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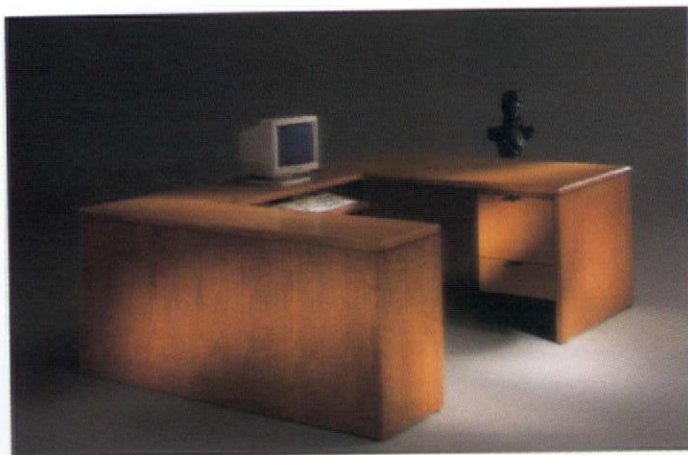
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Circle 13 on reader service card



# MARKETPLACE



A boldly stated checked flatweave, Cottage Sisal by Eurotex is perfect for endless commercial applications. Cottage Sisal is offered in five colorways on black and is 13 ft., 2 in. wide.

Circle No. 246;  
Showroom No. 11-121



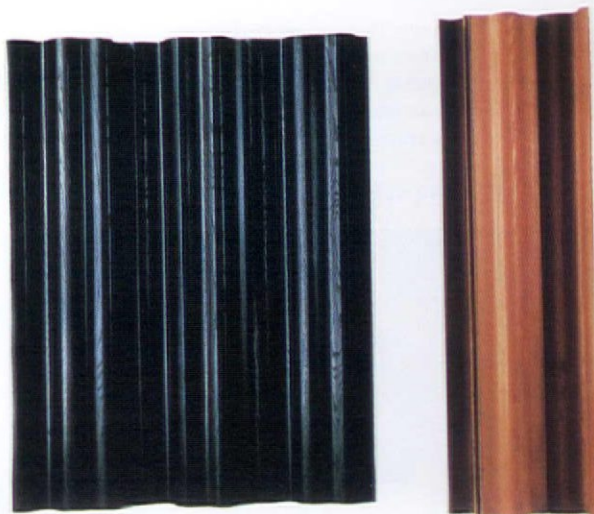
MORE OF THE BEST OF NEOCON

Inwood Office Furniture's Pendium 1400 Series is highlighted by a contemporary beveled edge, 10 finishing combinations including oak, walnut and mahogany on walnut, in varying shades and colors. A full modesty panel, dictation slides and a matte black beveled pull further enhance the series.

Circle No. 237; Showroom No. 1092

The latest addition to Charles McMurry Design's Manhattan Series, The Crest Chair is the penultimate piece in the series. Depicting the height of 20th Century American craftsmanship, The Manhattan Series is available in different sizes and styles with upholstered and slat backs.

Circle No. 244; Showroom No. 1123



The original Charles Eames screen, designed in 1946, is a highly valued collector's item. Out of production for many years, it is now available through Palazzetti. Measuring 68 in. high and 60 1/2 in. long, the screens are made of curved ash plywood, hand stained, finished in beeswax and joined with strips of canvas. Black lacquer ash joined with black canvas is also available.

Circle No. 233; Showroom No. 996

United Chair will introduce a new line of its best-selling Flexis line at its newly-designed showroom. The Presidential model features a high upholstered back and enclosed upholstered armrests.

Circle No. 240; Showroom No. 1042



# MARKETPLACE

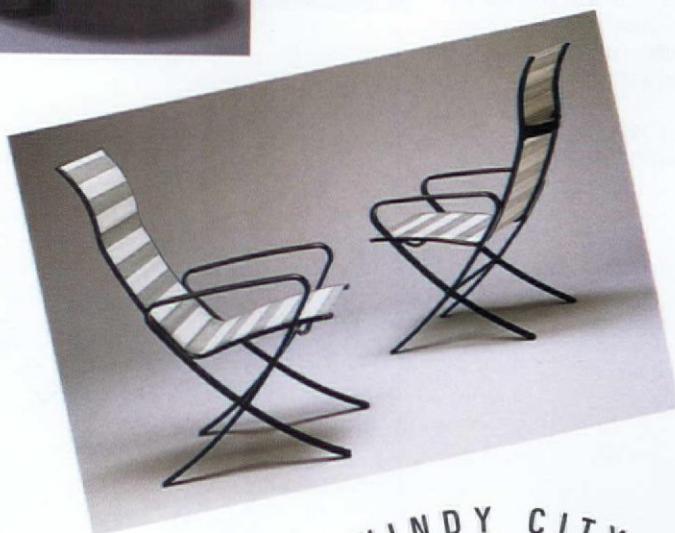


Flex-Y-Plan introduces FACTORS, a new modular furniture system completely compatible with the company's panel-mounted components. Interchangeable modular components allow for varying height adjustments and configurations; a large selection of high-pressure laminates expands design options.

