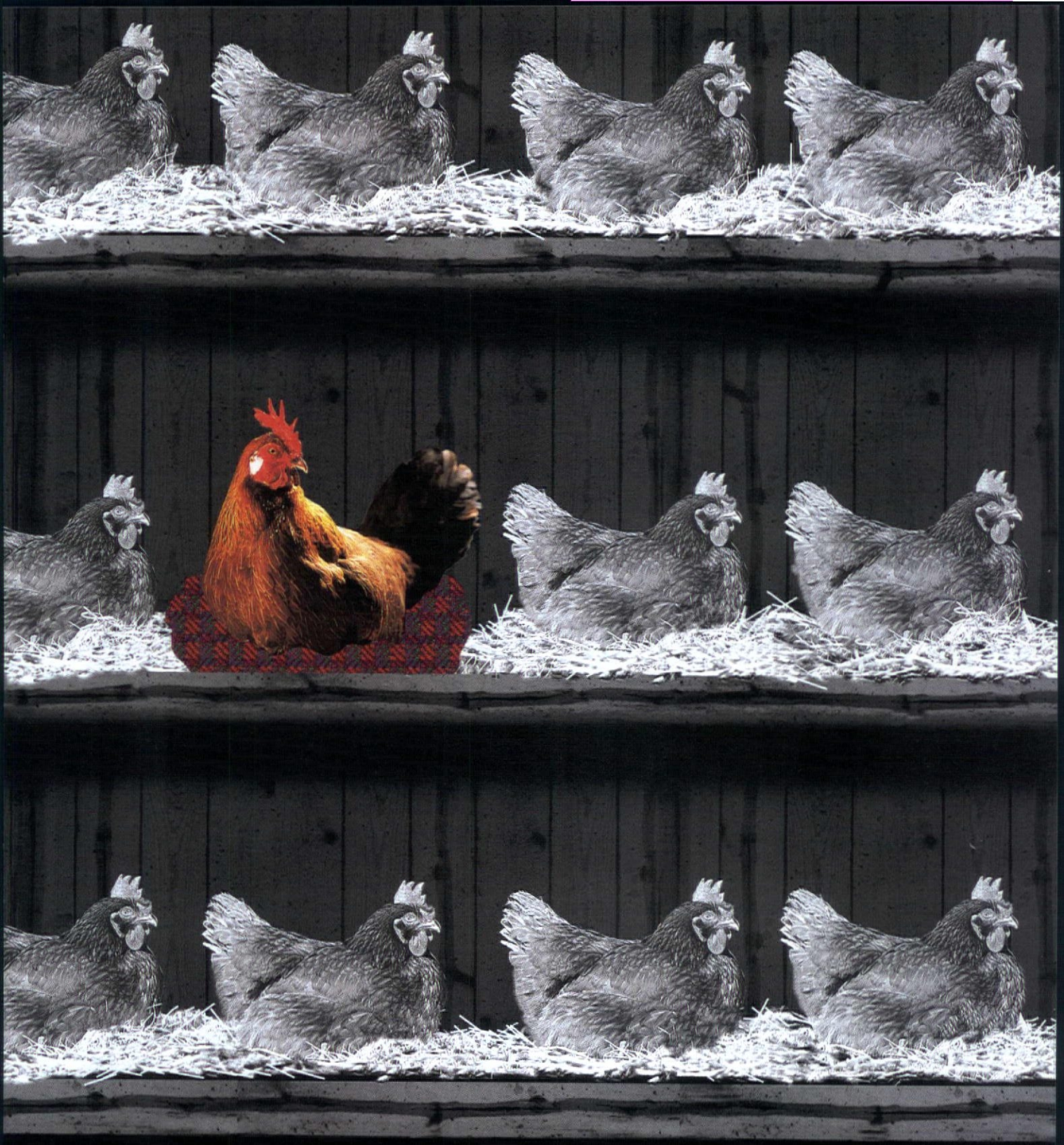
The secret here—and the difference from other Moser collections—is that the entire line shares common parts. "This may not be revolutionary to other manufacturers," says David, "but it's revolutionary to us." What is exclusive to this line of furniture, however, is the special wood joinery detailing (patent pending), which incorporates the principles of post-and-beam and wood truss construction.

While much Thos. Moser furniture has been inspired by such American design movements as late 19th-century Shaker and early 20th-century Arts and Crafts, Windward is modeled after the Japanese art of cabinetmaking that has produced austerely beautiful wood chests called *tansu*. Though born of different cultures, the two visions are essentially the same. Moser's pieces embody the careful integration of form and function that distinguish traditional *tansu*, relying on structural components rather than ornamentation for aesthetic depth, and materials that promise durability.

As Moser's customers—a notably vocal and devoted following that includes serious collectors—would proudly speculate, Windward furniture is likely to endure for years to come. All pieces are made from Maine-harvested maple with a choice of environmentally safe finishes. Table tops feature a marble or glass option, and chairs are available for COM or a selection of Knoll textiles. The simple elegance of Windward furniture makes it adaptable to other furniture styles, while multiple variations of the same basic form make it suitable for custom environments.

Does quality still make a difference in a disposable society? Wrote Pirsig, "The person who see it feels a little better because of it and is likely to pass that feeling on to others, and in that way the Quality tends to keep on going." Indeed, quality can flourish in a motorcycle engine housing, a wood joinery detail or wherever people refuse to stop caring.

Circle No. 238



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An Affair to Remember

Imagine the people of Columbia, S.C. not falling in love with the Richland County Public Library, designed by Stevens & Wilkinson in association with Eugene Aubry Associates

By Rita F. Catinella

An urban entertainment center for readers: The Richland County Public Library, Columbia, S.C., shines like a chandelier on the corner of Hampton and Assembly Streets. At night (left) the glass facades showcase the interior space filled with books, people and trees. The geometric black terrazzo inlay pattern (opposite) on the floor contrasts with the free-form balcony parapet at each level of the escalator atrium.

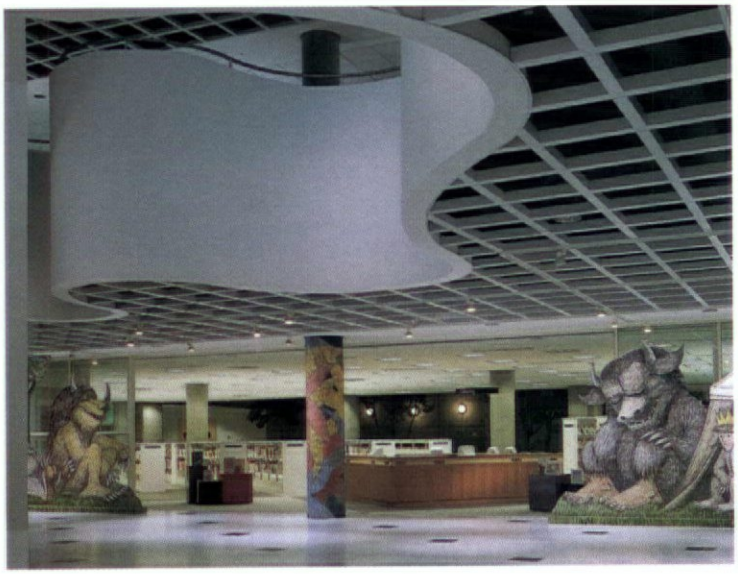
It's true: The Richland County Public Library in Columbia, S.C. has had an ongoing love affair for some time now with the people of Richland County. The sparks first flew when the library's board of trustees picked Valentine's Day 1989 for county citizens to vote on a bond referendum to replace the main library and open seven new branches. Appeals to voters were couched in such phrases as, "If you love your library, get out and vote." After the referendum passed, the board scheduled both the ground breaking (1991) and the grand opening (1993) on Valentine's Day as well. The design of the main library, by the Columbia office of Stevens & Wilkinson in association with Eugene Aubry Associates (now reorganized as Park-Gowan Architects) and Don Palmer, sustains the romance by wooing readers right off the street.

In truth, the passion had been smoldering for years. When the previous main library was built in early 1952, the building quickly proved inadequate in size and too inflexible for future growth. Less than 10 years after the building's construction, the board was already seeking a new site, even as the system grew to encompass seven branches and numerous bookmobiles.

By the time county taxpayers approved the referendum, the needs of the main library had grown into a formidable structure of 189,000 sq. ft. to hold 750,000 volumes for $15 million on the southwest corner of Hampton and Assembly Streets, a major intersection in the center of downtown Columbia two blocks from the previous facility. One of the Southeast's three busiest urban libraries, the library serves a diverse population, even reaching newborns by providing a book to go home with each of them from the hospital. Library director C. David Warren notes that, "The 3,000 people who arrive every day span from pre-schoolers and college students from the University of South Carolina and other local colleges and universities to senior citizens. We have what is probably one the most perfectly located public libraries in the country."

To make certain that the library would continue to provide the services most wanted by the public, Warren, the board of trustees and the volunteer group called the Friends of the Richland County Public Library took care to conduct extensive market surveys and to interview a wide sampling of constituents about their needs. The working portrait of the library that emerged from the fact finding not only pointed the way to a facility worthy of Richland County, but also paid tribute to a system that already placed a high value on public service through strong relationships forged between the library and the community, ongoing staff development and training, and comprehensive computerization and library automation. In a gesture that spoke volumes about the future of the County, citizens expressed as much concern about library accommodations for children as for adults.

Fitting the four-story (including basement) library on its tight urban site was a challenge that the design team met with a particularly bold move. The decision to cut the floors away at a 60° angle on two sides of a roughly square floor plan to create a soaring, tree-lined promenade reduced floor area somewhat, but also took away the stigma associated with typical library interiors by flooding the deepest spaces—particularly the basement—with natural light. Efforts such



as this, in concert with the insertion of a central escalator atrium and the sheathing of two of the building's elevations in glass, would pay off dramatically in making the library visible to the public. Downtown Columbia in recent years has come to represent an interesting mixture of older masonry structures and newer, hard-edged glass buildings, but the library attracts people like a lighthouse in a storm because it appears to be almost transparent when viewed from inside or out.

Imagine enjoying a light lunch in a library—not a bookstore

Once the basic program and space plan were in place, the various interior components fell quickly into place. The basement, or garden level, houses the Children's Room along with Technical Services and a 300-seat Auditorium. The first floor contains the Main Circulation Desk, Popular Reading Center, Information Services, Film & Sound, Young Adult Center, conference rooms for nonprofit organizations and most of the nonfiction General Reference section. Also on the first floor is the Tea Room, a free-form cantilevered balcony where a light lunch can be had, and the FriendShop, a gift shop run by the Friends. The second level completes the General Reference section and includes Periodicals as well as glass-enclosed typing rooms and PC work stations for readers with research assignments. At the top of the escalators on the third floor is the Local History Room, whose rare books are treated as a separate collection, along with a large board room and administrative offices, all flooded with soft natural light from the translucent skylight above.

Circulation through this space is as self-explanatory as the rest of the Library. Indeed, readers have no trouble proceeding through a typical floor because of such highly visible spatial elements as the atrium, the promenade and the sitting areas strategically placed among the many rows of shelves. The designers intended that the escalators rising through the atrium, supplemented by elevators for ADA compliance, offer more than vertical access by encouraging people to explore the Library's collections.

Now that the library is in full operation, the escalator atrium has completely fulfilled its designers' hopes. "I think the center of the building is the heart of the space," says Lyons Barker, IIDA, director of interior design for Stevens & Wilkinson. "People seem to enjoy going up and through the escalators. The atrium has a life of its own." Adds Eugene E. Aubry, FAIA (currently director of design for Park-Gowan Architects), "The space basically helps to market education."

How is the library anticipating the impending age of hypertext? Although it still stores its information mainly in book format,

its 56 electronic data bases can be tapped 24 hours a day from a personal computer and modem. With approximately one million volumes in the total library system as well as titles and periodicals on microfilm, microfiche, video cassettes, CD-ROM and Internet links, county residents have an impressive array of resources at their disposal.

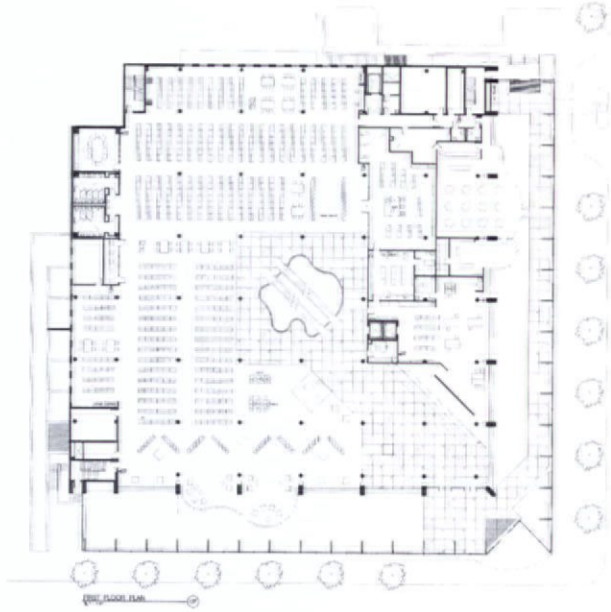
Attendance figures indicate that the library is already a solid hit in the waning days of hard copy. Library usage is up 60% compared with the old building, exceeding projections, and tourists now routinely add the library to their itineraries. ("A lot of tourists who come to see the State Capitol and the historic structures also come by the library just to look in," says Robert T. Lyles, AIA, principal-in-charge for Stevens & Wilkinson, "because it's an unusual building when seen from the street.")

More importantly, the library has become a model for communities planning new libraries, with one or two groups coming each month to visit. "Our library is frequently recommended as a model that has proven to be successful in design and function," Warren proudly reports. "People come from Memphis, Tennessee, Portland, Oregon, and Hong Kong to see us."

Aubry sees a more somber if tangible advantage to the current wave of library building. "If you teach three-year-olds how to read and how to enjoy a library," he asserts, "in 20 years, we won't be building jails." Meanwhile, what will happen to the love affair started by his Richland County Public Library with its readers? Will the flame remain ignited? For the sake of future generations and the preservation of past ones, book lovers of Richland County can feverently, passionately or just plain enthusiastically hope so.

Project Summary: Richland County Public Library

Location: Columbia, SC. **Total floor area:** 189,000-sq. ft. **No. of floors:** 4. **Average floor size:** 47,250 sq. ft. **Book capacity:** 750,000. **Cost/sq. ft.:** $60. **Carpet tile:** Collins & Aikman. **Carpet:** Jack Lenor Larsen. **Carpet fiber manufacturer:** DuPont. **Library seating:** Thonet. **Conference seating:** Knoll, Herman Miller. **Library tables:** Worden. **Conference tables:** Knoll, HBF, Kron, Vecta. **Administrative desks:** Thomas Moser, Geiger. **Administrative seating:** Geiger, Steelcase. **Lounge seating:** Metropolitan, HBF, David Edward. **Auditorium seating:** ICF. **Seating upholstery:** Unika Vaev, DesignTex, Jack Lenor Larsen, HBF. **Other seating:** Gunlocke, HBF. **Other tables:** Gunlocke. **Shelving:** Burroughs, MJ Industries. **Files:** Steelcase. **Planters, accessories:** Gilbert, Peter Pepper. **Signage:** Modulex. **Elevators:** Schindler. **Client:** Board of Trustees, Richland County Public Library. **Architect:** Stevens & Wilkinson, Robert T. Lyles, AIA, principal-in-charge; Ashby Gressette, AIA, project architect. **Associated architect:** Eugene Aubry Associates. **Interior designer:** Stevens & Wilkinson, Lyons Barker, director of interior design. **Associated interior designer:** Don Palmer. **Civil, structural, mechanical and electrical engineers:** Stevens & Wilkinson, Jerry Suddeth, director of engineering. **General contractor:** McDevitt Street Bovis. **Program manager:** M.B. Kahn Construction Management. **Photographer:** Rion Rizzo, Creative Sources Photography.



Welcome to the library: The entrance to the Children's Room (opposite, above left) is flanked by characters from Maurice Sendak's classic picture book, *Where the Wild Things Are*, as authorized by Sendak himself. The Main Circulation Desk (opposite, below left) helps to warm the terrazzo floor with cherry and maple veneers while the Local History Room (opposite, above right) sets a different tone with its coffered ceiling, millwork and furniture. In the Employee Lounge (opposite, below right), a space-defining trellis is skewed to the building grid, focusing one's attention on the atrium.

A wedge-shaped promenade space (right) soars 60 ft. above the Children's Room. Its *ficus* trees reduce the scale of the space and provide an interior park-like setting within the comfort and safety of the building's envelope.

Check It Out

No need to build a time machine to see the law office of the future–just take a gander at Morrison & Foerster in Palo Alto, Calif., designed by Gensler

By Amy Milshtein

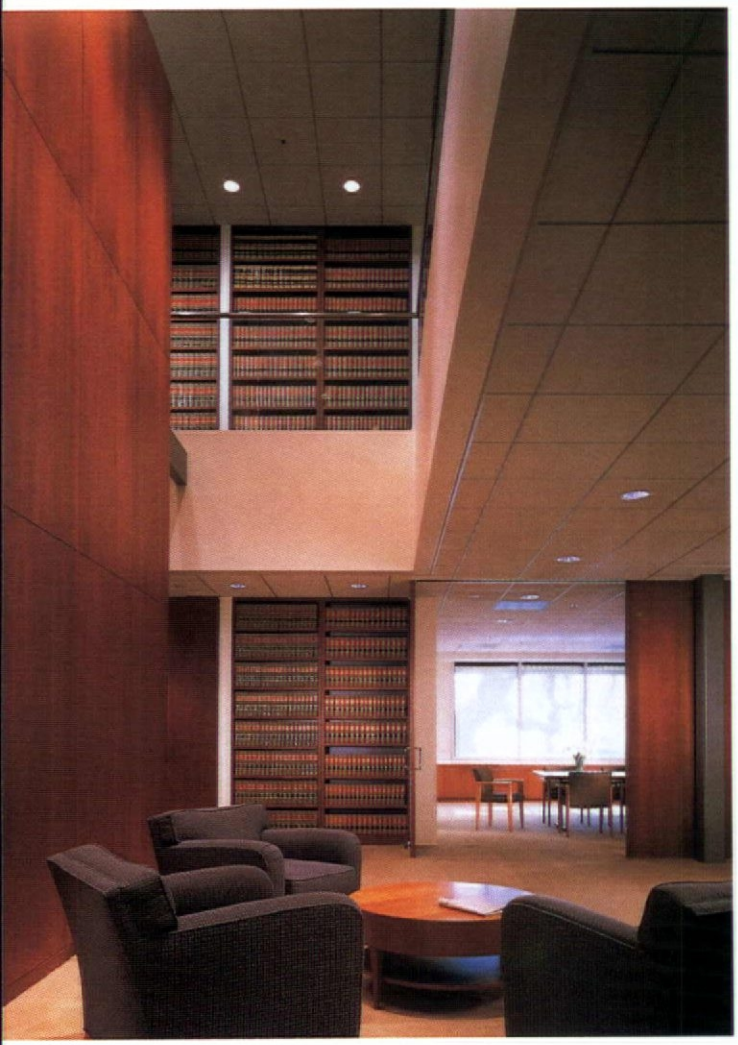
Checks mark the spot for Morrison & Foerster's new office (opposite) designed by Gensler. The law firm will move comfortably into the next century thanks to an interior that shifts people and resources effortlessly. An example is any of the small, hard-working conference rooms (right) found throughout the office. These glassed-in rooms afford views to a garden and pond while ergonomic seating and full-height white board let busy lawyers get the job done.

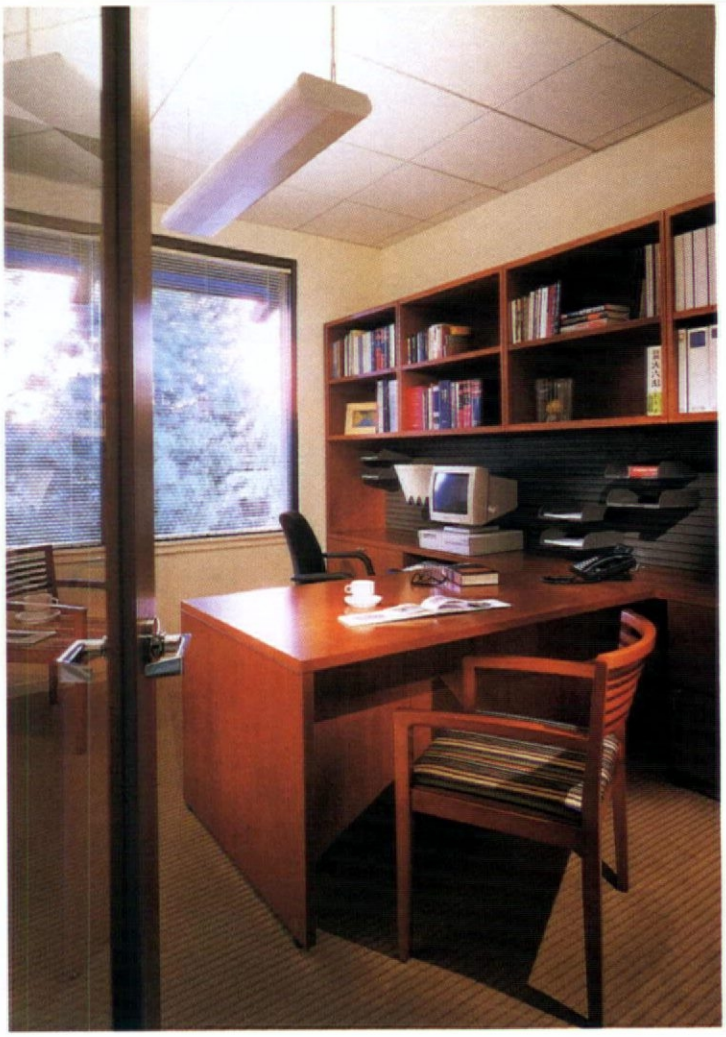
Cheetahs run as fast as 90 miles per hour. Born for impressive acceleration and cornering, their lean, lanky bodies leave elephants, lions, warthogs and other animals in the dust. The same could be said of the law firm of Morrison & Foerster in Palo Alto, Calif. The firm knew it had to remain lean and mean, even when growth threatened to bog it down. In response, its new facility, designed by Gensler, lets it remain lightning fast—while affording a sense of style that would flatter any cheetah.

It's no small wonder that the firm's existing Palo Alto office had burst at the seams. Morrison & Foerster, founded in San Francisco in 1883, is one of the nation's leading law firms, providing a full range of services domestically and internationally. It currently employs some 600 lawyers in branches as far flung as New York, London and Tokyo. The Palo Alto office represents companies from nearly every sector of the region's diverse economy, including semiconductors, computer hardware and software, telecommunications and biotechnology.

As a result, Palo Alto's 61 attorneys specialize in corporate finance, litigation, patents and intellectual properties. While the branch has a "small-firm" style, it oftens taps Morrison & Foerster's worldwide resources for big-firm reserves. For instance, when a local software company wanted to sell its European operations, Palo Alto lawyers worked with tax and trade specialists in the San Francisco, London and Washington, D.C. branches to get the job done smoothly.

Maneuvers such as that require the right space, a commodity the Palo Alto branch was rapidly exhausting. Gensler created a master plan for the firm that solves its contemporary space problems and sees it into the future. "Everyone we spoke to in the design phase said that light was the biggest issue," recalls Louis Schump, an associate at Gensler. "We took that to mean two things: actual illumination and a sense of spaciousness."





The first definition makes sense particularly because everyone in the firm, from support personnel to partner, works heavily on the computer. The second, more abstract concept probably stems from the clutter and commotion that ruled the old space. Other important issues the designers had to consider were ergonomics, attorney privacy and, most importantly, the need to create an environment responsive to change.

Ironically, a willingness to change was not forthcoming from the law firm. With a garden and pond right on campus, the attorneys resisted a move to a new location. Instead of vacating the premises, they consolidated from three buildings to two and centered the lobby and main conference room, implanting a heart in the space.

A mini-mart in a law office for heavy after-hours shopping?

However, the building posed other challenges. "There is no core," jokes Schump. "Seriously, there are a lot of columns that the old design tried to hide or rationalize. We integrated the columns into the support work stations, creating a system."