Circle No. 236; Showroom No. 10-144

Brown Jordan presents Infinity, a sophisticated extruded aluminum collection blending deck chair revival styling with the comfort and technology of today. Dining chair, spring base lounge chair, chaise and swivel rocker designs are available.

Circle No. 248; Showroom No. 1664



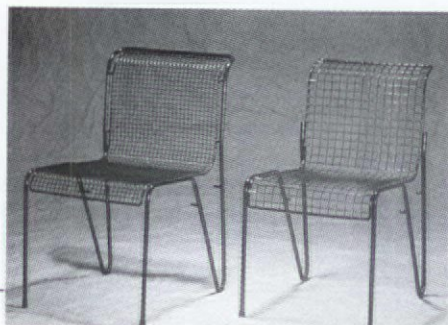
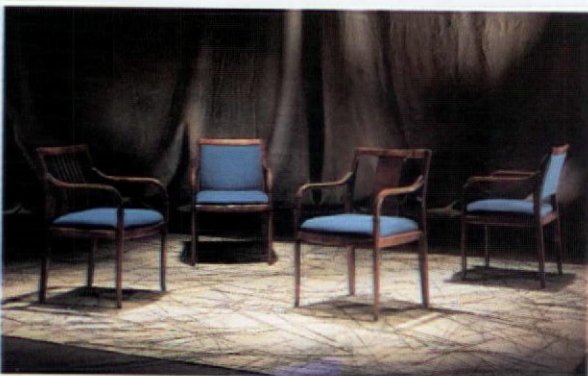
Symphony, Paoli's newest line of upscale transitional seating, includes four guest chairs designed by Jonathan Ginat that are available in a wide variety of finishes. The series also includes a coordinating tilt swivel model.

Circle No. 249; Showroom No. 380

FLYING HIGH IN THE WINDY CITY

Inspired by the Japanese ideal of harmony with nature, Chrysanthemum, by Sina Pearson Textiles, has a clear, springlike color range. The 100% worsted wool Jacquard comes in six colorways and promises to work wonderfully in today's executive interiors.

Circle No. 241; Showroom No. 1123A



Forms + Surfaces introduces two original stacking chairs at opposite ends of the price spectrum. The AE4205 "Pin" chair derives its name from the steel pins which float the seat within the frame to create a lightweight appearance. The AE4204 makes a high quality stacking chair affordable, with unequalled durability with simple, clean lines, ideal for high-volume restaurants.

Circle No. 239; Showroom No. 1059





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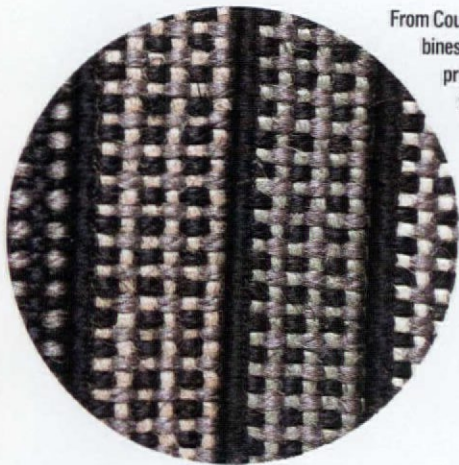
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**Knoll**

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# MARKETPLACE



From Couristan's Designer Series, Sisalene combines sisal and polypropelene woven into one product, ideal for both floorcovering and wallcovering. Available in 3 different styles and 15 colorways, Sisalene is stocked in 13 ft. 2 in. widths for immediate delivery.

Circle No. 250; Showroom No. 1880



Cavaliere will join other prominent Kron u.s.a. collections in their NEOCON showroom this year. Designed by Gianfranco Frattini, these new executive and conference chairs feature a curved outside back, elongated below the seat pan. Available in high, medium and lowback models, Cavaliere may be specified in any Kron leather or COM, and the cast aluminum base is available in black or pewter gray.

Circle No. 238; Showroom No. 10-128



DESIGN COMES FIRST IN THE SECOND CITY



Standing out from typical high-traffic wallcoverings, J. M. Lynne Company's Striations Collection offers sophisticated beauty with washability. Treated with a water resistant coating, the collection consists of nine patterns available in 130 colorways. The Striations Collections works well throughout an installation, from the general office to the executive suite.