That plan lays the bones for the innovative flexibility found in the firm. Gensler designed freestanding, completely adjustable work stations that instantly adapt to the user's needs. "We didn't have a patent group until five years ago," says Morrison & Foerster partner A. C. Johnston, commenting about the firm's fastest growing department. "I was incredulous when I discovered patent attorneys worked with differently-sized files than us, and that their files wouldn't fit in our cabinets." Gensler's plan manages all paper sizes and work styles, allowing departments to shrink or grow as needed. The plan also keeps clutter to a minimum.

Attorneys, assistants and secretaries are organized into work teams that Schump calls "neighborhoods." But what neighborhood would be complete without a convenient place to pick up staples? The designers responded with a "mini-mart." Shared by two neighborhoods, the mini-mart houses work staples such as faxes, copiers, printers, coffee and, well, staples, along with other supplies. Like most mini-marts, these are heavily used after hours, when the central copy area seems too far away.

Along with the mini-mart, every two neighborhoods share a small conference room. The rooms are work horses with ergonomic seating and a full-wall white board. While perfectly suited to today's work,

these rooms also cast an eye to the future. "One conference room is designed to accommodate video conferencing," explains Douglas Zucker, vice president, Gensler. "We made the credenza extra deep to house equipment." Surrounded by glass, the conference rooms afford a full view to the outside, letting in that much prized natural light.

More natural light is admitted through the private offices from the transoms above the doors, which afford privacy without necessarily conferring privilege. Associates sit on the same ergonomic chairs as secretaries, working from the same slat wall that holds standard organizing trays. Like secretaries, associates can arrange the seating and the wall to their own specifications. When moved to a different neighborhood, they simply make the same adjustments in their new home. "Employees here will always be confident that their new work station will be as comfortable as their old one," says Schump.

While most of the razzle-dazzle associated with law firm interiors is saved for the lobby and main conference room, this working space also got a shot in the arm, design-wise. While beauty is found in the clean, spare lines of the secretarial stations, which are no longer bogged down with clutter, the real uplift comes from the unexpected—a gray-and-cream checkerboard wall.

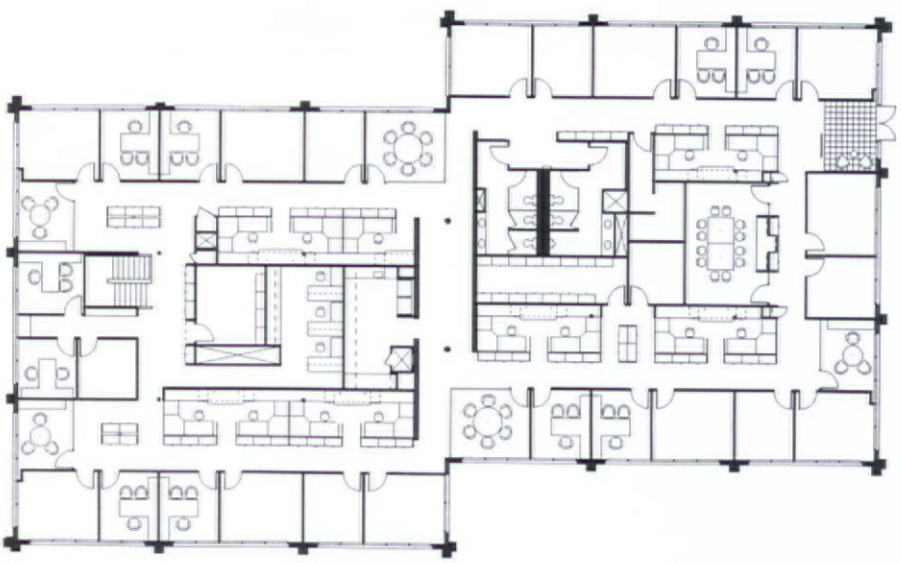
Standing opposite a wood-surfaced wall, the checkerboard fosters a decidedly un-law-officey look. "That's okay," says Johnston. "Clients always have something to say no matter what our design statement is. We find the wall refreshing and that's what counts."

The wall and the rest of the interior have proven to be such a success that Morrison & Foerster is bringing Gensler's design ideas with it as it continues to expand. You might say that getting Morrison & Foerster to give up its checks would be like asking a cheetah to change its spots. Watch your back.

Project Summary: Morrison & Foerster

Location: Palo Alto, California. **No. of floors:** 1. **Average floor size:** 10,000 sq. ft. **Wallcoverings:** Xorel. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Flooring:** Allstate. **Carpet/carpet tile:** Bentley. **Ceiling:** Donn. **Lighting:** Peerless. **Doors:** custom. **Work station:** Knoll. **Work station seating:** Hag. **Other seating:** Knoll. **Upholstery:** Deepa. **Conference tables:** Knoll. **Files:** Tab. **Architectural woodworking and cabinetmaking:** Wood Connection. **Client:** Morrison & Foerster. **Base building architect:** Hoover Associates. **Interior designer:** Gensler, Daniel Winey, principal/project director; Douglas Zucker, principal/design director; Louis Schump, associate/project designer; Steve Suzuki, senior associate/project manager; Scott Dunlap, senior associate/project architect; Brian Braganza, job captain. **Photographer:** Chas McGrath, Photographer.

A key design element of Morrison & Foerster was to consolidate its office from three buildings to two. Gensler moved the two-story lobby, main conference room and library (opposite, left) to a more central location, creating a literal and figurative heart to the firm that was treated to a judicious use of wood while keeping the total budget low. Gensler created a completely modular system for both lawyers (opposite, right) and secretaries (below) so both could adjust work station and paper management to individual needs.



Very Open for Business

Walls are never used to isolate employees from one another at Tausche Martin Lonsdorf, Atlanta, designed by Studio Epic 5

By Roger Yee

Atlanta redux: Scarlett O'Hara's Tara was definitely not on the minds of Kurt Tausche, Margaret Ann Martin or Joseph Lonsdorf when the three partners of one of Atlanta's "hot" advertising agencies created its newest home. A view from the upper level (opposite) looking down on the loft-like reception area (left) below, reveals how designer Hiro Isogai inserted a new interior inside a gutted former department store to create an informal, free-wheeling and stimulating space directly above the local Hard Rock Cafe.

No, this isn't Tara—as visitors must realize when they arrive at Tausche Martin Lonsdorf (TML), one of Atlanta's "hot" advertising agencies. If TML is fussy about its Downtown Atlanta neighbors, it doesn't show. The agency perches on the top two floors of a 70-year-old former department store now called the Cornerstone Building, sharing space with Woolworth and the Hard Rock Cafe. Visitors must step down a short flight of stairs to the elevator lobby and take a brief elevator ride before they can enter a reception area that is actually a vast loft of bare walls and windows in which TV monitors on pipe columns gaze down on a painted maple floor and a raw steel staircase that seems to disappear as it winds towards an exposed ceiling some 40 ft. above. This is as close to an in-your-face greeting as conservative Atlantans are likely to get, and the effect is seldom lost on them in the 25,000-sq. ft. facility designed by Studio Epic 5 and Keyfer & Associates.

The journey to 18 International Boulevard at the corner of Peachtree Street represents more than the latest move for the 17-year-old, full-service agency, which counts among its clients Energizer rechargeable batteries, Kaiser Permanente, the largest HMO in Georgia, Voice Com's enhanced calling card for teleconferencing, *The Atlanta Journal Constitution*, Equifax's insurance division and RTM Restaurant Group, a major regional franchisee of Shoney's, Arby's and Mrs. Winter's Chicken & Biscuit restaurants. TML's previous address at 1315 Peachtree Street in Midtown, a gracious, tree-lined and still heavily residential neighborhood north of downtown, typified the approach taken by most local advertising agencies in feathering their nests, including TML. "Our office was in a five-story building across from the High Museum," recalls Kurt Tausche, one of the founding partners of the agency. "How can I describe it? It was nice, Neoclassical and safe, with lots of people in enclosed spaces. It said we were no different from anyone else."

With a soon-to-expire lease quickening their search for a new home, Tausche and his partners, Joseph Lonsdorf and Margaret Ann Martin, found that the gutted department

store shell offered the most excitement as well as a front row seat before the headquarters of the local business establishment in or near Downtown. "You could feel the tremendous energy," Tausche explains. "Here, at the busiest corner of the city, we could be what we wanted to be." Adds Lonsdorf, "we really liked the fact that the space would allow us to project our personality. We wouldn't just disappear into a high-rise."

Act informally, best wear softer shoes and please speak up

After interviewing a number of design firms, the partners entrusted their hopes to Hiro Isogai of Studio Epic 5. (Isogai is now director of interior design at Cooper Carry & Associates, Architects.) Telling Isogai the agency wanted to take advantage of the openness, high ceilings and downtown vistas seen from still operable windows, they asked him to help TML to foster a more informal, unstructured and interactive space. "Who could imagine closing up a space with 22-ft. high ceilings?" asks Martin. "Our idea was to capitalize on what was there. We felt the office could help us do what we do for clients: turn us loose creatively."

And turn the agency loose is what Isogai has literally done. Though he established a basic planning grid that is expressed in the layout of the open-plan work stations, he broadly violated the grid by introducing unaligned and semi-enclosed private offices and conference rooms, none having the straight and undulating walls touch the exposed ceiling—or any doors at all. "The partners and I discussed the potential of building a new, open structure inside the old building," Isogai reports. "The Cornerstone Building had a strong, quiet character that was quite unlike the city's newest office buildings. We decided we could pay our respect to it by leaving the existing surfaces as we found them, pencil marks and all. Everything we added would stand apart from what was already there."

So everything hangs out, or down, or above or below. Conduit, cabling and HVAC ducts hover over painted drywall and glass partitions that rise to between 8-11 ft. high. Existing maple wood strip floors are refinished and left uncovered. Hardware such as rivets, cables, sprinkler escutcheons, pipe columns and finials are deliberately positioned to adorn otherwise plain surfaces. Plaster ornamentation from the building's department store legacy is shown in its deteriorated condition. Old furniture was trucked from TML's previous home and supplemented with new and even funky pieces, particularly in reception areas.

Constructing the complex geometry of Isogai's design brought the designer and the general contractor considerably closer than most projects. Haste was a factor, because

work began three months after TML's partners first inspected the space and only one month after they signed the lease. However, the clash of grids on the floor plans made Isogai and The Griffen Company realize how much they needed each other.

When the 42 employees of TML moved into their new home, the only familiar aspects of the space were the re-used furniture and the staff orientation on departmental lines. New forms of office protocol subsequently appeared, such as the use of softer shoes on the hard floors and the need to speak at higher volumes to overcome ambient noise. On the whole, Tausche claims, the effect has been positive. "The design brings out good things in people," he says. "Everyone is more open and relaxed. There's less possessiveness about your space versus my space."

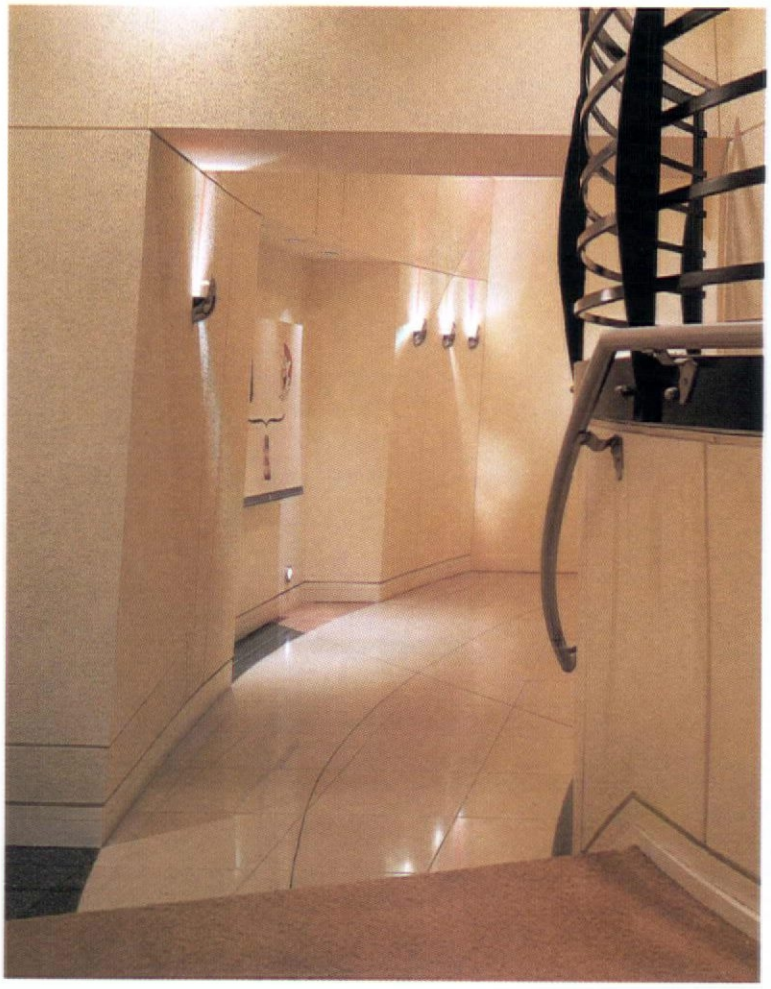
Even straight-laced clients find themselves drawn to this unusual setting. "People have been overwhelmingly positive," Martin observes. "I still hear comments like, 'Gee, it'd be great to work here!'"

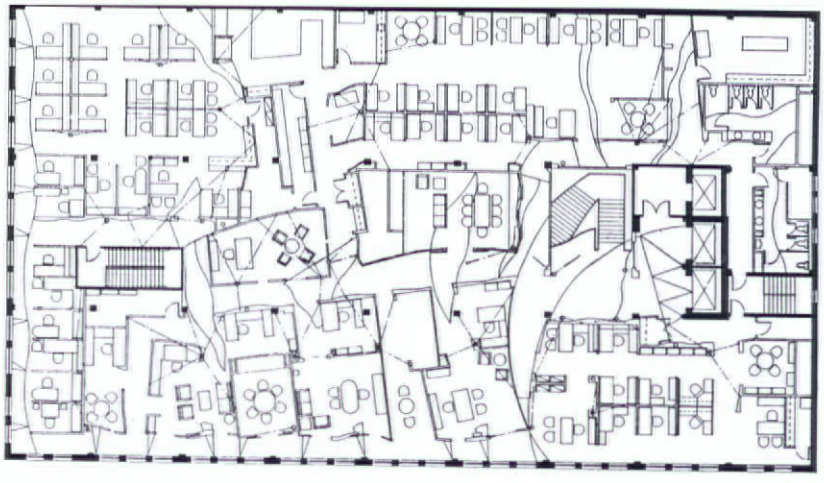
Being in the thick of Downtown's people and traffic has its ups and downs, of course. TML's staff rushed to the windows recently when the sound of a car crash seemed to issue directly from the street below—only to find the trademark Cadillac on the facade of the Hard Rock Cafe had tumbled to the sidewalk. Fortunately, no one was hurt and the Caddy is aloft again, matched in spirit by the advertising agency upstairs.

Project Summary: Tausche Martin Lonsdorf

Location: Atlanta, GA. **Total floor area:** 25,000 sq. ft. **No. of floors:** 1-1/2. **Average floor size:** 17,500 sq. ft. **Total staff size:** 42. **Cost/sq. ft.:** $27. **Wallcovering:** DesignTex. **Paint:** Benjamin Moore. **Laminate:** Wilsonart, Nevamar. **Wood flooring:** existing. **Lighting:** Lighting Maintenance. **Door hardware:** Quality. **Railings:** Artistic Ornamental Iron. **Work stations:** existing and custom by HLF Furniture. **Work station seating:** Steelcase. **Lounge seating:** Vitra. **Cafeteria and dining seating:** Steelcase, Knoll. **Upholstery:** DesignTex. **Reception coffee table:** ICE **Files:** Storwal. **Architectural woodworking and cabinetmaking:** Out of the Woodwork, Leyman Architectural Millwork, Anderson McGriff. **Signage:** Atlanta Creative Graphics. **Client:** Tausche Martin Lonsdorf. **Architect:** Studio Epic 5/Keyfer & Associates. **Interior designer:** Hiro Isogai, Deborah Powell, Bobby Johnston, Juan Montier, Tracey Schoenberner. **Mechanical engineer:** Stasco Mechanical, J.R. Nichols Co. **Electrical engineer:** LMI Electrical Contractors. **General contractor:** The Griffen Company. **Construction manager:** Construction & Property Consultants. **A/V consultant:** Northstar Communications. **Furniture dealer:** Dekalb Office Environments. **Photographer:** Creative Sources/Rion Rizzo.

Few walls, no doors: No employees are fully enclosed in work stations (opposite) at Tausche Martin Lonsdorf to foster better communications—even as employees wear soft-soled shoes and choose their words with greater care. However, employees thrive in the new setting, joined by easy physical access and an internal TV network that displays messages and work for clients. The entrance (below) only hints at what awaits visitors upstairs, where the floor plan (below, bottom) sets two grids in collision.





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Fleeing Paradise Lost

Shoppers are looking for more manageable and attractive places than superstores–and turning to specialty retailers and retail designers who know what customers want now

Have shoppers finally run out of storage space for those giant, bulk packages of paper towels? Or maybe after weeks of breakfast from a mammoth-sized box of Frootloops they are simply bored of Toucan Sam? The recent trending down of warehouse-style "superstores"—also known by such similarly inflated euphemisms as "big-box stores" and "category killers"—that swept the country in the early 1990s is more likely due to consumer fickleness and ennui. Americans are driven by the quest for quality products at fair prices, and while we don't mind being entertained while we shop, the bottom line is more important than an amusement park-like milieu.

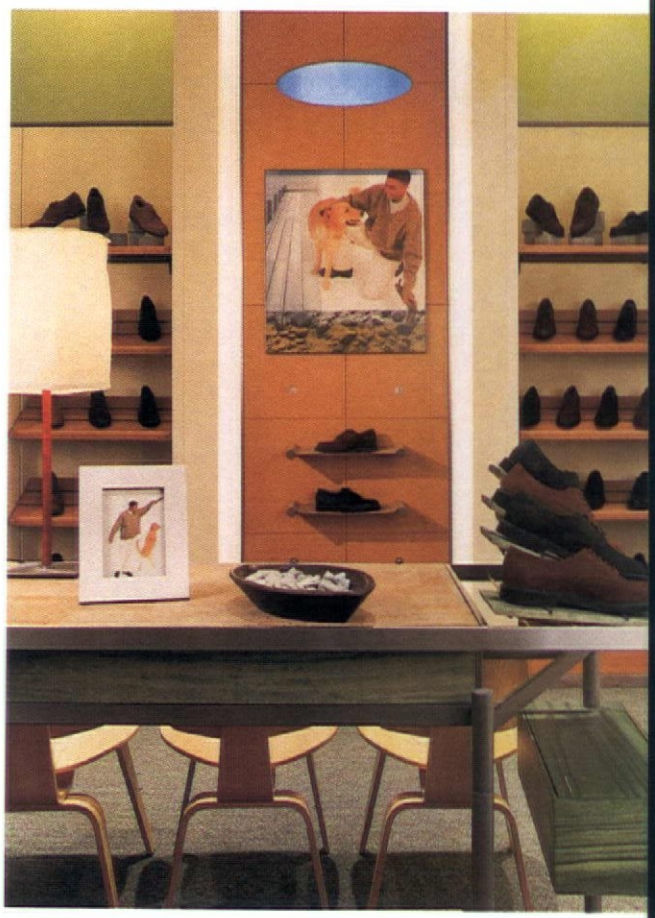
Part of the responsibility must be shouldered by the superstores themselves—Toys 'R Us, Home Depot, Sports Authority, Circuit City and the like—in overpopulating the retail landscape, increasingly competing with themselves and refusing to acknowledge that retail trends overall are coming and going faster than ever. Whereas shoppers took decades to decamp from Mom & Pop groceries to supermarkets or from neighborhood clothiers to department stores, now, after a mere six years, they are blasé about cavernous buildings with aisles full of hundreds of varieties of the same product. The fact that their wages have not kept pace with the escalation in store size or the melange of new merchandise hasn't helped. (Whereas there were less than 11 sq. ft. of selling space per consumer 20 years ago, there were 19 sq. ft. last year.) Nor have consumers been delighted to discover that it takes a considerable amount of time to navigate this sea of goods—time they often say they don't have—and that the advertised "huge deals" may not be such bargains after all.

Savvy retailers do not discount the superstores too quickly, since they gave a much needed boost to the past decade's flagging retail scene. In 1995 alone, superstores generated $550 billion in sales or a third of total U.S. retail sales. However, more than half of the top superstore chains are reporting diminishing sales per square foot. Phenomenally successful Home Depot, for example, saw its sales per square foot grow by 11% in 1992, 2.8% in 1993 and 1.5% in 1994 before falling by 3.5% in 1995. Even in stores where sales continue to rise, increases are well below levels of the past few years.

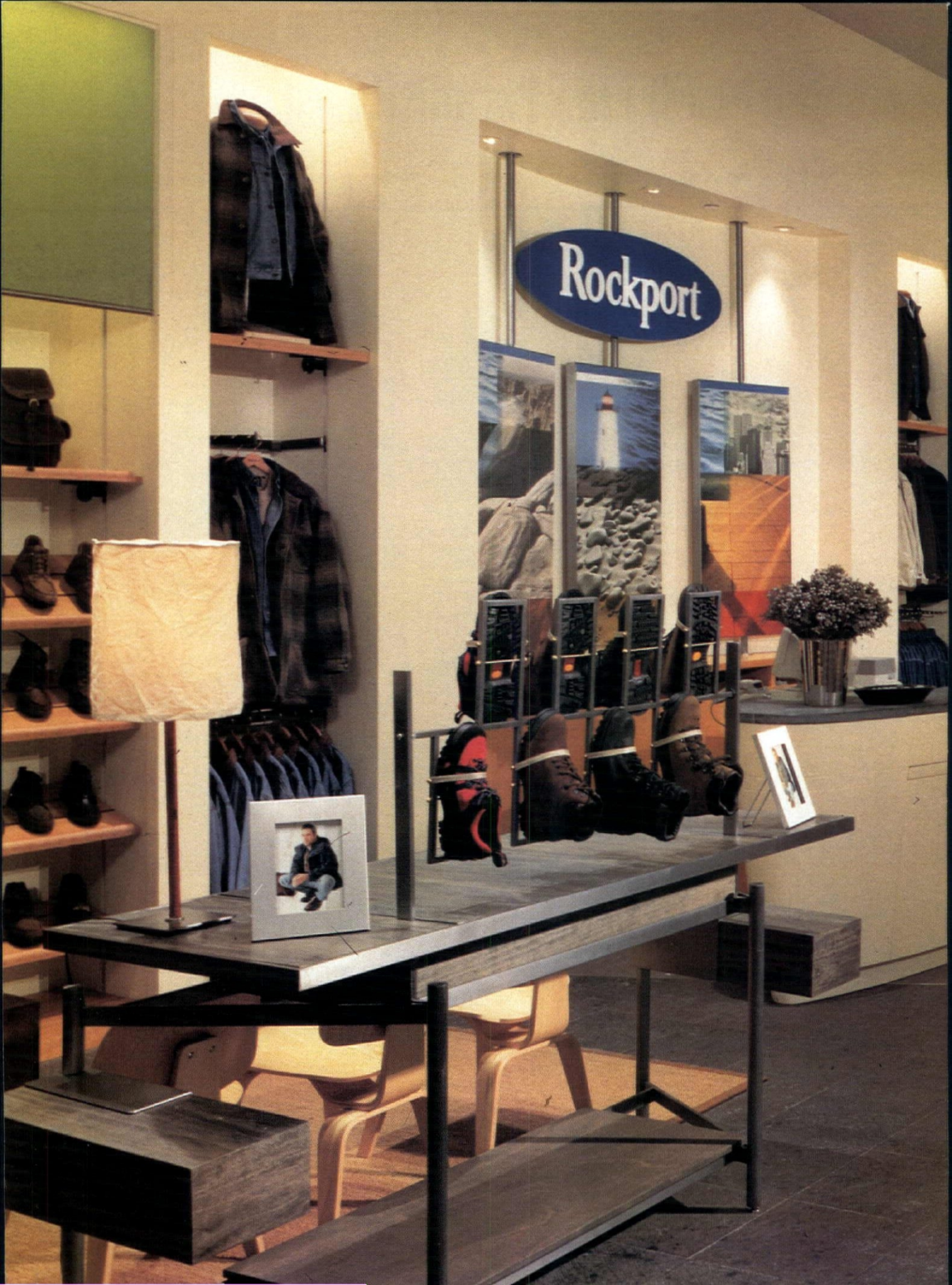
Is the record level of consumer debt for the lag in the retail composite index, up just 0.9% in October 1995 versus 3.99% the previous year, to blame as leading merchants maintain? Smaller retailers claim that the decline may be due to the presence of too many stores carrying too many of the same products. Whatever the cause, sales gains are no longer keeping pace with inflation, which has been running at about 2.6% on an annual basis.

Is it time for architects and interior designers to rejoice? Are the unattractive, windowless structures and acres of parking lots at the "power centers" where superstores thrive giving way to more comely mall and boutique environments? To some extent, yes, though consumers are making fewer trips to retail venues altogether.

What is currently bringing shoppers out—and where the immediate future of both the design and retail industries looks brightest—are stores that offer consumers a happy medium between an enormous OfficeMax in a strip mall and a jewel box-like Hermés boutique on Fifth Avenue. For example, Old Navy, the clothing store owned by The Gap Inc., has found a niche by presenting low-cost merchandise (about 80% of which sells for $22 or less) in lively but unpretentious retail environments that cover approximately 15,000 sq. ft.—one quarter of the size of many superstores, but double the size of a typical Gap. Innovative retailers such as those whose store designs appear on the following pages are following suit. After all, does the average consumer really need a 12-pack of paper towels, or for that matter, an $11,550 crocodile bag from Hermés?



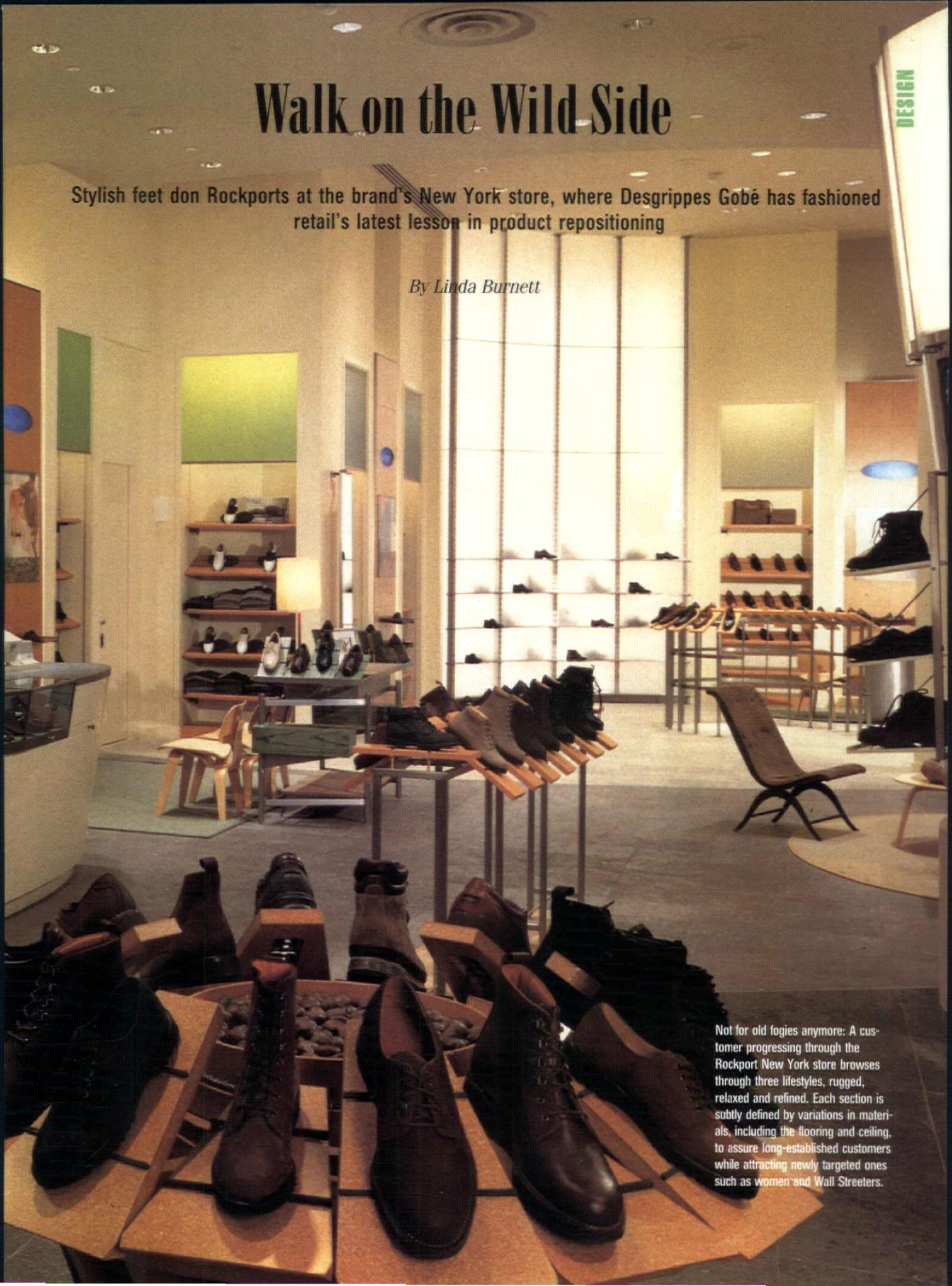
Best foot forward: Outdoor shoemaker Rockport goes upscale with footware, apparel and accessories for urban customers in a flagship store (above) on Manhattan's Upper West Side that evokes a chic, contemporary living room, designed by Desgrippes Gobé. Photography by Andrew Bordwin.


Rockport

Walk on the Wild Side

Stylish feet don Rockports at the brand's New York store, where Desgrippes Gobé has fashioned retail's latest lesson in product repositioning

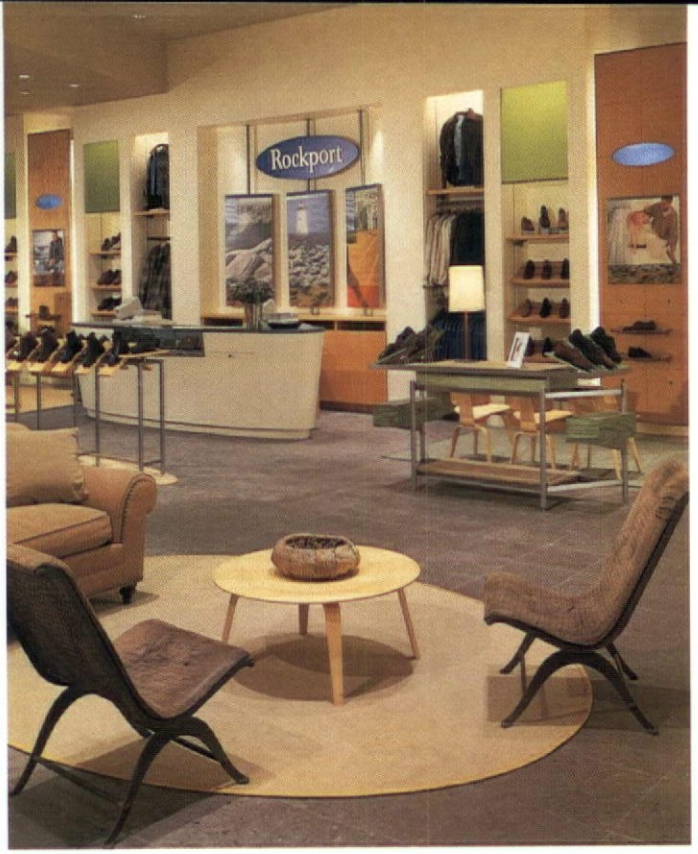
By Linda Burnett



Not for old fogies anymore: A customer progressing through the Rockport New York store browses through three lifestyles, rugged, relaxed and refined. Each section is subtly defined by variations in materials, including the flooring and ceiling, to assure long-established customers while attracting newly targeted ones such as women and Wall Streeters.

Not your usual display: Shoes that withstood the Kobe earthquake

A few years ago, the owner of a pair of Rockports would probably deny it. An admittance meant that comfort was considered over fashion—an idea worthy of a yuppie gasp in the '80s. In spite of Rockport's flailing image among those in vogue, the brand miraculously commanded a strong and loyal following, only no one knew who these Rockporters were. Many suspected the majority to be grandfathers or schoolteachers. Today, the story is quite different, and the soles bearing Rockports are having the last laugh on the blistered, callused feet of those who have gone without. The reason behind Rockport's repositioning, obvious in its New York flagship store designed by Desgrippes Gobé & Associates, is the expansion of the consumer base to target baby boomers age 34-49 instead of the 50-and-up crowd of before.



The reasons behind a company's major repositioning can be revealing. Is the company responding to a product's declining appeal or a changing market? In Rockport's case its repositioning aimed to expand its market base, which meant not only redirecting its existing product to new customers but also creating new product. The company has literally redefined its concept of a walking shoe so that every shoe sold in the store is considered a walking shoe, including those with heels.

Yes, heels. Rockport's product expansion meant adding product to include Wall Streeters and women. An outside heel product in the women's shoe collection is news for this wedge-prone company—not to mention that women had never before been targeted customers. Since women purchase more shoes than men, they are continually occupying a larger portion of the business, even as Rockport tends to its long-established customers.

"Relaxed has always been the core of our business and always will be," says Jeff Cosgrove, executive vice president of marketing at Rockport, which is a $300-million subsidiary of Reebok. "But now we are interested in providing for other lifestyles as well." In terms of product units, women's and men's items have proved to sell equally. The baby boomer's "comfort attitude" is now the company's catch phrase, with product geared to an active, confident customer who values comfort.

Averaging at $90 a pair and often rising to well over the $100 range, Rockports reassure the customer that comfort can be bought. Cosgrove, whose background is in women's retailing, maintains that Rockports have always been priced at the $90 average for a customer with a salary of $50,000 and up. The new technology incorporated in expanding the lines has inevitably translated into additional price points.

Rockport's prices are rationalized by the point of difference the company achieves through its engineering, Cosgrove explains. For example, its newest shoe style is Northern Crossings, selling at $230 and geared to the refined banker type. (The core of its men's shoes retails between $90-120). In this shoe the sole is equipped with a center insert to ensure durability.

For Rockport, the store is just part of a larger puzzle in repositioning the Maine-based company, and Desgribbes Gobé was hired partly to put together the loose pieces by being placed in charge of packaging, advertising and graphics in addition to the store's design. "We aimed at positioning Rockport to occupy the space where land meets the sea," says Mark Oller, senior designer at Desgrippes Gobé & Associates. "Our research was like a semiotic study of what it is to be Rockport."

The store, which is divided into a women's section on the left and men's on the right, is zoned according to delineated lifestyles. As the customer journeys through the store from entrance to rear, the displays subtly change in tone from rugged to relaxed, ending up in refined, an area backed by a wall of light. "The back wall is a loose metaphor for a lighthouse," Oller points out. "It's a beacon that pulls you through."

Desgrippes Gobé's approach to conveying the Rockport customers' three lifestyles is a subtle one. According to Wendy Halde, the design firm's creative director, "ruggedness is relayed through the texture and feel of the materials rather than pictures of guys chopping wood." Each section is defined by floors that visually differ in texture and shade and ceilings that vary in height. Sand blasted plywood and saddle leather shelves accent the rugged feel, particle board and cork shelves accessorize the relaxed section, the refined area is finished off with polished bird's eye maple and different toned, hand-cut glass complements each section.

Product displays were studied with equal care by the designers, who often found themselves working amidst piles upon piles of shoes. Since the performance and durability of Rockports are key selling points, Halde and her colleagues strapped the shoes onto a structure that captures them in various stages of a climbing motion. The result: a stylish *tableaux vivant* with high visibility for the soles.

Increasingly, retailers are inventing ways to keep the customer entertained and comfortable much in the Club Med style. The New York store features a coat check, bottled water and reflexology sessions in addition to an information center that customers use to obtain knowledge about trails, walking tours or neighborhood walk-a-thon-type events. The information center, located opposite the cash wrap, is aggrandized with what this retailer calls the Rockport Proof, actual Rockport shoes worn by people whose stories are written on hang tags. One popular tale is about a customer who was wearing Rockports while experiencing the earthquake in Kobe, Japan, and survived to write about it—and his shoes.

Rockport has no intentions of putting trendy shoes on its customers, preferring to supply classic products that don't go out of style. However, this same company knows how to adapt its product to meet the changes in fashion. Rockport recently bought Ralph Lauren Footwear and licensed its name, paying Lauren royalties.

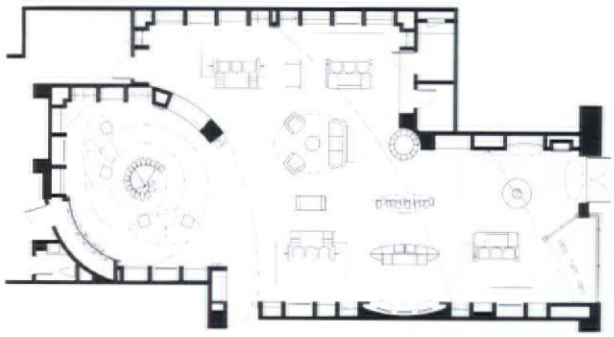
The acquisition doesn't only mean that Rockport will be creating designer shoes. The acquisition has also increased the company 's access to the latest fashion trends, so it

can pick and choose from among them. What's also different about today's Rockport is its expansion into bags, clothing and accessories, surely a response to the increasing demand for one-stop shopping. A customer in the Rockport New York store can now buy everything needed for a stroll in the woods, on the floor of the stock exchange, or along the city streets.

Always a good a question: What should a customer look for in a shoe? Cosgrove advises sticking with a shoe that demonstrates stability in the rear heel, flexibility in the fore part and light weight. It may not be feasible to walk on clouds. But with technology's help—and a pair of Rockport pumps, of course—you can get amazingly close.

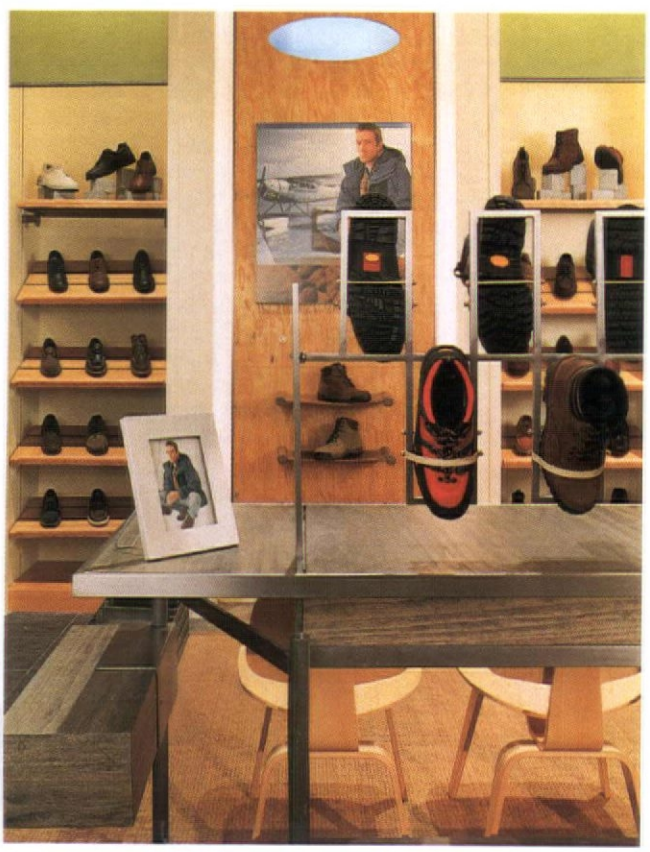
Project Summary: Rockport Flagship Store

Location: New York, NY. **Total floor area:** 2800 sq. ft. **No. of floors:** 1. **Paint:** Donald Kaufman. **Stone flooring:** Materials Marketing Co. **Lighting fixtures:** Lighting Management. **Glass:** Bendheim. **Display fixtures:** Bon Art/Greneker. **Architectural woodworking and cabinetmaking:** Bon Art/Greneker. **Client:** The Rockport Company. **Architect:** Barry Koretz Associates. **Interior designer:** Desgrippes Gobé & Associates; Kenneth Hirst, partner in charge; Wendy Halde, creative director; Steve Schappacher, design director; Mark Oller, Amy Ingrassia, Werner Franz, senior designers; Mary Meuer, Victoria Kirk, project team; Anthony DeCaria, environmental graphics; Phyllis Aragaki, lifestyle graphics team, creative director; Christopher Vice, design director. **General contractor:** GC Contractors. **Photographer:** Andrew Bordwin.



We have your wardrobe: Rockport has expanded its range of products to include clothing and accessories (opposite) targeted to clothe baby boomer customers with salaries of $50,000 and up, and the New York store is meant to introduce the new lines while reaffirming the company's commitment to the comfortable but formerly unstylish shoes that made its reputation.

Strategic planning: Desgrippes Gobé created the in-store displays and graphics in addition to the interiors. Shoes are perched atop climbing structures (below, left) to show off the sole, the key element to Rockport's durability and comfort. A lighthouse-shaped information booth (below, right) opposite the cash wrap is adorned with shoes tagged with real life stories, which the company has coined the Rockport Proof.



Design It Yourself!

...Is just what consumers are being urged to do with their homes at the new Pottery Barn stores across America, designed by Backen Arrigoni & Ross and Richard Altuna

By Roger Yee

Are you home? One of the newest Pottery Barns ushers urban customers into a cast-iron building (below) in SoHo, New York's fine arts district, using historic architecture to establish credentials for its lines of home accessories, tabletop and home furnishings. The heart of the operation is the Design Center (opposite), where home furnishings sit midway on the floor rather than at the back to break with the retailer's history in Manhattan as a tabletop emporium. Columns, windows, ceiling, floors and facade are all part of an historic preservation effort that reinforces the illusion of a home visit.

Furnishing a new home is a trying experience for anyone regardless of money, space, time or taste. No single retailer seems to have everything you need. Furniture is here, rugs are there and china, silverware, crystal and table linen are frequently somewhere else—even in department stores. If you happen to be Gary Friedman, chief merchandising officer of upscale home-oriented merchant Williams-Sonoma and president of its retail division, which includes stores for Williams-Sonoma, Pottery Barn and Hold Everything, you don't get angry. You start a new business based on your wanderings by reinventing Pottery Barn with the help of Backen Arrigoni & Ross and Richard Altuna. The result, as shown in stores for Burlingame, Calif., and New York's SoHo neighborhood, resembles a visit to a fully furnished home where everything is beautiful, distinctive, coordinated, sensibly priced—and available for sale to anyone with a desire to exercise his or her own creativity.

"The concept started to take form in 1993," Friedman remembers. "An interior designer had told me I'd have to spend at least $100,000 to furnish my condominium. Sure, I thought. Then I spent the next year trying to find what I needed. It was truly a frustrating experience, going from store to store." Sadder but wiser, Friedman set out to create a bigger home store out of the existing Pottery Barn format for its core customers, young professionals and couples, age 30 to 45, who are beginning to spend more time relaxing and entertaining at home.

Pottery Barn's initial foray beyond the tabletop emporium that was its original franchise began as a test of furniture and rugs in its mail order catalogue. (Catalogue sales represented a healthy 39% of Williams-Sonoma's $644.7 million in revenues for fiscal 1995.) As consumers expressed strong demand for the new merchandise, these items began making their appearance in the aisles of the stores. The strategy—crafted by Friedman with the support of Williams-Sonoma's top officers, including W. Howard Lester, chairman and CEO, and Charles E. Williams, founder and vice chairman—was to assemble everything needed for the home, edit and focus it to project a distinctive style, and package it under one roof. Having worked 11 years with renowned merchant Millard S. Drexler, president and CEO of The Gap, Friedman believed that consumers would welcome a "Gap for the home" with integrated sections for tabletop, home accessories and home furnishings.

What was missing, however, was a convincing physical environment to present this broad range of merchandise. To view his store through fresh eyes, Friedman invited Altuna, an architect and retail design consultant, to walk the floor of a Pottery Barn in San Francisco where the home furnishings were being introduced. "I saw that Pottery Barn was already adding new things," Altuna cheerfully recalls. "Gary Friedman is a good merchant, so I felt free to comment on fixtures, signage—everything. He showed me stuff like curtains and other window treatments displayed in places where I said nobody would notice. We laughed a lot and decided we could work together."

Out of numerous, freewheeling brainstorming sessions, Friedman and Altuna sketched a scheme for a three-stage, do-it-yourself "shopping experience" within a "timeless yet timeworn" space of up to 15,000 sq. ft. that would begin with the home accessories department ("The Grand Lobby"), continue with tabletop ("The Tabletop Shop") and culminate in home furnishings ("The Design Studio"). A handful of key visual elements that Altuna calls the "bread crumbs," including a floor plan with a well-defined circulation pattern, distinctive display fixtures from floor to ceiling, a coordinated palette of materials and clear sightlines from one end of the store to the other, would lure customers to the *pièce de résistance*, The Design Studio, where they could

GN STUDIO
HARDWARE

create their own interior design with store personnel. To transform this concept into a viable retail space, Friedman then turned to Howard J. Backen, FAIA, a principal of Backen Arrigoni & Ross (BA&R).

Though Backen admits that BA&R lacked retail experience at the time, it's fair to add that Pottery Barn wanted a design firm carrying no retail baggage—and had good reason to trust Backen and Company. Williams-Sonoma's Lester was already quite familiar with BA&R as the design firm that had produced one successful Il Fornaio restaurant for him after another on the West Coast (*Contract Design*, August 1994), and reasoned that a good restaurant shared more than a few qualities with a good store. "In fact," Backen insists, "Pottery Barn's executives were having lunch in an Il Fornaio when they concluded we might be their architect."

Once Friedman, Altuna, Backen and their organizations began working with one another and Bud Cope, director of store design for Williams-Sonoma, the conceptual design for the new Pottery Barn quickly evolved into a developed design, a full-scale mock-up and finally a retail roll-out. There were numerous, inevitable debates, of course. What would be the proper sequence of displays, fixtures, cashwraps and the like? How could the best materials and colors for architectural elements, store furnishings and display fixtures be determined? Why would one configuration of the massive work table at the heart of The Design Center, equipped with stools, tracing paper, pencils, drafting tools, fabric swatches and how-to booklets, function better than the alternatives? "Fortunately," Friedman observes, "most of our problems were easily resolved in two- to five-hour sketching sessions held once or twice a week over a late-night pizza." Customers at any of the remodeled Pottery Barns (there were 67 stores in 32 states and Washington, D.C., at year-end 1995) can be forgiven for assuming the supposedly timeless "casual contemporary" look has always reigned within their walls. The new stores encompass nearly three times the floor area of their predecessors as well as 21% more stock-keeping units, but their most significant impact on the customer is probably the way their collective image, a subtle evocation of a sprawling weekend country home for urban sophisticates, enhances each object for sale regardless of price.

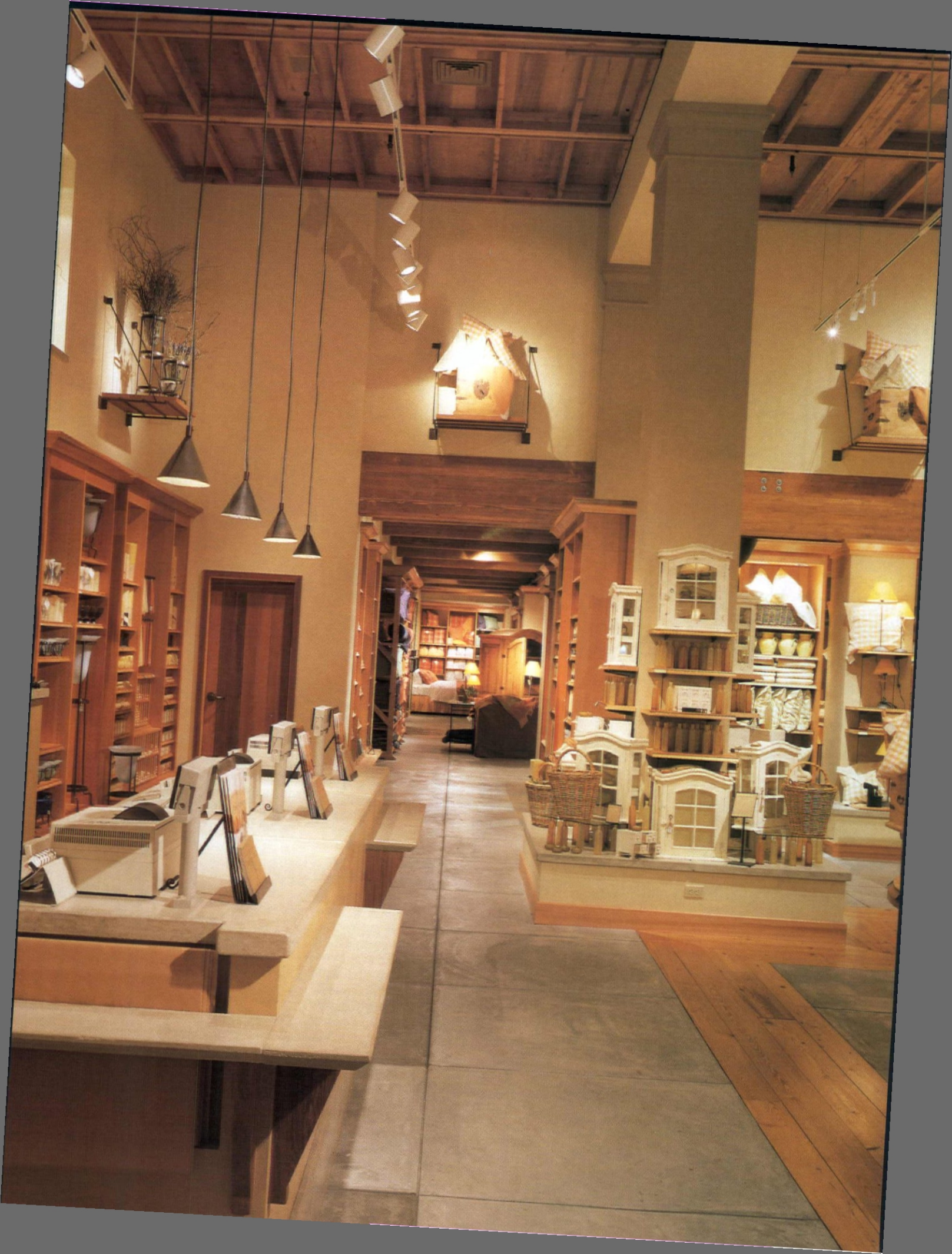
Scattering visual "bread crumbs" all over the selling floor

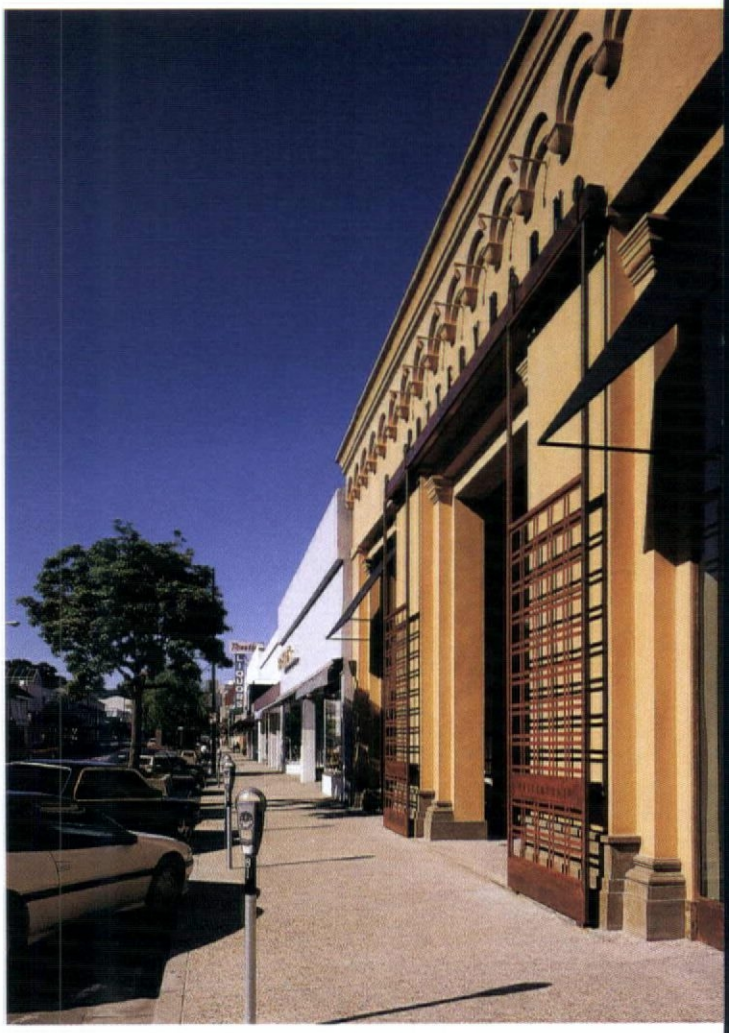
Combining Pottery Barn's "timeless yet timeworn" look with such genuinely old elements as the cast-iron columns in the SoHo store (above) results in an environment where worldly wise and sophisticated city dwellers can readily understand and accept the retailer's broad range of merchandise.

Visual "bread crumbs" are scattered by Richard Altuna and Backen Arrigoni & Ross to lure customers deep inside the Pottery Barn in Burlingame, Calif. (opposite). Among the interior design's major elements are strong circulation, distinctive display fixtures and clear sightlines end to end.

"Pottery Barn has a signature look inside and out," reports Backen. "Overall, the symmetry of the architecture establishes a sense of timelessness. On a smaller scale, telling details are everywhere: gates at the storefront, wood and concrete floors, rustic furniture, stone countertops, plaster walls and cedar fixtures. Yet the building never overshadows the merchandise."

Sustained along with the aura of gracious weekend country life, of course, is a sizable wager on the taste of the Pottery Barn customer. Friedman doesn't discount the risk





represented by a retailer who offers customers a singular vision of upper middle class life. "I bet my job on the concept and the execution," he says. "But I was lucky to be vindicated quickly. Instead of having many styles to choose from and acting as a price leader, we've differentiated ourselves with good design in combination with good value."

Is the Pottery Barn style for everyone? Judging from the current strategy to locate

Can a "timeless" Pottery Barn's resist aging in fickle America?

stores in a mix of 40-50% on the downtown streets of affluent communities as well as 50% in shopping malls—designed by BA&R in major cities and by others elsewhere following BA&R's design standards—the company is targeting class rather than mass. Friedman comments that what really makes the new Pottery Barn possible is the discernable shift in home taste from the "George Bush generation" to the Boomers. "The families who fought World War II bought the same furniture their parents bought, set it in place and forgot about it," Friedman maintains. "Now people change their interiors along with their moods, perceptions and outlooks."

Personal preference certainly influences customers in the 1990s far more than the historic conservatism of American taste would suggest—which is reflected in substantially higher sales receipts from the new Pottery Barns. This comes as no surprise to Altuna. "Why shouldn't we be allowed to shape the way we live?" he asks. "I believe everyone is creative at birth, but most of us get squashed along the way. At Pottery Barn, we're not trying to tell customers who they *are*, but to help them visualize who they *want* to be. If you come to Pottery Barn and get the feeling that 'I want my house to feel like this,' you've come home."

On the other hand, Friedman, Altuna and Backen all recognize that the customer who thinks for himself or herself is not likely to remain a fixed target for any merchant, obliging Pottery Barn to continuously evaluate its merchandise and presentation. Reinvention is a way of life for retailers such as The Gap, and Friedman is quite willing to apply this demanding regimen to Pottery Barn. "Retailing has changed a lot in the last five to 10 years," he admits. "Once, you could come up with a concept and build hundreds of identical branches in a cookie cutter operation. Now, you must refresh your

look every two years, and stagger your construction schedule so the new look comes on stream long before the existing look goes stale."

An array of new colors and finishes is in fact already being prepared for the next wave of Pottery Barns. How the new installations differ from their predecessors may be a matter of subtle restraint, however. As Howard Backen explains, "It's important to make a statement in architectural terms. But you have to be careful not to go too far in establishing your identity. The merchandise always completes the image."

Meanwhile, shoppers strolling the streets of Burlingame, a city of 94,000 residents south of San Francisco, and SoHo, the fabled fine arts district in lower Manhattan, are exploring the contents of two newly finished Pottery Barns. Sophisticated as they may be, these shoppers should be forewarned. The domestic world that awaits them within the trademark gates is so charmingly understated, so effortlessly coordinated and so curiously familiar that they may find themselves taking it all home.

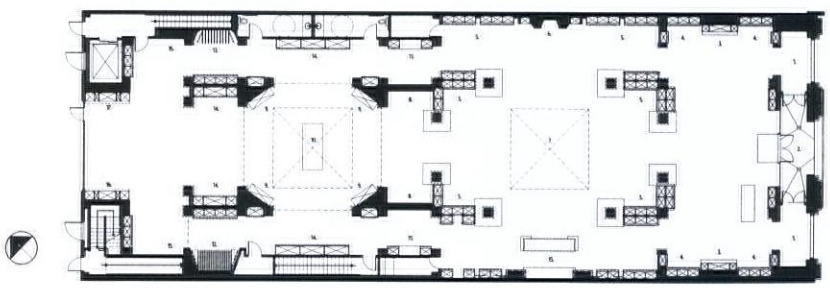
Project Summary: Pottery Barn

Location: Burlingame, CA. **Floor area:** 10,000 sq. ft. (selling), 4,000 sq. ft. (stock). **No. of floors:** 2. **Cost/sq. ft.:** $60. **Paint:** Benjamin Moore. **Plaster:** TBC. **Lighting:** Frank Neidhardt. **Window frames:** Hope Industries, Kawneer. **Tables:** Denning Cabinetry. **Display fixtures:** Environments. **Architectural woodworking and cabinetmaking:** Environments. **Signage:** Thomas Swann. **Client:** Williams-Sonoma. **Architect:** Backen Arrigoni & Ross; Howard Backen, principal-in-charge; Hans Balduf, project manager; Chris Cahil, Susan Gunther, Kyle Hicks, Sally Harris, project architects; Kate Collins, project administrator. **Interior designer:** Richard Altuna. **Structural engineer:** Steven Tipping & Assoc. **Mechanical engineer:** G.M. Lim & Assoc. **Electrical engineer:** Zeiger Engineers. **General contractor:** Fisher Development. **Photographer:** Douglas Dun.

Project Summary: Pottery Barn

Location: New York, NY. **Floor area:** 7,616 sq. ft. (selling), 5,688 sq. ft. (basement), 4,890 sq. ft. (sub-basement). **No. of floors:** 3. **Plaster:** TBC. **Ceramic tile:** American Olean. **Paint:** Benjamin Moore. **Flooring:** existing. **Lighting:** American Wholesale Lighting. **Railing:** Jefferson Mack. **Display fixtures:** Environments. **Architectural woodworking and cabinetmaking:** Environments. **Signage:** Thomas Swann. **Client:** Williams-Sonoma. **Architect:** Backen Arrigoni & Ross. **Interior designer:** Richard Altuna. **Structural engineer:** Eipel Engineering. **Mechanical engineer:** Landmark Facilities Corp. **Electrical engineer:** Zeiger Engineers. **General contractor:** Fisher Development. **Construction manager:** Trish Murnane-Burke. **Photographer:** Douglas Dun.

SECTION



FLOOR PLAN

POTTERY BARN, BURLINGAME

Do it yourself is what many customers find themselves thinking as they examine the offerings in the Pottery Barn in Burlingame. The work table in the Design Center (opposite, left) is equipped with graph paper, pencils, drafting tools and swatches they can use to create their own home interiors with help from store personnel. Other self-help areas are more conventional but no less inviting, such as the Tabletop Shop (above, top), all packaged behind a signature storefront (opposite, right) featuring the store's logo and iron gates.

The floor plan of the Pottery Barn in Burlingame (above) shows how the retailer pulls customers in.

California Girls

All they want to do is have some fun at Los Angeles' Rampage in the Beverly Hills Center–with interiors designed by J.T. Nakaoka

By Linda Burnett

Girls just wanna have fun: Rampage was designed around the words raw, soft, sensuous and urban, resulting in a series of contradictions that reflects Rampage's targeted female customer. The curvilinear 21-ft. billboard of a photograph (opposite) presents a focal point for customers that doesn't compete with product. Rampage's exterior (right) is reminiscent of LA's Art Deco architecture of the 1930s.

"I hate the word," says Larry Hansel, CEO and sole owner of Rampage Clothing Co., referring to the retail term "junior." "Think about it. It connotes second." Hansel prefers to describe his market as crossover, cutting-edge and hip. An entrepreneur like Hansel obviously knows his customer really well. He started his manufacturing and retail conglomerate in 1982, at the age of 22 with the $20,000 he saved from his car detailing shop and other odds-and-ends jobs he held between ages 16-19. His inspiration began when he searched for employment as a sales rep for Esprit and Ocean Pacific. When no jobs were available, Hansel made his own. At the beginning, he did everything himself—designing, shipping, accounting. ("I bought a book on accounts payable," he recalls.) He needn't refer to those books any more. From the looks of his Los Angeles store, Rampage, designed by J.T. Nakaoka, repeat customers keep buying clothing and accessories to meet a lifestyle described as soft but raw, urban but sensuous. Everything a city girl knows and loves.

Rampage Clothing Co. expanded to include retail only three years ago. Before, the company was solely a manufacturer. In 1994, Rampage bought 46 bankrupt Judy's stores, a Southern California junior's chain, some of which were rapidly transformed into Rampage clothing boutiques.

Rampage Clothing Co. is a vertical business, Hansel points out. "We manufacture, design, source and distribute," he explains. "Unlike The Limited, we don't go through a third party. We contract the labor, buy the buttons and the fabric."

Geared to misses ages 15-35, Rampage doesn't boast about its moderate pricing. In

fact, this retailer doesn't sell on its price point. It sells clothes on a lifestyle concept. "Women buy at Rampage because they want the lifestyle that we project," says Hansel, referring to the store's somewhat trendy, somewhat contemporary appeal.

After the first Rampage store proved unsatisfactory to Hansel ("It was just a nice store," he concedes), he hired J.T. Nakaoka. The two approached design the same way they did merchandising, by analyzing the back end of the business. The two began by putting the same amount of merchandise in half the square footage, saving rent and construction costs, and making doubled expenditures per square foot suddenly affordable. Over 10,000 units of apparel are displayed in less than 4,000 sq. ft.

Junior as a category was not only considered unflattering as a term, it wasn't doing well as a market. Designer and merchant examined the customer profile and repositioned the target customer. Rampage would now attract not just teenagers but also women who just don't want to stop having fun in their dress.

Understanding that apparel isn't always the biggest attraction to a shopper, especially one not in the mood to venture into the dressing room, Rampage has situated jewelry, accessories, makeup and gifts at the front of the store in true department store fashion. (Thirty percent of selling space is dedicated to non-apparel.) The store promotes picking up and putting down by creating a look that isn't too neat, while maintaining a sense of organization. "The layout isn't too tidy," agrees J.T. Nakaoka. "It allows for some hunting but it's clear where to go and how to get there."

Nakaoka and Hansel worked to define the store as a person, equipped with personality and moods. The attitude is based on an approach to life—unfinished, with a ragged edge while maintaining a sense of femininity.

In opposition to the typical department store's approach to young ladies, accessorizing their interiors with track lighting, videos and loud music, Rampage uses conflict as a source of design. "The conflict between hard and soft, public against private, plays off one another," says Nakaoka. Details such as wrought iron or steel are juxtaposed with finished wood. A curtain of woven silk and metal, and curvilinear hard materials promote the effect of conflict as design motif.

Originating in the City of Angels, Rampage, like the meaning of its name, is propelled by the urban flare of the streets. "I wouldn't have thought about launching my business in any place other than New York, LA or San Francisco," says Hansel. "You're not going to find Rampage in the Midwest. It's directed to the urban shopper, who's fashion conscious and has the body to wear that kind of clothing."

The LA connection is also significant in examining the store's signage. Nakaoka went to Twentieth Century Fox Studios, used archival photographs of aerial views of the LA and made mural collages out of pictures from the city streets in the 1930s. Interestingly, he avoided using the literal photographs for fear that they would compete with the showcased products.

A store that knows it's not going to be found in the Midwest

Signage defines the store, with the space's central focus on the 21-ft. long billboard whose curved shape lends an endless quality. The two-eyed picture represents the actual advertising graphics used by Rampage, and in contrast to the murals, it's an actual photograph.

Nakaoka brings up the point that a retail designer must possess a clear sense of merchandising in place, especially in the case of

Rampage, which is located in shopping malls. A store's busiest hours in a mall are between 6-9 p.m., when it does 30-40% of its business. Since the least business is conducted on Monday through Friday, between the hours of 10 a.m. and 6 p.m., staff and efficiency become the most critical.

Another vital aspect is that because product always changes, a store needs to constantly reposition itself so that every trip inside seems like a new experience. With the changing seasons, a store should feel appropriately different. "Design a store like you do a movie set," says Nakaoka. "You frame and focus on the merchandise."

That was a main condition for Hansel, who believes that constantly reinventing the retail environment is key to turning product and moving it out of the store. A store must bring in at least $3 million for Hansel to be happy. Rampage doesn't intend on being a GAP or Limited with one on every corner. Its strategy is less but bigger.

"Competition is only getting worse," Hansel remarks. And who actually is Rampage's competitor? The retailer avoids pinpointing his challengers, and only reluctantly refers to Urban Outfitters.

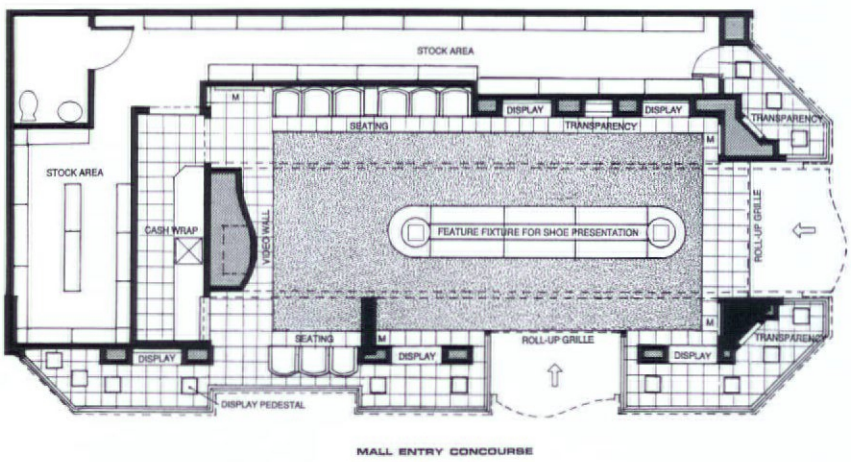
This self-owned company will be going public in the near future and is getting ready to hit the streets in addition to the malls. It has already expanded its base to include Friends, a whimsical, mini-version of Rampage directed to girls between the ages of 4-14. "Whereas the GAP caters to all types of kids, Friends is just for little girls," Hansel reports. Did the store get its name from the popular sit-com? No, actually, the sit-com licenses its name from the store, paying royalties on all products the show sells with the name. In LA everything is always, well, a bit different.

To cut costs, Rampage displays 10,000 units of apparel in less than 4,000 sq. ft. (opposite, left), leaving more money to spent per square foot. Designer J.T. Nakaoka Associates created a layout that isn't too neat but is mapped out for predictable product encounters. Accessories are placed at the front of the shop (opposite, right), accounting for 30% of the total selling space.

Geared to misses age 15-35, Rampage doesn't boast about its moderate pricing because, in fact, this retailer doesn't sell itself on its price point. It sells its clothes on a lifestyle concept (below) that fits the image of its customers, whom it reluctantly calls juniors.

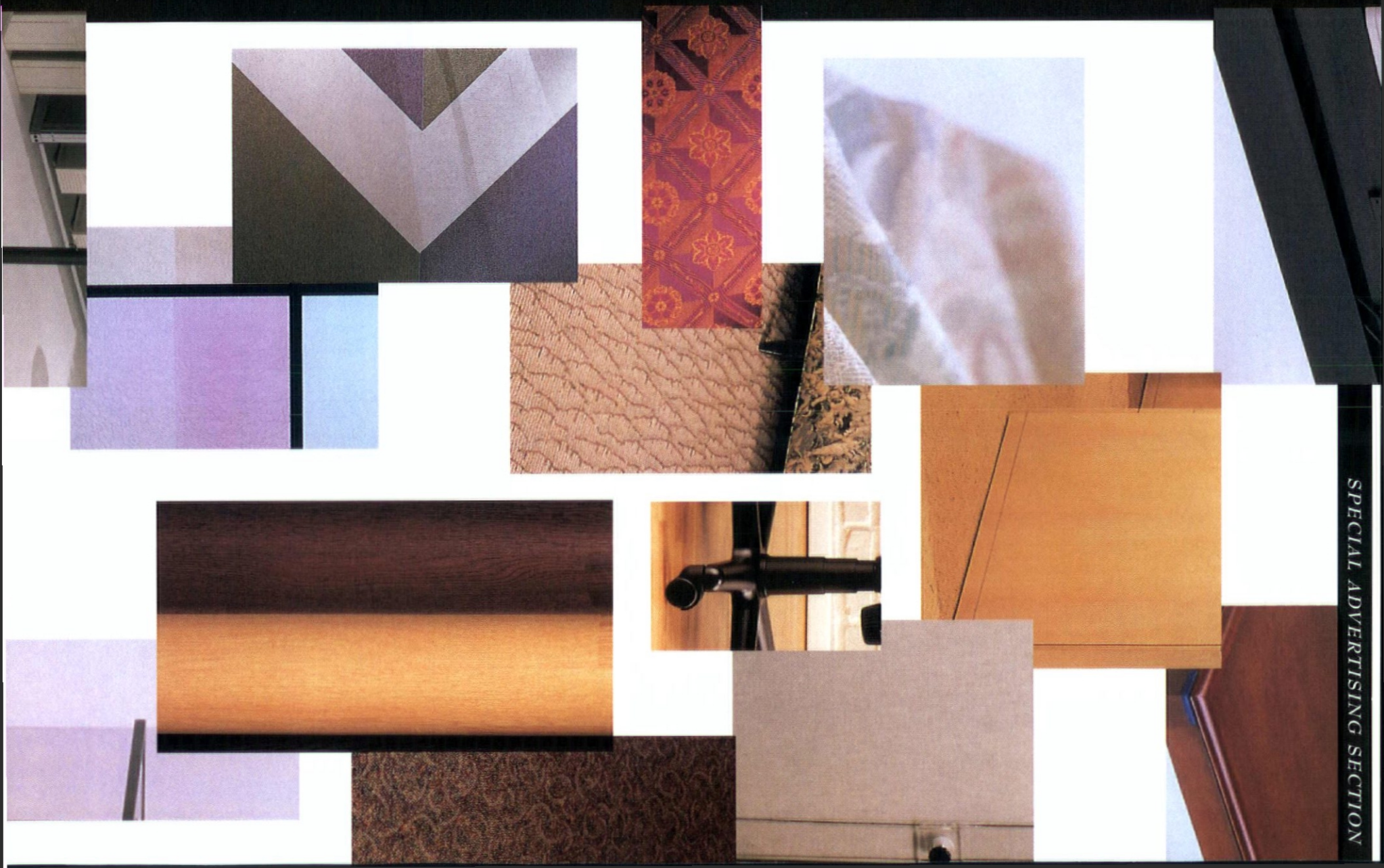
Project Summary: Rampage Beverly Center, Prototype Store

Location: Los Angeles, CA. **Total floor area:** 5,400 sq. ft. **No. of floors:** 1. **Average floor size:** 5,-10,000 sq. ft. **Cost/sq. ft.:** $76.85. **Wood flooring:** CTS Flooring. **Vinyl flooring:** Armstrong. **Paint:** Benjamin Moore, Zolatone. **Laminate:** Nevamar, Marlite. **Brick wall:** Coronado Product Co. **Graphics/Mural:** Olson Color Expansions. **Fabrics:** DesignTex, Randolph & Hein, T.J. Lapis. **Rubber bases:** Burke. **Dress forms:** Vecchiarelli Brothers. **Lighting:** Capri, Translite, New Horizons, La Spec. **Doors:** Ceco Corp, Dyna Flair. **Door hardware:** Schlage, Sargent. **Window frames:** Kawneer. **HVAC:** Enviro-Tec. **Security:** Detex, Alternative Security System. **Client:** Rampage Clothing Co. **Design firm:** J.T. Nakaoka Associates Architects. **Mechanical engineer:** H. Henry Hirsch and Associates. **Electrical engineer:** Moses and Associates. **General contractor:** Shrader Martinez Construction. **Lighting designer:** James Nakaoka, Lighting Design Alliance. **Photographer:** Paul Bielenberg.

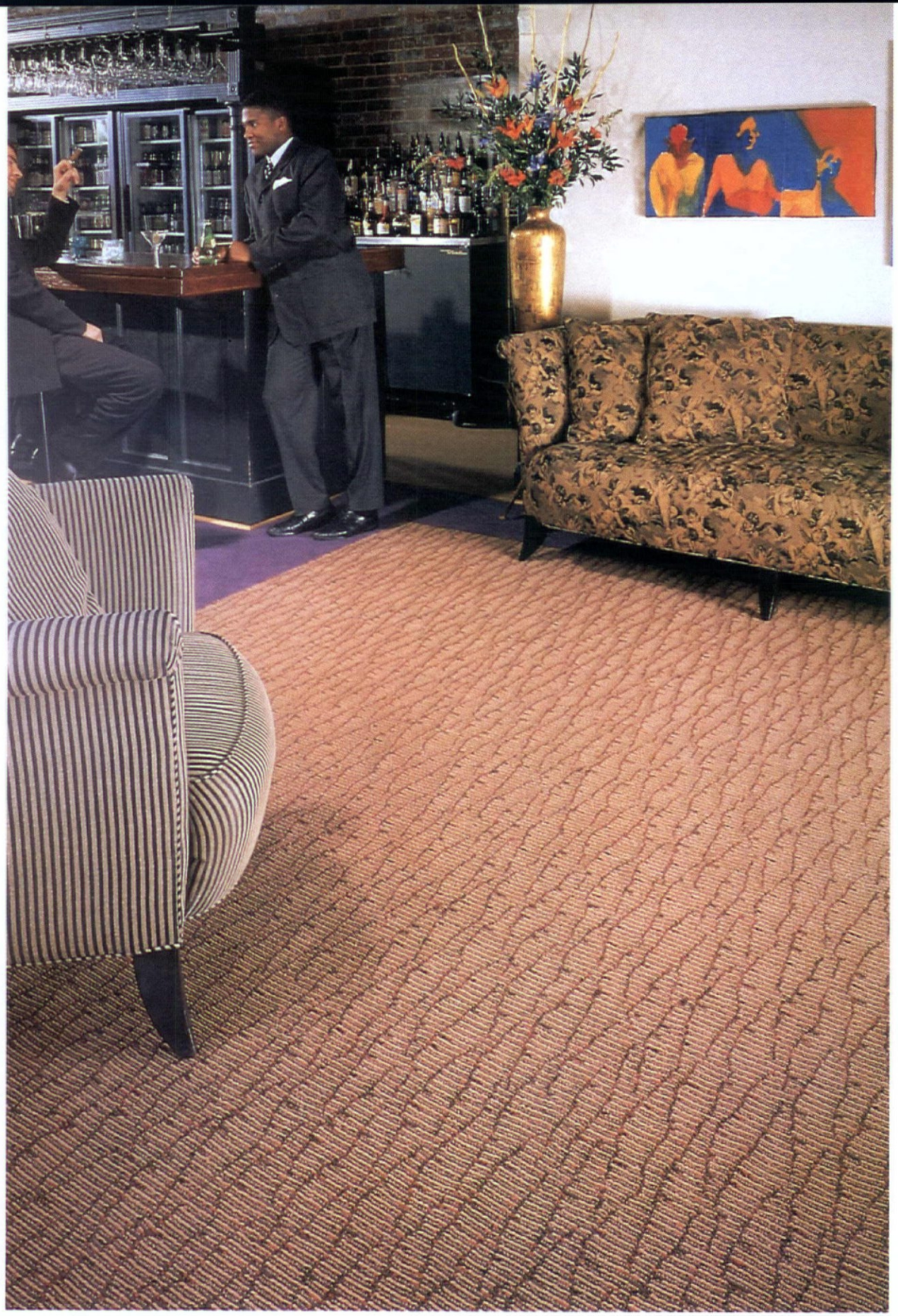


FLOOR PLAN

Best of NeoCon



SPECIAL ADVERTISING SECTION



BOTTEGA offers unique pattern, texture, and color that is a product of Lees' Full Repeat Scroll process, which cannot be replicated on any other type of tufting machine. Sophisticated styling and superior performance. World Workplace booth # 1927. **Circle 55.**

Category: Alternative Office/Home Office
Gold Award & Most Innovative Design
Brayton International for Migrations
Silver Award
Haworth, Inc., for Correspondent

Category: Carpet: Broadloom
Gold Awards
Harbinger for Waffle Weave
Harbinger for Monroe Park
Silver Award
Lees for Bottega

Category: Carpet: Modular
Gold Awards
Milliken & Co. for Performing Arts
Shaw Networx for Composer/Maestro
Silver Award
Milliken & Co. for Sisal Style

Category: Computer Support Furniture
Gold Award
EDP/Paralax for NetCom3
Silver Award
Egan Visual Inc. for EganMobile Task Furnishings

Category: Desks
Gold Awards
Haworth, Inc., for Torino
Dar-Ran Furniture Industries for Sierra Collection
Silver Award
Lunstead, Inc., a Haworth Co., for Orlando

Category: Fabrics, Leathers, Vinyls
Gold Award
F.S. Contract for The Art Institute of Chicago
Silver Award
Luna Textiles for Luna's Vanderbyl Collection

Category: Flooring
Gold Award
Mannington Commercial for BioSpec
Silver Award
Lonseal, Inc., for LonWood Dakota

Category: Furniture Systems
Gold Award
Miller SQA for Q System
Silver Award &Editor's Choice
Metro Furniture for tX

Category: Furniture Systems, New Components & Enhancements
(Additions to existing lines)
Gold Awards
Herman Miller, Inc., for Arrio
Advantage Office Systems for Synergy Pocket Panel Door
Silver Award
OSI for Addendum

Category: Healthcare Fabrics
Gold Award
Envirotex, div. of DesignTex, for Cubicle Curtain Fabrics with MicroSafe

Category: Healthcare Furniture
Gold Award
Brandrud Furniture, Inc., for Slumber Lounge Sleeper
Silver Award
Brandrud Furniture, Inc., for Wave Multiple Seating

Category: Hospitality Furniture
Gold Award
Woodard for the Renaissance Dining Chair
Silver Award
Landscape Forms for Solstice Umbrella

Category: Office Accessories
Gold Award
Jhane Barnes, Inc., for Harmony Screen
Silver Award
Peter Pepper Products, Inc. for CrystalMint

Category: Seating: Desk/Workstation Chairs
Gold Award
Harter for Neoclassic
Silver Awards
Superior Chair for Centron
United Chair for Boheme

Category: Seating: Sofas & Chairs
Gold Awards
Bernhardt Furniture Co. for the Clarity Seating Collection
HBF for Orlando Diaz-Azcuy Collection
Silver Award
Miller SQA for Limerick

Category: Tables: Conference & Training
Gold Award & best of competition
Bretford for TransTable
Silver Award
Falcon Products, Inc., for Multiple Application Table System (M.A.T.S.)

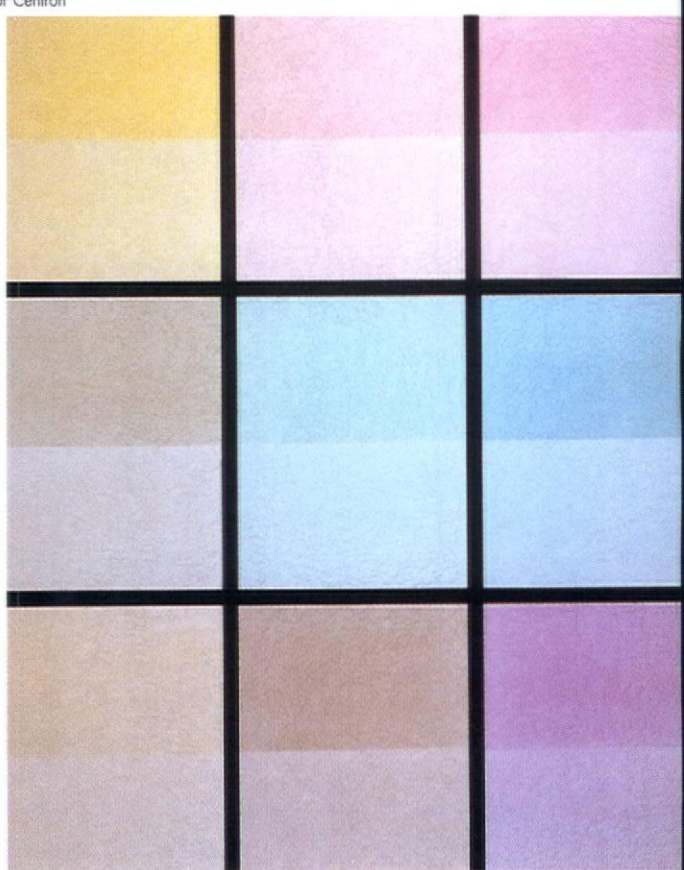
Category: Tables: Occasional
Gold Award
Bernhardt Furniture Co. for the Clarity Table Collection
Silver Award
Arcadia for Melange

Category: Tooling Solutions
Gold Award
Vecta for Table Cable
Silver Award
Renovisions, Inc., for Attachable Skates Collection

Category: Wall Treatments
Gold Awards
Maya Romanoff Corp. for Ajiro +
Maya Romanoff Corp. for Moonstone
Silver Award
Innovations in Wallcoverings for Alchemy Prints

Category: Specialty Products
Gold Award
Skyline Design for FosilGlas
Silver Award
KI for RoomScape

Ametex/Robert Allen Contract Fabrics

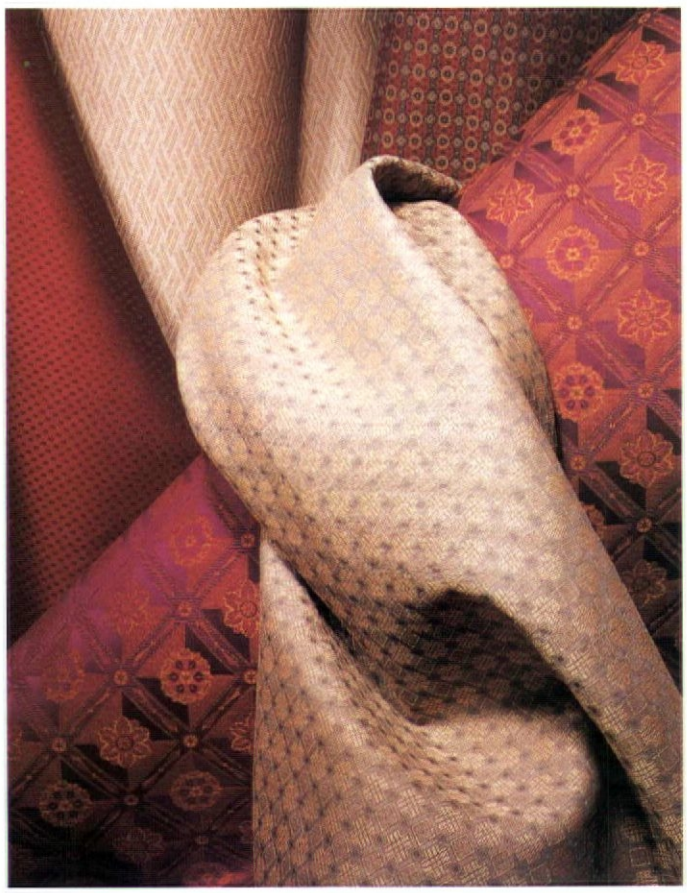


Envirotex, a division of **DESIGNTEX, INC.** announces a breakthrough in healthcare textile design by introducing the first permanently anti-microbial cubicle curtain fabrics. Pictured: Babylon Safe. **Circle 56.**

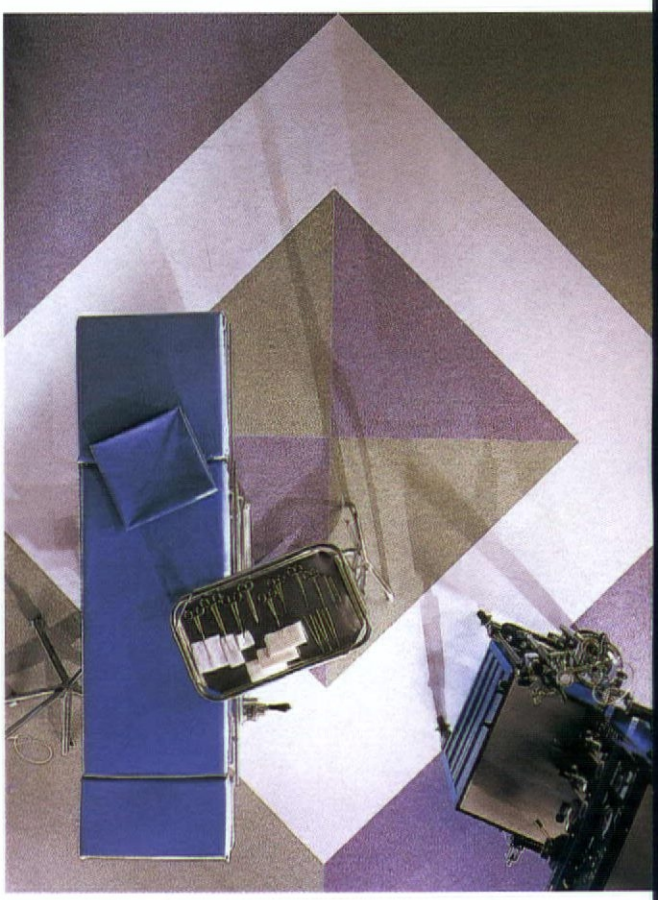
SKYLINE DESIGN introduces FosilGlas in stock and custom col finishes. FosilGlas is a new, handcrafted textured glass for use wall partitions, door lights, side lights, transaction tops, shelvin and more. **Circle 57.**

DAR-RAN FURNITURE INDUSTRIES' Sierra Collection features components, sizing, paper flow and wire management accessories for practical functionality. **Circle 58.**

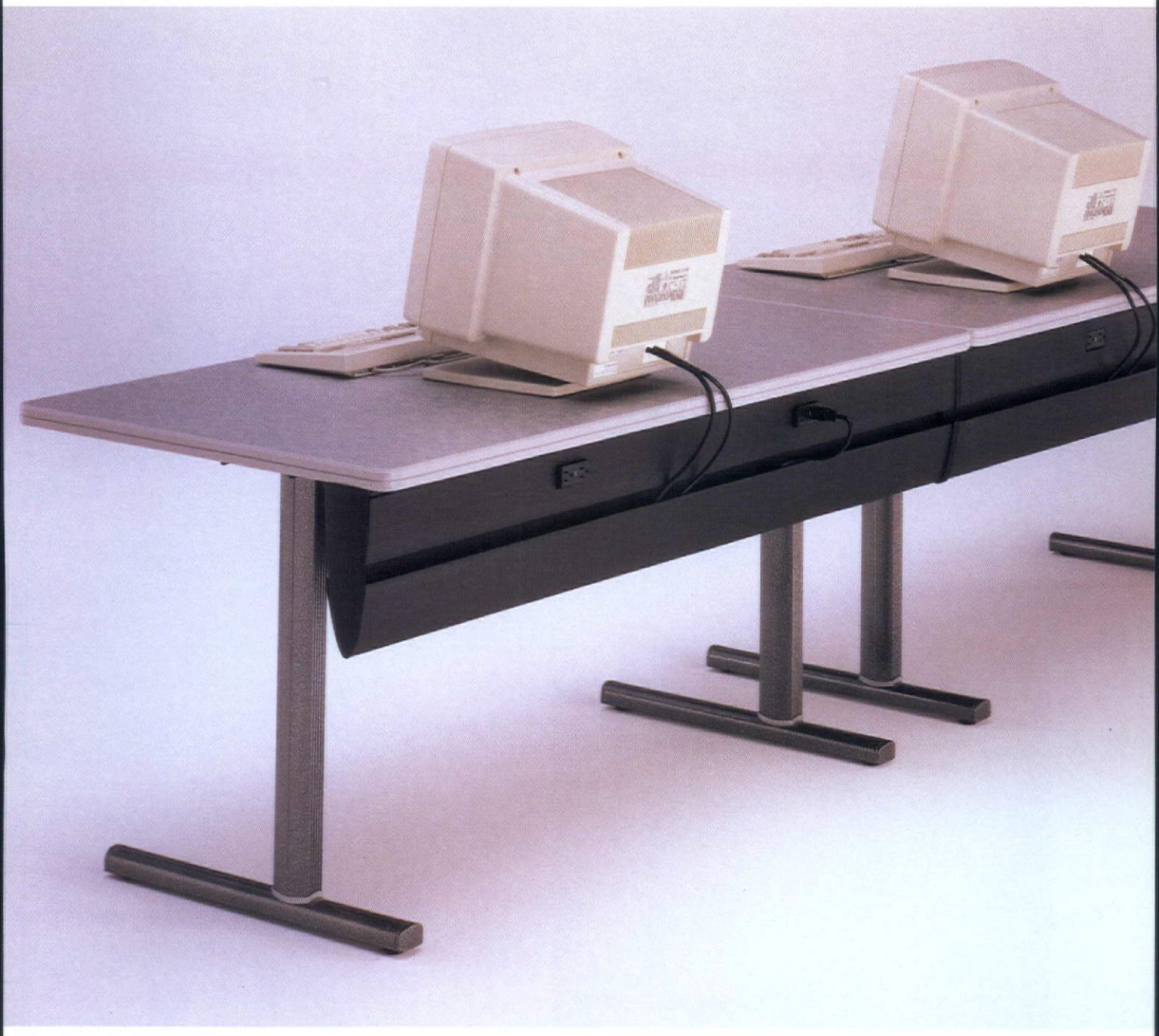
Lonwood Dakota from **LONSEAL, INC.**, combines the realism of random plank flooring with the extraordinary durability and easy maintenance of Lonsea resilient sheet vinyl floors. **Circle 59.**



The Fire Tech VIII and Safety Suites I Collections from **AMETEX** are designed and engineered to mix and match and be used with upholstery, drapery, and bedspreads in hospitality, healthcare, and senior residence environments. **Circle 60.**

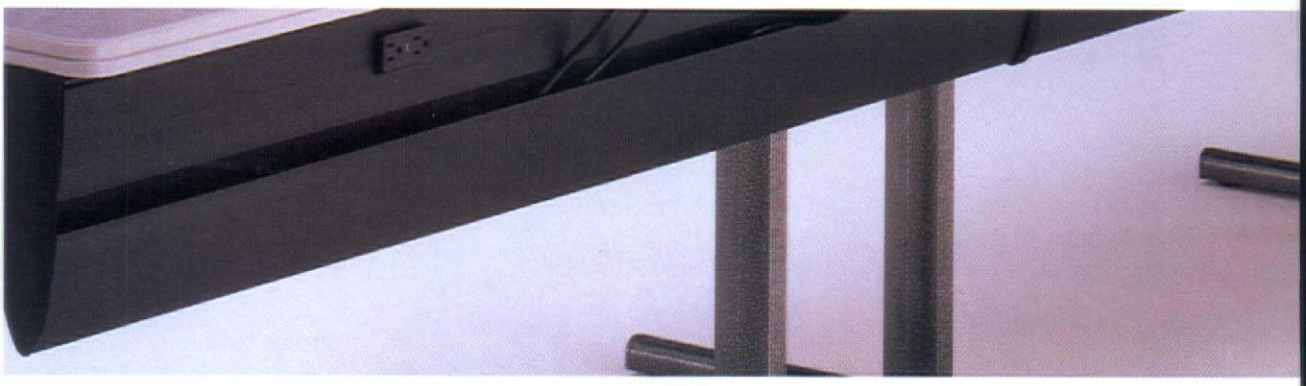


MANNINGTON COMMERCIAL'S durable, stain resistant BioSp homogeneous sheet vinyl was developed for healthcare environmen and features a rich 30-color palette—including exclusive, soothi Low Contrast patterns that make surgical cleanups easier. Wo Workplace booth #1613. **Circle 61.**



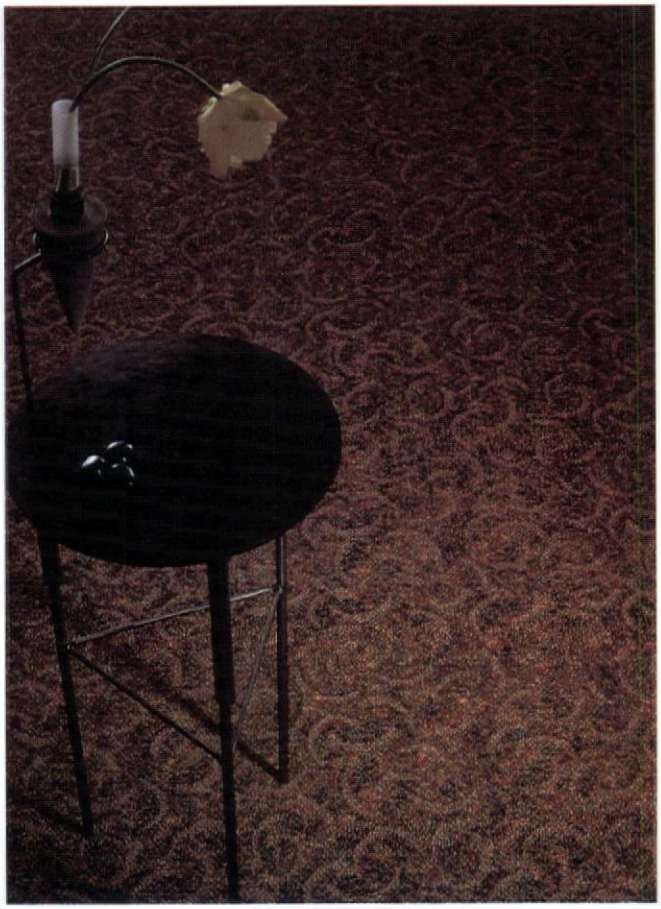
GOLD
best of NeoCon 1996
FACILITIES

Table Cable by **VECTA** was designed with today's technological workplace in mind. It is a modular power and cable distribution system that provides a way to bring electrical and data services to the table. Designed by Michael Deimen. **Circle 62.**



GOLD best of NeoCon 1996 FACILITIES

NetCom 3 LAN furniture from **EDP/PARALAX** combines functionality with aesthetics to deliver a versatile solution to organizing a LAN or comput environment. Units are designed to house all equipment and are modular for reconfigurations as operator needs change. **Circle 63.**



GOLD best of NeoCon 1996 FACILITIES

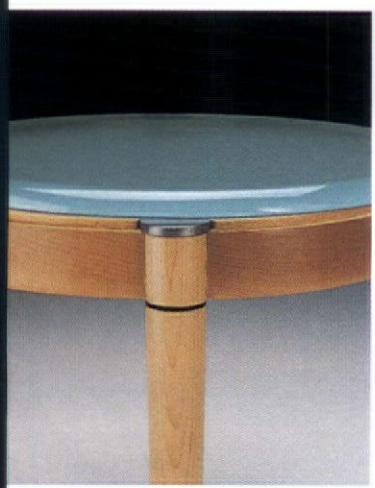
MILLIKEN has a distinct set of values. An unmistakable feel. The feel of true quality. This quality has been recognized in our award-winning products, Performing Arts and Sisal Style. World Workplace booth # 1707. **Circle 64.**

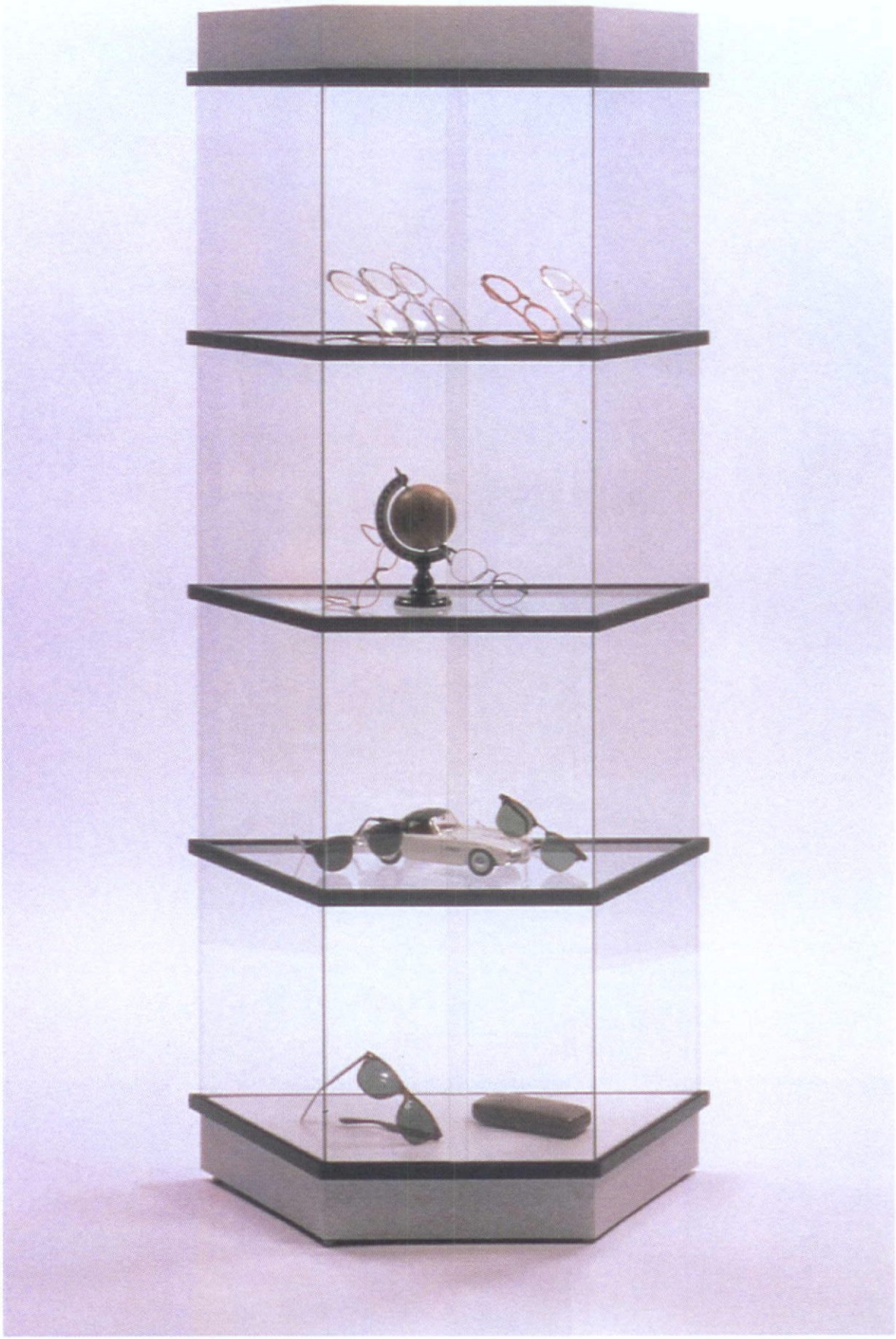
SILVER best of NeoCon 1996 FACILITIES

Employing a synchronized front and rear pivot, Centron, fr **SUPERIOR CHAIR**, races beyond the comfort of a knee tilt. Centr in three sizes, has negative forward tilt with variable lock and e lumbar height and seat depth adjustability. **Circle 65.**

SILVER
best of NeoCon 1996
FINALISTS

ARCADIA brings a new level of creative freedom to the specification of occasional tables. Developed by D.J. Holohan, the Melange series is a collection of table tops, disc shapes and leg shapes that can be combined in a variety of ways for tremendous aesthetic and functional flexibility. World Workplace booth # 1141. **Circle 66.**



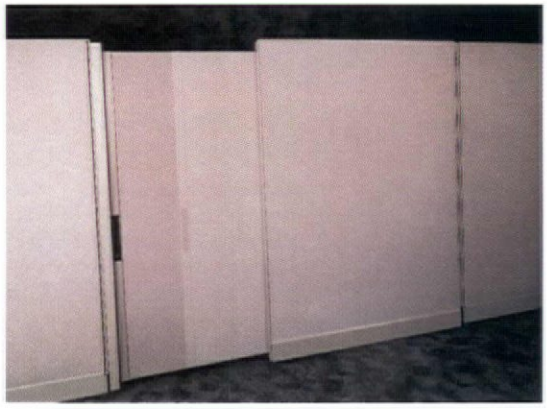


SILVER best of NeoCon 1996 FACILITIES

CrystalMint, from **PETER PEPPER PRODUCTS, INC.**, is a system of modular display cases that are easily configured. All shapes interlock with one another without tools. **Circle 67.**

GOLD best of NeoCon 1996 FACILITIES

The Synergy Pocket Panel Door from **ADVANTAGE OFFICE SYSTEMS** transforms any open-plan work area into a productive environment without disrupting the benefits of the open plan. World Workplace booth # 1137. **Circle 68.**



How Am I Doing?

Employee evaluations are critical to the success of design firms and their staff—but employers must ask the right questions to make evaluations work

By Marjanne Pearson, Paul Nakazawa and Nancy Egan

Design firm leaders may enjoy citing management guru Tom Peters in *Pursuit of Wow* quoting Hal Rosenbluth, CEO of travel service Rosenbluth International, who declared, "The Customer Comes Second. Employees come first." But would they believe it?

An informal survey of design firm staff would probably tell a less inspiring tale. Namely, that the most talented and loyal employees often feel more like second-class citizens than the empowered change-masters touted in the business press. Although the last recession allowed many firms to keep top performers on the payroll despite their employers' poor management skills, today's improved business climate has design firms grappling to retain the talent that has kept clients happy and projects profitable, while using that same talent to enter new markets.

In fact, reviews normally aimed at improving performance and morale fail both the design firm and the employee. It is easy to enumerate the complaints about performance reviews as they are currently conducted. There are basically four issues at stake.

•Issue: Many managers think reviews divert effort from billable work, take too long and are rarely convenient. Possible cause: Management doesn't value reviews as a strategic opportunity for aligning company, staff and customers with goals, objectives and expectations.

•Issue: Employees do not value the evaluator's opinion. Possible cause: The review process is not structured to incorporate compelling information with tangible consequences for employee and employer.

•Issue: Supervisors fear confrontations about money, promotions and related issues. Possible cause: No venue exists to discuss these types of issues in the normal course of business, and/or both parties have inadequately attempted to communicate their concerns.

Talent In The Design Profession: A Six Pointed Star

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How do you define a successful designer? Surrounding a core of talent (above) is a complex cluster of traits. To properly evaluate success, management must understand the factors that constitute success for the firm—so that employees can work within the accepted framework to obtain a measure of individual success. Performance reviews let employer and employee jointly establish a future course of action.

•Issue: No clear purpose or consequence arises from the review process. Possible cause: The review process is not designed to establish specific goals and expectations, so the parties cannot adequately effect change.

Improved performance and greater rewards: A two-way street?

How can the evaluation process better suit the needs of design firms and their employees? Performance reviews should not be a look in the rear-view mirror or a once-a-year session to justify a salary or promotion. A performance evaluation should be a time to breathe, re-calibrate and re-align a firm's vision and commitments, which are built on individual talent, skill and experience.

Obviously, communication between the firm and its employee is necessary to build a successful model for performance evaluation and ensuing rewards. Because the achievements of the firm and the employee become intertwined, in essence, both parties are being evaluated. It's an important consideration.

To measure success, management must understand and articulate the factors that constitute success for the *firm* so that employees can work within the accepted framework to obtain a measure of *individual* success. The will of design professionals to succeed inevitably leads them to serve clients better if their actions are based on commonly understood principles of value. It's in the best interest of the firm, therefore, to inspire designers to actively pursue their goals. Failing that, the firm will simply confuse employees and waste their time in figuring out what gets rewarded and what doesn't.

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ontemporary artists. And lands First Place in the most
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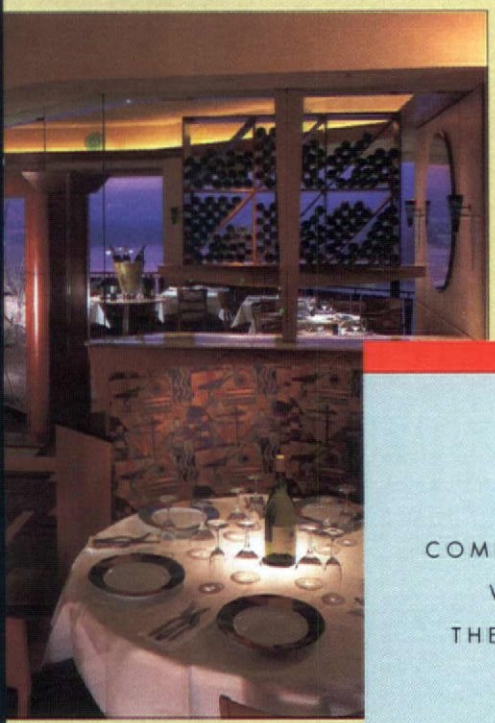

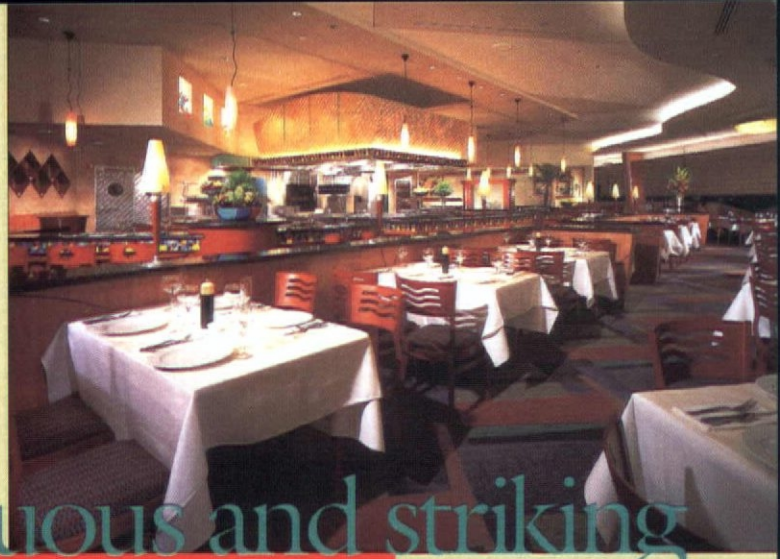

Sensuous and striking

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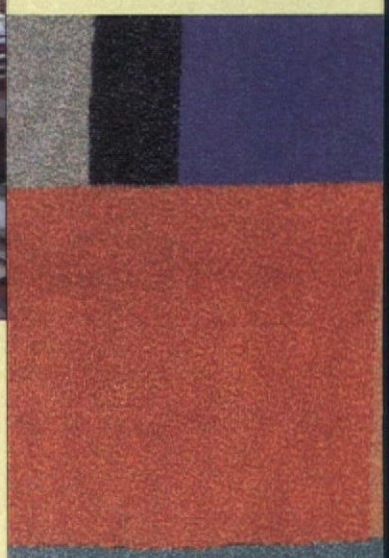

For details about the 1996 DOC AWARDS, call Monsanto, 1-800-543-5377 or 1-770-951-7600.

Circle 19 on reader service card

Winning design team: Martin and Ivonne Dorf. Photography © Peter Paige (installation) and Don Rank (product).

Monsanto Contract Fibers

Performance reviews provide the opportunity for both employer and employee to *collaboratively* establish a future course of action. Design firm managers who have long asked "What's in it for me?" are quickly realizing that the best answer lies in a joint effort of the employee and employer to create a performance plan for the employee.

Such a program allows the professional to be *selfish* in pursuing personal career satisfaction and thus, indirectly *selfless* in meeting the goals of the firm. As a result, the process brings the evaluation agenda into a broader sphere. The employee realizes that he/she is part of the community and his/her successes are relative to those of the employer and the client.

Defining success: How do you calibrate the tape measure for performance?

What constitutes success? In the new model, success is the ability to create value—the measurable benefits to all parties involved. In effect, architects and interior designers are in business for themselves, working within the organization. Managers and design professionals can jointly develop "personal" business plans based on understood value in the following ways:

- Create an agenda that describes the focus and overall expectations for an employee's specific role.
- Delineate a scope of work or activities to develop a schematic outline of the employee's "boundaries" so the employee can take action in a designated area while enhancing his/her level of empowerment and influence.
- Develop an action or work plan for the individual to achieve the items on the agenda, with benchmarks to define progress.
- Schedule "check-ins" with the employer/supervisor to stay on track.

As a pre-requisite to the development of this program, the employer must articulate, and the employee must understand and internalize various aspects of the employer's management philosophy:

- The goal of the organization.
- The business objectives of the organization, including the employee's business unit.
- The organization's markets and clients.
- The employee's role in the organization.
- The supervisor's role within the organization, including the supervisor's agenda, scope of activities and work plan.
- The politics—internal and external—that affect the employee's job.

Working together, the employee and employer align and calibrate their expectations, so that both the employer and the employee can collaborate in success and failure. Performance measurement is no longer the design professional asking, "How did I do?" Rather, it is management and talent chorusing, "How did *we* do?"

Personal success in public matters: What does each of us really want?

Design professionals dissatisfied with firms that have less than optimal performance evaluation programs, might find it useful to take the first step in re-establishing meaningful criteria. A self-evaluation that demonstrates an alignment of personal and firm goals as a continuing value-added effort leaves little room to question individual performance—and could open the door for a broader discussion within the firm. Individuals can measure their own success by comparing their careers with their jobs.

- What is it that I *do* within the context of my firm? What is my mission and what resources do I need to accomplish it?
- What have I actually *done*? Have I accomplished my work plan, including specific projects?
- Who among my "clients" will *confirm* my efforts, citing benefits received?
- Are my skills state of the art? What do I need to learn?
- How can I provide more measurable value to the firm next year?
- What possible "rewards" would be reasonable based on my contribution? Which "rewards" are most important to me?

Motivating employees: Rewards don't always come with dollar signs

In an environment where success is often measured in financial terms, it is easy to envision the worst case scenario: The employer sets the "goals" in terms of net revenues, backlog, percentage of profit, schedules and budgets. The employee does the work for a fixed salary, and the employer enjoys the profits of the effort. Little wonder that such a situation yields high turnover.

While individuals have different views on job security, compensation and rewards, talented professionals that are the true assets of any design firm are interested in far more than dollars. Highly creative designers are likely to be entrepreneurial risk takers. They want to chart their own courses—for them, money may be less important than freedom to pursue their creativity.

Numerous studies have confirmed four basic motivational factors for worker satisfaction: 1) interest in the work itself, 2) earned recognition, 3) opportunity for growth and 4) sense of accomplishment. Traditionally, evaluation results have translated into raises and promotions. When an employee feels that compensation is not commensurate with performance, a salary can actually become a demotivator rather than a motivator.

But the acquisition of money is only a short-range goal. The true, long-term goal should be creation of value, which will benefit the organization *and* the individual. Evaluations that focus only on financial rewards are short-sighted and ultimately disappointing. On the other hand, promotions that address earned recognition can contribute positively to the individual's personal growth and sense of accomplishment in his/her own work.

As design firms begin to develop more effective performance evaluation programs, industry leaders are finding innovative ways to develop future leaders for their firms. One of the most promising evaluation strategies provides for professional growth on two parallel planes. The individual employee is evaluated on *project*-related achievements by his/her supervisor, and on *professional growth* issues such as continuing education or leadership skills by his/her firm "mentor."

A comprehensive evaluation program allows the firm and the individual to sort out these issues and name their own motivators. As a result, the firm is able to nurture and retain its most important resources. At the same time, the design professional can focus his/her talent on performing the work at hand—not on finding the next job.

The periodic check-in: Keep it simple and regular

Like any high performance vehicle, a talented professional requires regular, periodic check-ins and tune-ups. Keeping the process simple improves the odds that the evaluation will be conducted regularly. How often is it appropriate to evaluate employees? For younger employees who are developing quickly and working on a variety of assignments in abbreviated time frames under the direction of multiple supervisors, a six-month evaluation will help them grow in the right direction.

With more senior project leaders with clearly defined positions, whose projects are of longer duration and who are responsible for team and process management, a yearly evaluation will keep goals aligned. As part of their annual evaluation, firm principals should measure their success in leading and managing people, a critical part of their scope of activities.

At the cusp of the millennium, the design profession has the opportunity to transform itself. Neither the ego-led atelier nor the mega-firm staffed by nameless draftsmen can compete in the new global marketplace. Progressive firms that create realistic, achievable strategies to improve, measure and reward talent will enjoy a true competitive advantage.

Marjanne Pearson, Paul Nakazawa and Nancy Egan are nationally recognized management advisors who have created a professional alliance. With offices in San Francisco, New York City and Boston, they specialize in development and realization strategies for talent-driven organizations.

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Watch Your Feet

How carpet hopes to transform growing numbers of commercial and institutional interiors, as viewed in a recent industry roundtable

By the Editors of Contract Design

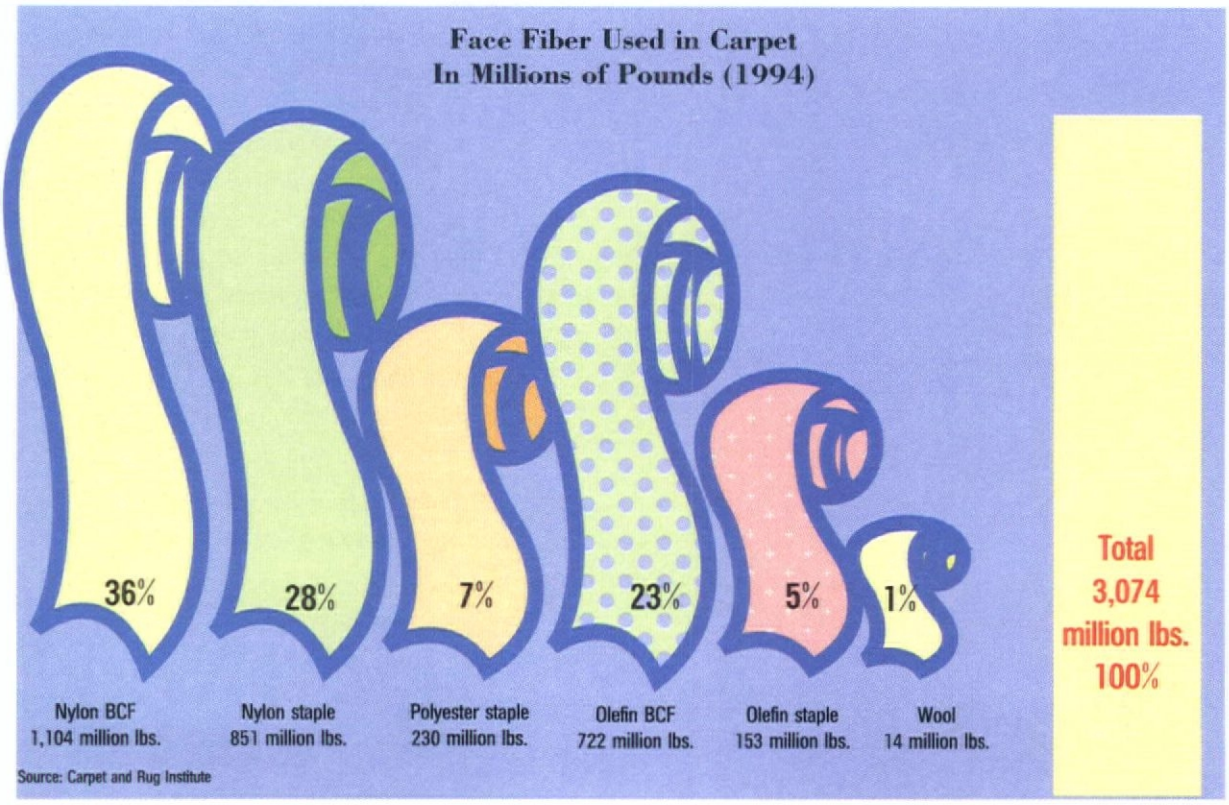
In a Cinderella story with a twist, carpet has dramatically transformed itself in the postwar years—turning a hallmark of luxury and privilege into an affordable, everyday necessity that commands well over 70% of total U.S. production for all flooring. This contemporary fairy tale began when nylon, a durable, versatile and inexpensive synthetic fiber invented in 1935, was introduced to carpet manufacturing in 1947 to displace expensive wool. It continued in the 1940s with the emergence of tufting, a fast, effective and economical manufacturing process to supercede traditional yet much less efficient weaving. And it triumphed over the last 30 years with the development of a vast manufacturing, marketing and distribution network that is now being vertically integrated to improve and extend the $10 billion annual market for carpet. With this impressive achievement in mind, *Contract Design* convened representatives of the nation's leading carpet manufacturers in Atlanta this spring with the generous support of BASF, the producer of Zeftron® nylon, to consider what designers can expect in the future from an industry that seems determined to cover the nation's floors.

An analysis of annual face fiber consumption for carpet (below), demonstrates the bulk of today's carpet relies primarily on nylon for some 64% of total consumption by weight. Is nylon likely to loosen its grip on the market? Yes, somewhat—but only when the industry conducts the necessary R&D in polymer chemistry, manufacturing and recycling to produce new fibers and modify existing ones.

Having dominated the office and hospitality flooring markets, carpet is now aggressively attempting to duplicate its success in the less familiar territories of health care, education and retailing. Will history repeat itself? The industry is cautiously optimistic. "The carpet industry saw segmentation become a way of life when the economy slowed down in the late '80s," noted John Sheffield of Mohawk Industries. "Now there is continuing pressure to differentiate end use from the customers themselves."

Market share for carpet is most likely to grow in the coming years through shrewd exploitation of both its technical and aesthetic properties. "We see opportunities at both extremes of the market, upper price-point and less costly hard surfacing alike," admit-

Continued on page 78



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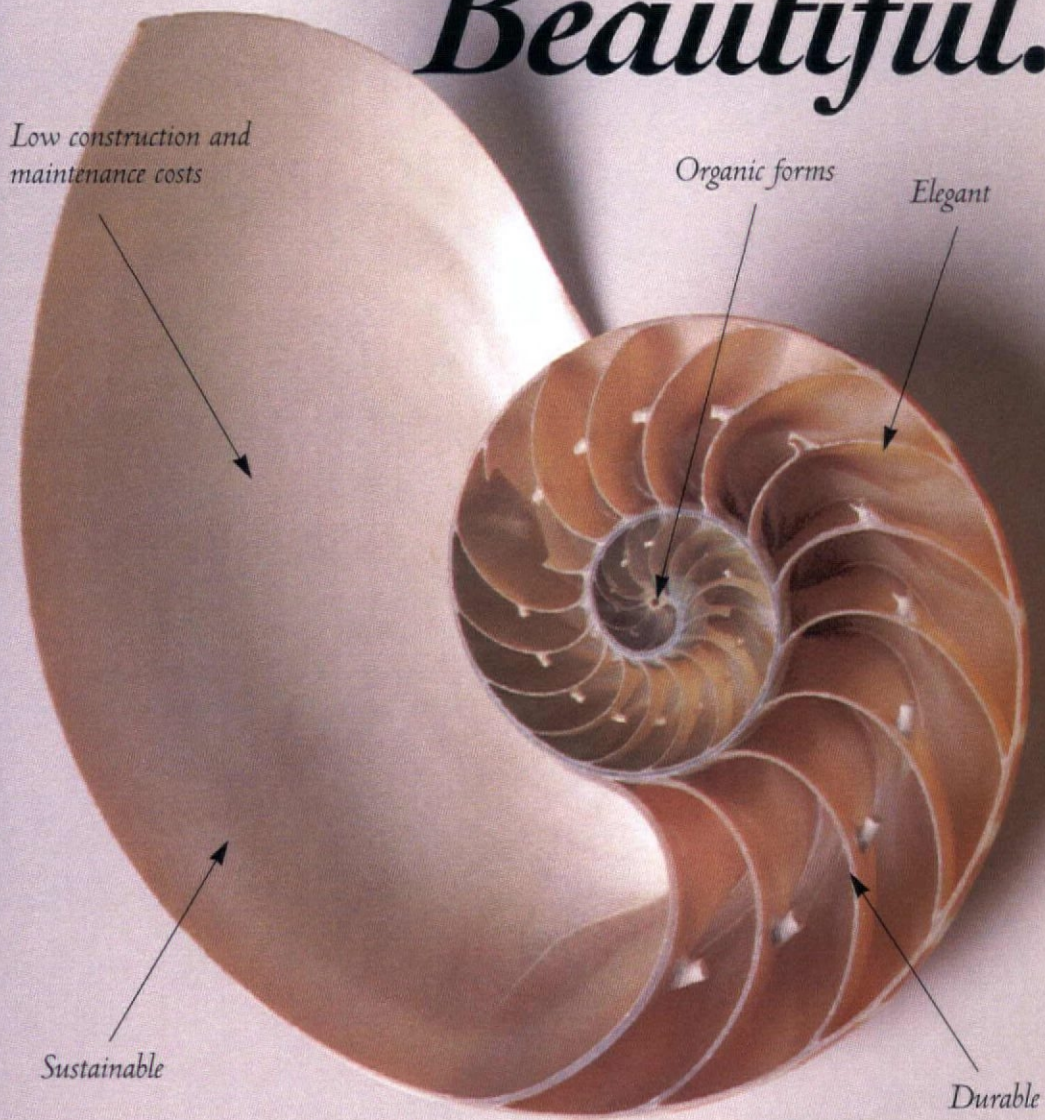

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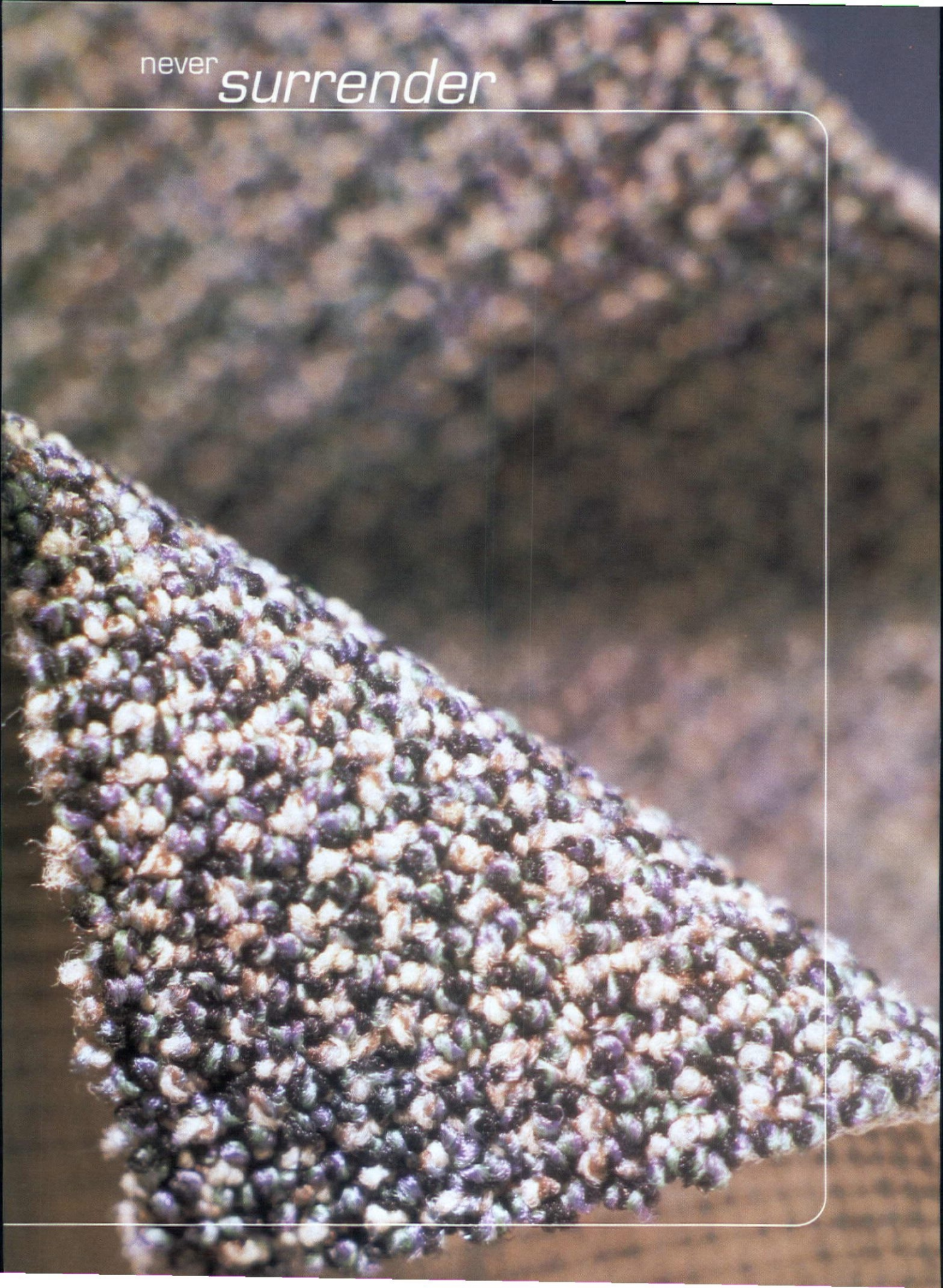
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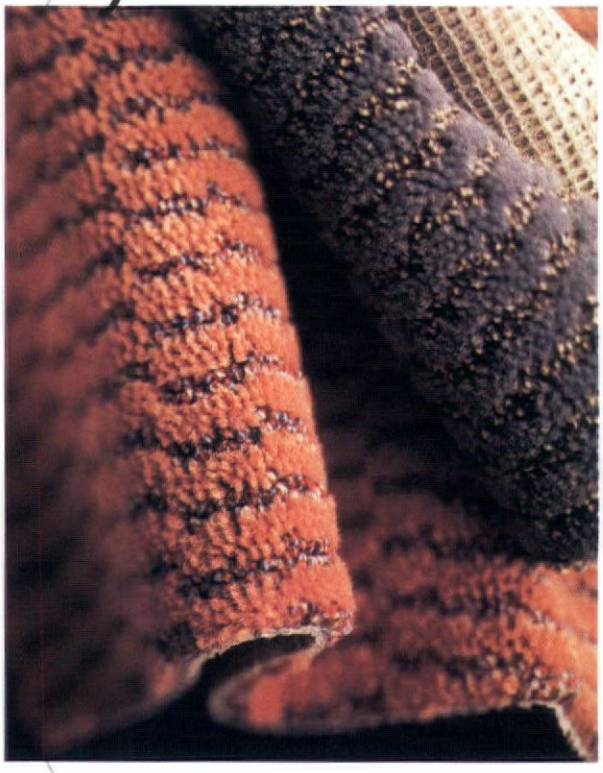
be *brilliant*

to *dye for.*



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ted John Dunham of Collins & Aikman. "But you have to see the possibilities from the customers' point of view. Retailers like carpet's underfoot comfort and protection from liability from slip and fall litigation." Added Dave Caples of Beaulieu, "end users are acutely aware of their needs today, and the carpet industry will have to win their respect by treating them as educated consumers."

Dead or alive underfoot: Is there a case for carpet customer education?

Of course, not all end users are equally well-informed—any more than all carpet industry personnel or designers could be. Fran Brantley of J & J Industries pointed to the continuing friction caused by the disparity. "You see struggles where either side's ignorance gets in the way," he indicated.

This observation prompted Pamela Powell, ASID, of Stevens & Wilkinson, one of a number of eminent Atlanta design firms represented in the discussion, to note, "Much as designers try to stay abreast of new developments in carpet, the product changes so quickly that we rely increasingly on manufacturers for our education." Agreed Ben Hahn of Beaulieu, "If the carpet industry continues to focus on end-use marketing, it faces an unavoidable need to educate its customers. We know we want to reach new markets such as schools. Are we taking the time to tell educators about the benefits of carpet? If we don't, we can't complain when flooring is the last big item on the school budget and carpet is dropped simply for a lower bid."

Corporate America's current obsession for "lean and mean" operations is certainly fostering unrealistic expectations about many products it buys for its facilities that consumer education could correct. "Carpet can successfully replace a lot of other finishes only when it's properly specified, installed and maintained," warned Frank Procopio of Mohawk Industries. "Designers and clients must understand that there is no such thing as 'self-maintenance' carpet. We are doing our best to minimize maintenance, so that some 80% of the carpet we sell now is loop pile, which is a lot more durable if maintained properly. But clients should realize we say *minimal* maintenance, not *zero* maintenance."

Faster, better and cheaper: What's driving the carpet industry today?

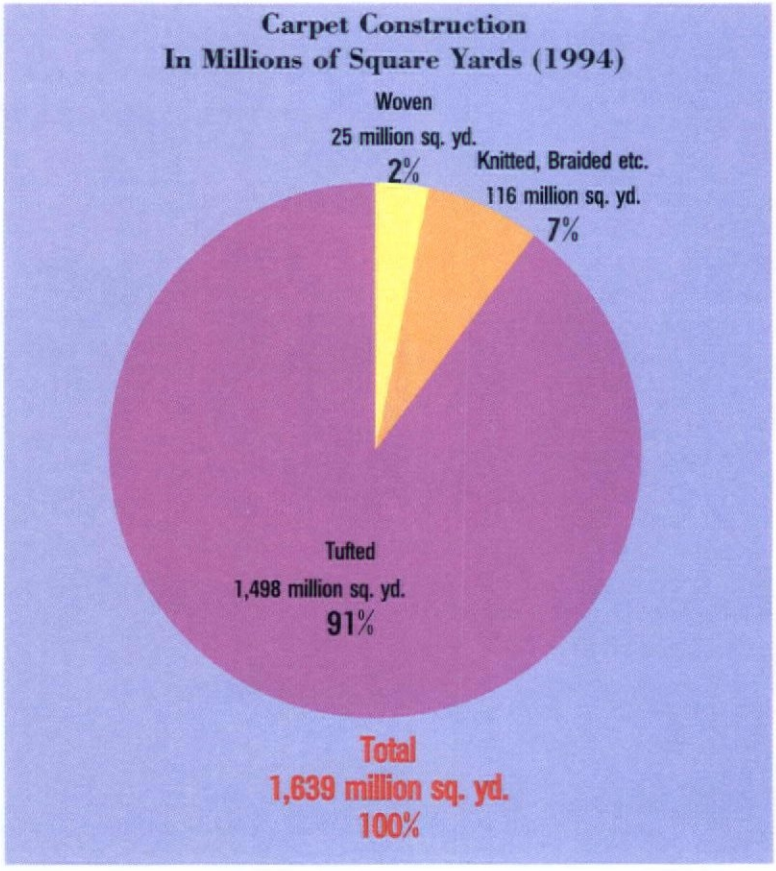
Carpet is not the only product that businesses and consumers want to regard as fail-safe. However, industry leaders acknowledged that the burden to make the fine print legible would continue to fall on their shoulders without the occasional and unpredictable help of circumstances beyond their control. In the ongoing contest between broadloom and carpet tile, for example, the higher cost of the latter was made dramatically apparent by the 1990-1991 recession. "Economics suddenly made market segments look to their actual needs again," said Susie Richardson of Interface. "Customers took the time to weigh the costs and benefits of broadloom and carpet tile in terms of their own operations."

Continuous technical and aesthetic innovation, virtually a credo in the industry, is giving customers an almost dizzying range of choices. Solution dyeing and antimicrobial treatments, for example, have taken carpet into new areas of health care facilities. Mass customization has enabled every hospitality designer to color match carpet to hotel, country club and restaurant furnishings. Enhancements in tufting techniques for carpet tile, as A. Glenn King of Shaw Contract reported, have raised its esteem enormously in the eyes of designers and end users alike. "Tufting in carpet tile has gained so much," he stated, "that the product truly has a monolithic appearance much like broadloom."

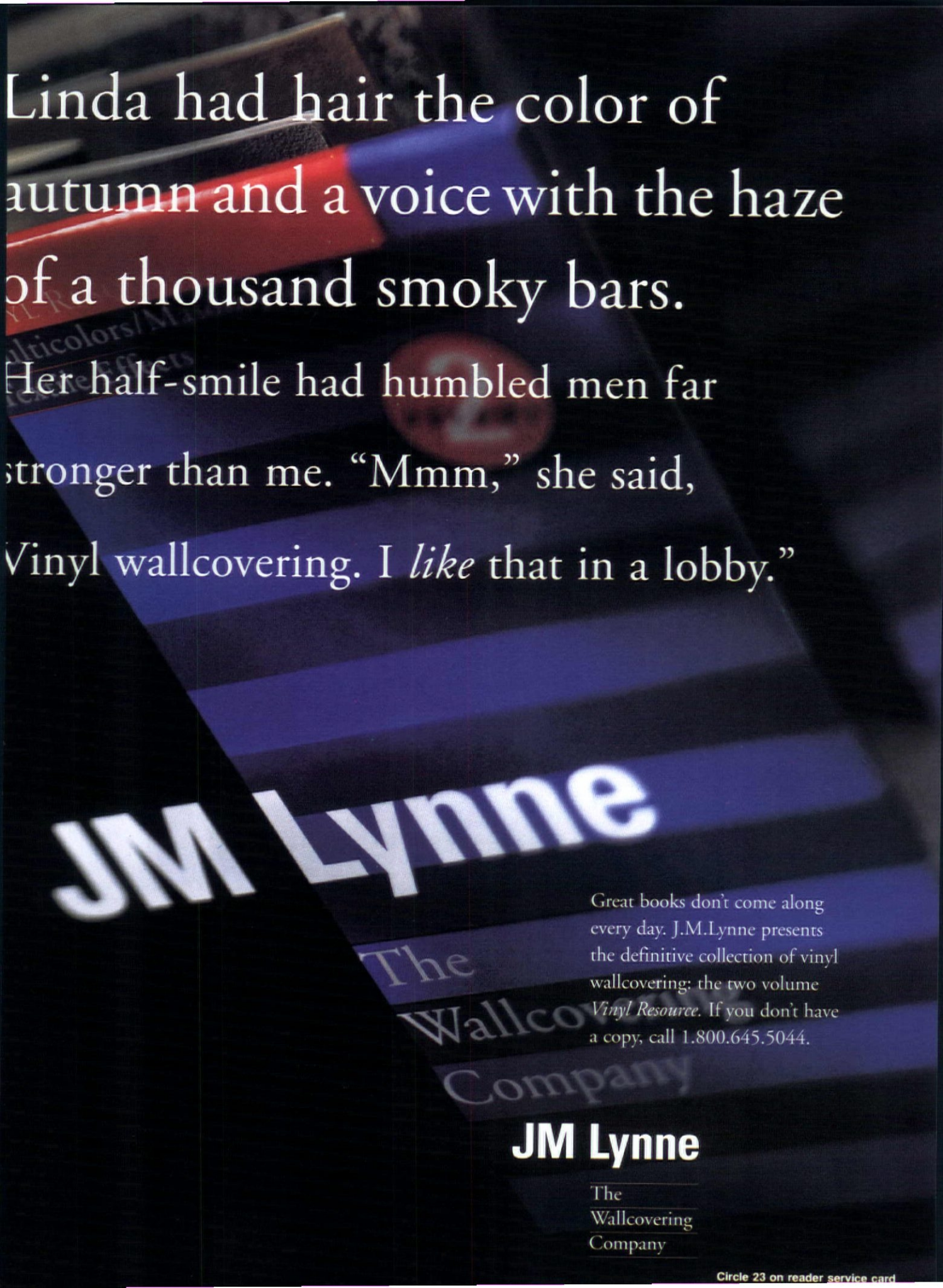
Another expectation of customers in the '90s, buying acceptable products at ever lower costs, is certainly not an idea foreign to carpet mills. Erik Krause of Blue Ridge Carpet observed, "Our corporate and institutional customers are driving the development of our new products. We hear what they're saying long before it's time to install or replace the carpet." In concurring with Krause, Darrell Albright of Whitecrest/ Dorsett noted, "Lower face weight, tufted loop construction and faster turnaround are what many end users are getting for basic tenant improvement, and they tell us they're satisfied."

Industry leaders were noticeably reluctant to speculate on the consequences of industry consolidation, which has seen such transactions in recent years as mills taking control of distributors and installers in an effort to assure access to market and quality control. Would the outcome be less choice for designers and end users if smaller mills faced restricted access to the marketplace? "Uncertain as the outcome is just now," said David Jolly of Invision, "what happens at the level of the dealer and installer will remain critical to the success of any carpet installation." For Tom Lape of Merit Sunrise, the issue hinged on how well the customer would be served. "Will the specifier or end user perceive that the product is better because of forward integration?" he asked. "Can we assume the specifier or end user is actually driving the restructuring process?"

An emphatic no came from Powell of Stevens & Wilkinson. "I don't see the A&D community in the driver's seat," she argued. "It's the carpet consultant who finds a cheaper so-called equivalent to our specifications who's calling the shots. Whether or not this situation turns out happily depends on maintenance. If we're not dealing with a high-end product, it will be maintained by the



Tufting, a fast, effective and economical manufacturing process, began to displace traditional yet much less efficient weaving in the 1940s. The accompanying chart (above) shows how wide the gap is today, owing to continuing advances in tufting technology that give the design community an almost endless variety of styles, textures and constructions.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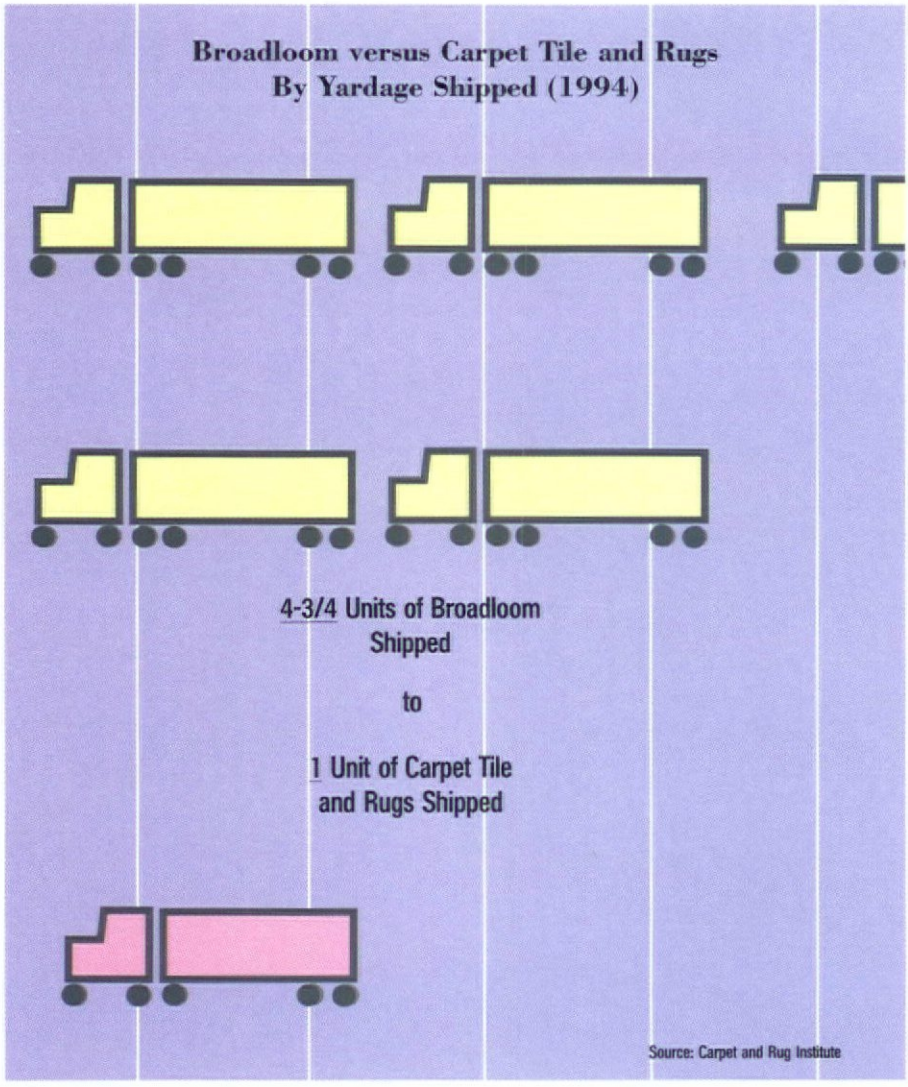
landlord. With a high-end product, we have to package it for the client with both installation and maintenance to protect the client's investment. Any consolidation in the industry will have to deal with this."

New product development: What will tomorrow's carpet be like?

Meanwhile, the carpet industry is feverishly working on both immediate and longer-term projects to develop new products, and the results appear to be much appreciated by the design community, a principal source of market research along with end users. "Our industry tracks the selling of patterns, textures and colors with designers every day," reported King of Shaw Contract. "We work hand in hand with designers in key cities to sense the emerging trends. Then we send all this information back to the mills." "You can see the results in the appearance, performance and pricing," admitted Stephanie Belcher of Thompson Ventulett Stainback & Associates, a prominent Atlanta architecture firm. "The carpet industry is more than willing to work with designers to develop products for our clients."

Yet there is more than one way for the carpet industry to find inspiration for new products. "Of course, we listen closely to specifiers and end users in every market segment," said Richardson of Interface. "But we also follow the fashion industry."

Fashion seemed a somewhat capricious model for carpet to Hiro Isogai of the Atlanta office of Hellmuth, Obata & Kassabaum, the nation's largest architecture firm. (Isogai recently accepted a position with Cooper Carry & Associates, Architects.) However, he approved of the way many carpet mill representatives were expanding the context of their product presentations to include commercial and institutional furnishings. "When the mills' representatives show us entire palettes of interior architecture materials alongside their own products," he conceded, "it helps us see carpet in the proper context. We do a better job as a result."



Many organizations declare their need for infinite flexibility, but the truth is few really want to pay its added cost. Current shipments of carpet by format (above) indicate that the match between broadloom versus carpet tile and rugs continues to be a fairly lopsided contest. Customers prefer broadloom to more flexible solutions by more than four to one. How this ratio will change with new kinds of office organizations is anyone's guess.

Is nylon likely to loosen its grip as the premier fiber for contract carpet face fiber with some 64% (by weight) of the market? (Runners up include polypropylene or olefin at 28%, polyester at 7%, wool at 0.5%, with far more modest percentages for acrylic and cotton.) The tentative answer: a guarded yes. "Fiber producers must do a lot more research to prepare for the needs of the next century," revealed Mike Jones of BASF. "The carpet industry and its customers can expect to see a lot of activity in polymer development in the next 20 years. There will be new polymers and advances in the recycling of old ones. Take nylon-6, for example. The basic molecule won't change, but additives should alter its properties quite a bit."

Carl Sanford of BASF pointed out that there were still numerous challenges for nylon itself to resolve. "Technically and aesthetically, nylon still has a lot to accomplish," he explained. "If nylon is to be accepted on cruise ships, it will have to char as wool does. And nylon won't have a high-quality image in the minds of customers until we address its aesthetic qualities."

Attendees of the conference were also reminded that carpet's relationship with society does not end with installation. "Our industry must develop convenient and economic ways to recycle what could be a closed loop process for returning used nylon-6 face fiber for extrusion again," Sanford cautioned. "Getting used carpet sent back for reclamation is a matter of logistics and money that hasn't been fully worked out. However, we should see carpet collection centers become a reality in major cities when they refuse to take used carpet at their landfills."

"You always own the product in Western European countries like Sweden and Germany," added Margaret Johnson of Collins & Aikman. "You're responsible for it, because it never disappears. I believe that the United States will eventually adopt this concept of ownership as well." For the time being, as Kathy Mansour of Mannington suggested, the carpet industry, the design community and their customers would be wise to make plans. "Sooner or later," she said, "recycling will be the law and we'll be ready." For an industry whose product consumed 3.074 billion pounds of face fiber to produce some 1.639 billion yards of carpet in 1994, that would seem like a lot of ground to cover—unless your goal is to carpet most of the commercial and institutional world.

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When Design Hits the Road

Hitting the Road: The Art of the American Road Map, by Douglas A. Yorke, Jr., and John Margolies, with a design by Eric Baker, 1996, San Francisco: Chronicle Books, 132 pp., $18.95 paper

Freedom in America often turns out to be hitting the accelerator of your car on a highway where no police cruiser is in your field of vision—but a gas station, cheeseburger and clean, cozy motel room can be glimpsed just beyond the next bend. Such is the delightful paradox of the road maps of the 1910s through 1960s as presented by architect Douglas A. Yorke, Jr., and pop culture commentator and photographer John Margolies in *Hitting the Road: The Art of the American Road Map*. The maps strongly evoke a nation that had managed in its second century to turn wanderlust, freedom and a love of the automobile into a surprisingly safe, reasonably affordable and highly enjoyable pastime.

The importance of visual language in the road maps of the day will probably not escape today's architects and interior designers, whose spaces are increasingly difficult to navigate without the use of such devices as signage. Not only did the maps themselves reassure motorists that no matter how far from home they ventured, they would not be lost. The "street furniture" of the day so romantically depicted on the covers of the maps, ranging from gas stations and road signs to natural wonders and architectural landmarks, had the effect of making the exotic approachable if not yet familiar.

Families, of which there were many on the maps so plentifully and lovingly reproduced here, were depicted happily together, trouble free and excited by the boundless possibilities ahead.

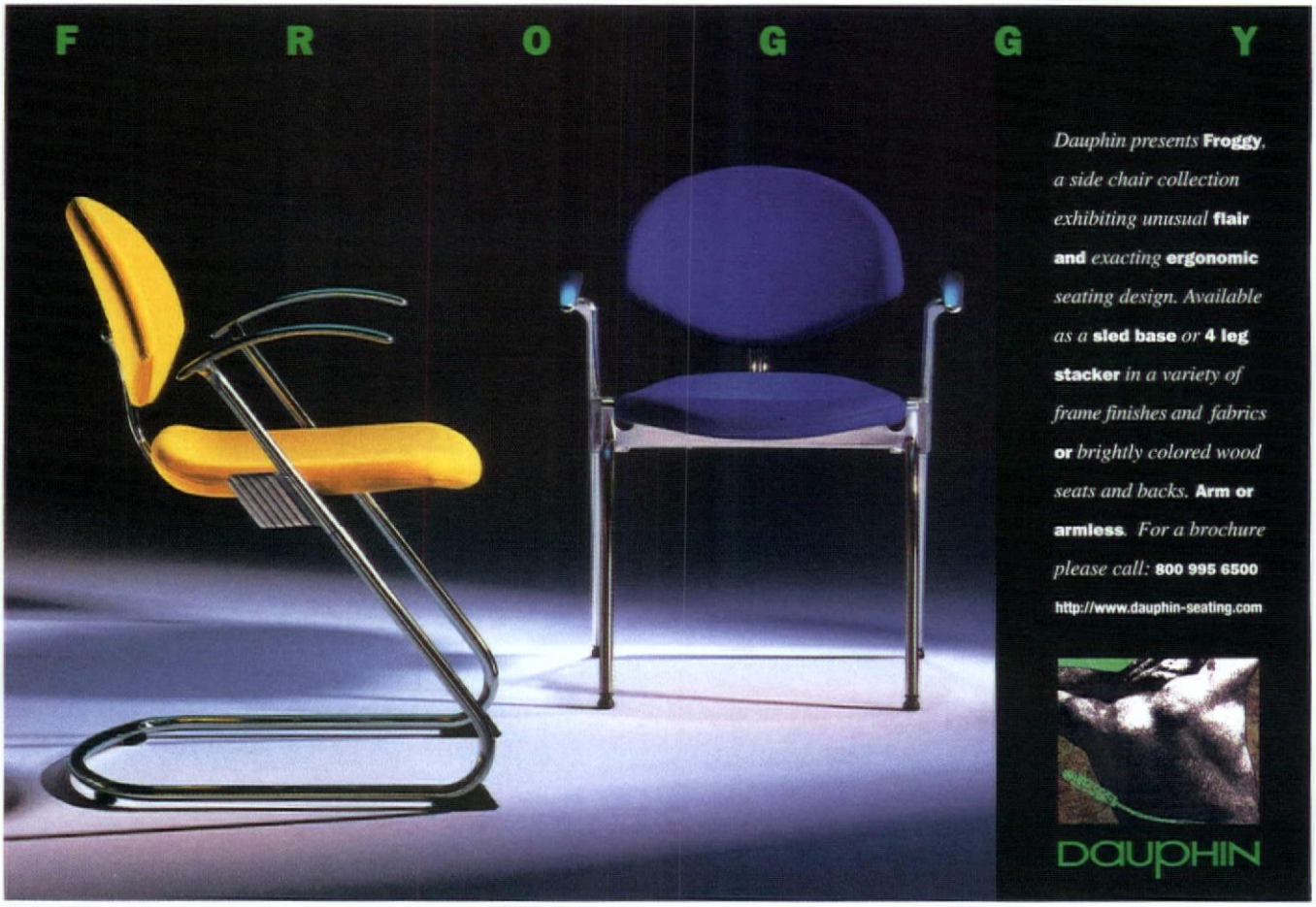
Of such myths were the American road and its roadside urban planning, architecture and interior design made. No wonder their counterparts today look so pale—America's open road became a traffic jam in the 1970s that has never quite eased up.

Architecture of the Renaissance: From Brunelleschi to Palladio, by Bertrand Jestaz, 1996, New York: Harry N. Abrams, 160 pp., $12.95 paper

If Latin is acting decidedly less like a dead language—witness the revival of the Latin mass in the Catholic Church in America—Renaissance architecture seems anything but ancient in the pages of *Architecture of the Renaissance: From Brunelleschi to Palladio*. As director of studies in Renaissance history at the Ecole Practique des Hautes Etudes in Paris, Bertrand Jestaz is well equipped to bring to life the issues that made this great vision so compelling in the 14th-16th centuries. He combines a lively narrative with a generous and imaginative use of photography, models and illustrations to let readers see, hear and practically touch the buildings and their builders.

Distant as many of the images may seem, architects and interior designers will have no trouble recognizing their debt to the era. To quote Jestaz, "With the introduction of new ideas and modes of thought during the Renaissance, architecture ceased to be simply a body of practical knowledge and became a science, requiring the mastery of several different disciplines... drawing and perspective... geometry... mathematics and... the orders and perspective." The passion for discovering and codifying rules laid the foundation for modern practice.

This compact, portable and lively museum between book covers comes with an anthology of historic texts and an excellent bibliography.



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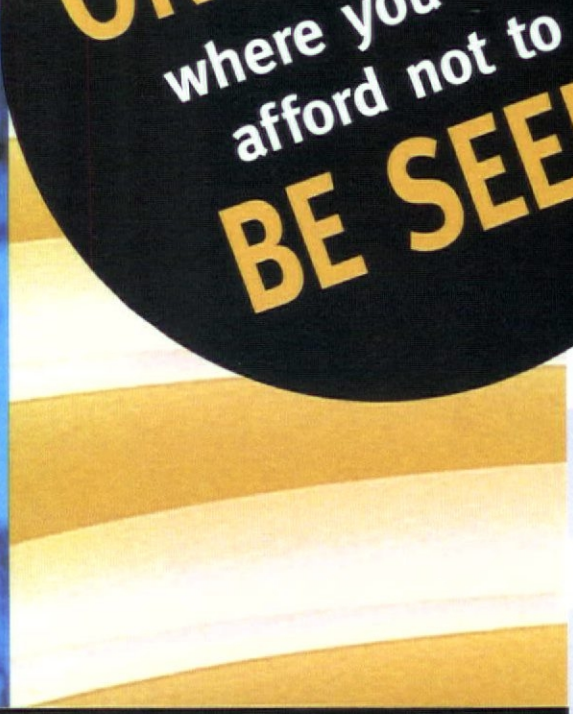

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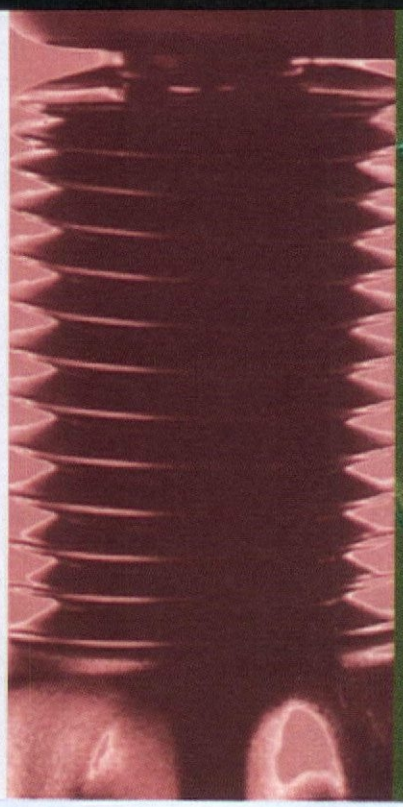

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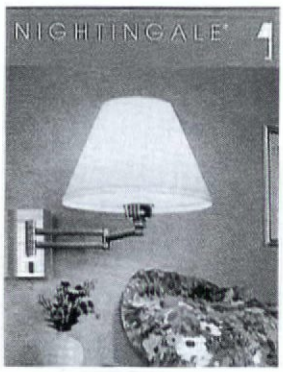

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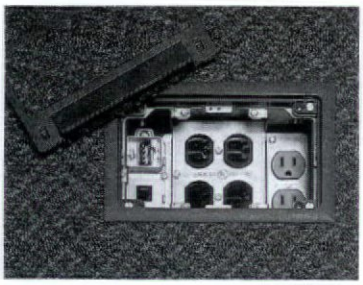

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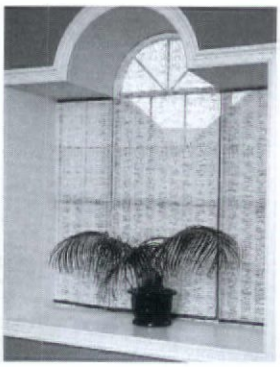

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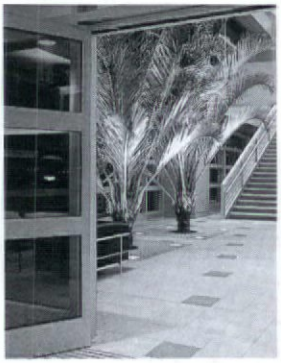

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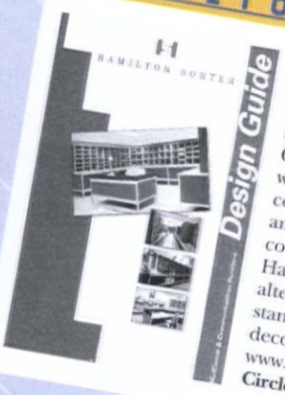

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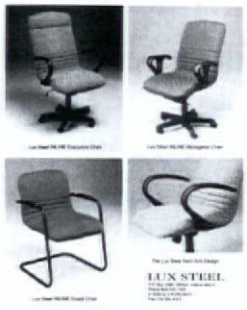

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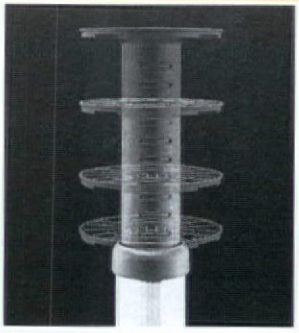

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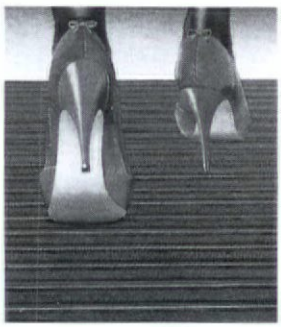

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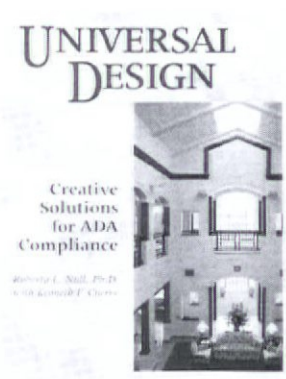

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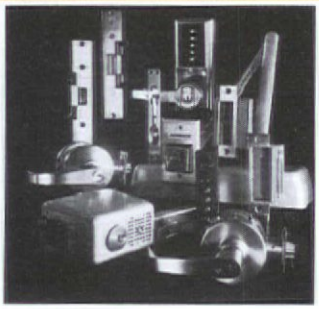

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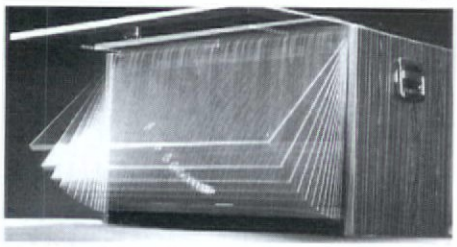

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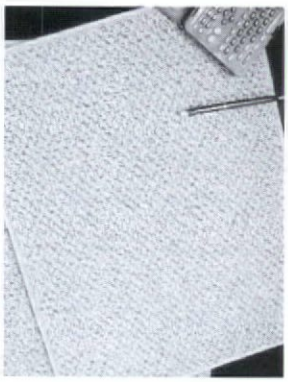

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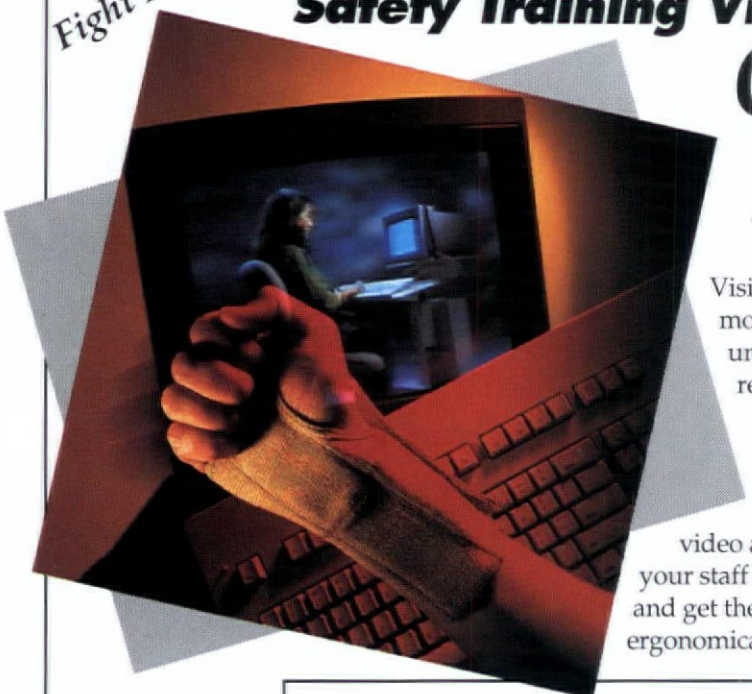

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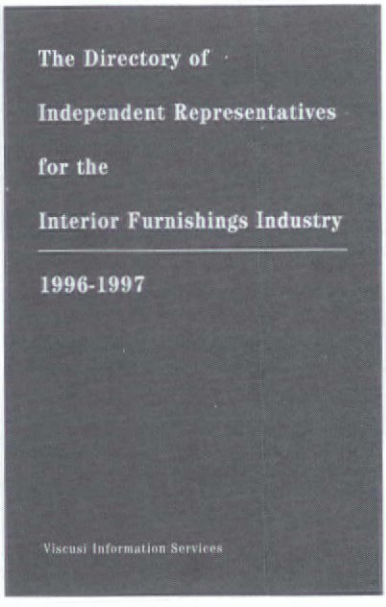

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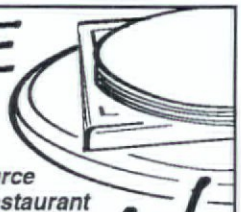

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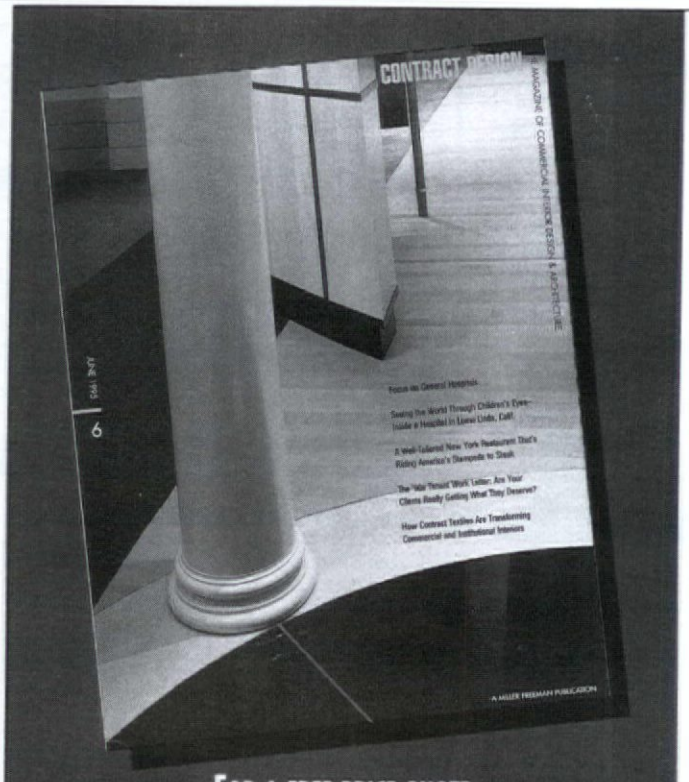

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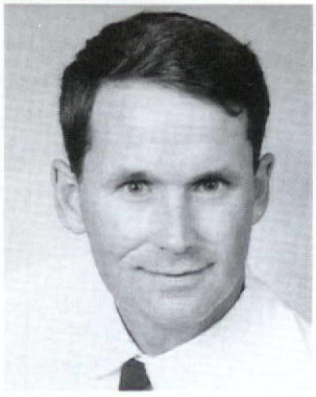


Jones

Architecture rocks=

Wes Jones

Architects don't often identify with rock musicians, but Wes Jones, RA, director of design at Hillier Group, Architects, Philadelphia, sees a parallel. A one-time cadet at the U.S. Military Academy in West Point and a graduate of the U.C. Berkeley-Harvard G.S.D. "pipeline," Jones joined three other young architects in 1987 to form what would be San Francisco's next "hot" firm, Holt Hinshaw Pfau Jones. HHPJ promptly attracted notice for its award-winning, "Erector Set mess" of forms. Architect laureate Philip Johnson cited Jones among his "favorites." "It was fun," Jones recalls of HHPJ. "We had no rules, made mistakes and followed our own ideas. Then, like a rock band, we broke up. Pfau left in '91. I split to do a solo album in '93."

Why did Jones leave a small practice in the City by the Bay for Hillier in 1995? "I had this selfish desire to get my hands on bigger projects," he grins. "But I've also learned a ton about the reality factor by dealing with Hillier's corporate and real estate clients. You have to spend time to educate them, raise their expectations and encourage them to want good design."

He works so intensely with the various project teams in the Hillier studio that he typically gets home at 10 p.m. "I could spend more time golfing, backpacking or skiing if I didn't enjoy what I'm doing so much," he observes. "But what I'd really like is a commission to design my entire life, house and all. I'll probably have to win the lottery first." Hang on, Wes—any big rock musicians or designers willing to share lottery jackpots listening out there?

Seat of passion

Michael Deimen

The designer behind the 1996 Best of NeoCon gold winner, the Table Cable, is Michael Deimen, manager of design at Vecta in Grand Prairie, Texas. He says his title doesn't correctly reflect his day-to-day activities. "I principally design," he says, "and would never forfeit that aspect of my job."

Indeed, Deimen is happiest in the model shop making things. He began in college at U. of Michigan, where he majored in industrial design. An Ann Arbor, Michigan native who worked 10 years for Steelcase before joining subsidiary Vecta, Deimen now spends his extra time attending an M.B.A. program at Aquinas College to enhance his design work.

His aesthetics emanate from his surrounding experiences. "I pull my ideas from bones, trees, engines," he reports. "I'm really at an experimental phase in my life." Although he won kudos in Chicago for a power and cable management system, his real love is in the seating department—not sitting, but designing chairs. A strong interest in ergonomic issues colors his thinking, and he hopes to convey the ergonomic issue well beyond such concept-driven projects as articulating arm supports.

Deimen

At home Deimen and his wife take care of their son and a couple dozen tropical birds, some horses, three cats and a dog. Unfortunately, Deimen reports that their turtles recently escaped from what he describes as a turtle country club—and wonders why they would leave. Do clients who carry their belongings on their backs not know good design when they see it?

Earlier bloomer

Tama Duffy

Talk about success at an early age—Tama Duffy's rise is a story that will inspire hope in every young, eager designer hoping to make her mark. She grew up in rural North Dakota, received a B.S. in design from North Dakota State U., was named a vice president of Ellerbe Becket at 29 and became a shareholder a year later. Taking New York by storm in 1992, she is now vice president and interior principal of Perkins & Will at age 37.

What's her secret? Duffy credits her family for her early intrigue with design. "My father loved to draw and build additions on our house," Duffy recalls. "My mother painted and enjoyed the fashion side of design. But my older brother was an architect, and I thought what he did was spectacular."

Duffy enjoys devoting much of her time to health care projects, since a first-rate facility improves both a patient's mental and physical well-being. It's all about communicating, she maintains—constantly asking questions and really listening to the client—and she's always looking for ways to improve the process. "One course I'm taking at Harvard deals with creating a talent-driven firm and recognizing each staff members' full potential," she enthusiastically notes. "The other is a guide to being an effective manager."

If Duffy's track record is any indication, further success will come soon. She says no radical changes are likely in the near future. "I still find New York invigorating," she feels. "Since I just bought a co-op, I'm definitely here for a while." A while? That could be brief—if Tama does the timing.

Duffy

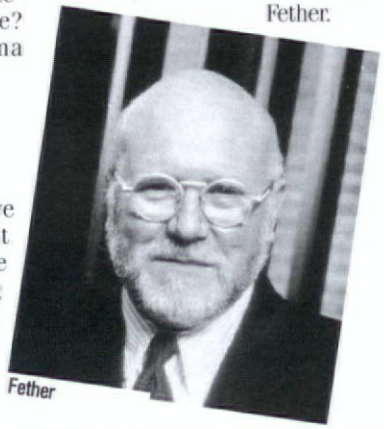
Birds of a fe(a)ther...

Ben Fether

Ben Fether and design have always gone together. "It sounds a bit crummy but I've never wanted to do anything else," says Fether, who decided to be a theater designer at age 8, equipped with his own puppet theater. Today Fether is co-founder, major shareholder and joint CEO with Richard Miles of the Fether Miles Group, an industrial design studio founded in 1988 and based in London, which counts Samsonite, Yale, Virgin Retail, Vecta, President Office Furniture, Rubbermaid and Hasbro among its clients.

Fether made the switch from designing theaters to products in his teens, when he attended London's Central School of Art and Design. His first taste of furniture was developing storage systems for English manufacturers. After freelancing in Toronto and New York, he returned to London to design furniture again—only to put it aside when the National Gas Council invited him to explore the future of gas appliances and a tobacco company asked him to develop a product to popularize pipe smoking. Currently, he divides time between furniture and products. What's the appeal of furniture? In a word: control. "In furniture the whole thing is one statement," Fether admits.

Recently Fether has been occupied opening and closing his own theater restaurant, which he labels an artistic if not commercial success. Because his company is growing "at an alarming rate" of 25% a year, he must wait to try again. But try he will. It seems you can neither take the designer out of the theater nor the theater out of the designer—if his name is Ben Fether.



Fether