Circle No. 235; Showroom No. 9-120



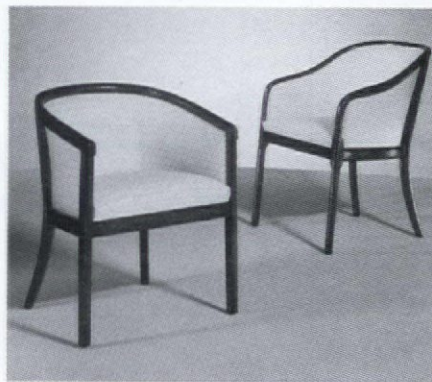
The Emile Slatback Chair, designed for Brickel by Timothy de Fiebre, offers another variation to the Emile series. The sophisticated, traditional chair fits well in the lighter scale of today's offices. The Emile Slatback is available with exposed maple wood and an upholstered seat.

Circle No. 234; Showroom No. 953

Chaircraft, a leader in bent-ply technology, introduces a new collection of occasional seating. The lightly-scaled

301 and larger 311 chairs illustrate the contemporary possibility of bent wood, with square and radius accents.

Circle No. 247; Showroom No. 1620







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**Knoll**

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# Demountable Movable Walls

While most designers think of movable walls as the folding partitions that subdivide such large spaces as ballrooms and conference rooms, another kind of floor-to-ceiling divider is quietly entering growing numbers of offices, namely demountable, movable walls. These partitions do not necessarily run from the floor to the ceiling slab, but stop at the suspended ceiling grid and integrate themselves with open plan furniture systems components. They don't come cheaply. However, architects, interior designers and facility managers point out that many organizations recover the investment soon enough when the walls are redeployed in new locations—and there is no down time due to the noise, dust and general disorientation of dry wall demolition and remodeling. One more encouraging sign: Many of the new products come in handsome, architectural styles.

## TRANSWALL

Transwall Corp. offers a Corporate Designer series which is a modification of its regular Corporate Executive series or single reveal, ceiling-high, private office panel. The Designer incorporates fabric-covered flush acoustical inserts, either for the entire panel surface or on a sectional basis. Segmented panels are available with clear, tinted or frosted glass, or a combination of glass and acoustical inserts.

Circle No. 213



## USG INTERIORS

The ULTRAWALL Partition System from USG Interiors is a flexible office partition wall that combines performance, aesthetic and cost benefits with exceptional fire and sound ratings. The walls are made from durable 3/4 in. pre-kerfed and prefinished gypsum panels and heavy duty steel framing. The flush-mounted panels come prefinished in 36 vinyl and 22 fabric finishes, with a complete line of accessories.

Circle No. 208



## AMERICAN SEATING

American Seating offers a solution for increased privacy in an open office environment. The High Wall Panel Enclosure System allows for full enclosure of open office workstation or conferencing areas for maximum privacy requirements. Clear insert material, such as acrylic glazing, provides privacy while allowing light to enter the enclosed space.

Circle No. 209



## TRENDWAY CORPORATION

Trendway's Trendwall floor-to-ceiling panels have a non-progressive design that allows office space to be easily reconfigured without disrupting the remaining walls. Trendwall is movable, functionally and visually compatible with open plan panels, features multi-layered insulation, has full or partial glazing options and is available with folding doors for closets.

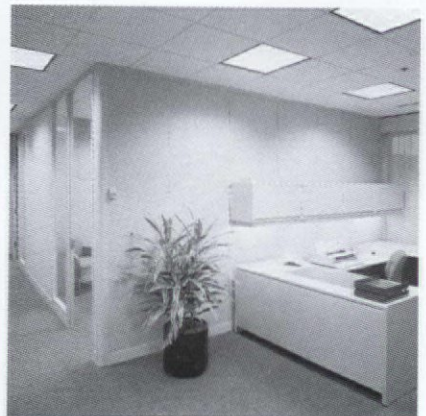
Circle No. 212



## ARMSTRONG WORLD INDUSTRIES

Floor-to-ceiling relocatable wall systems from Armstrong World Industries feature lightweight construction, easy installation, systems furniture compatibility, acoustical control and wire management. The panels are tackable and are typically covered with fabric or vinyl. The systems are designed to accommodate a wide range of finished wall configurations and are available in a variety of finish options.

Circle No. 203





## HAWORTH

A panel-mounted, ceiling-attached component called Clerestory allows Haworth to provide increased privacy within the open plan environment. Clerestory is a frame kit which requires a laminated safety glass insert, that can be mounted on top of 80 in. high Haworth office furniture panels and is then attached to the ceiling. Clerestory is compatible with Haworth UniGroup and PLACES panels.

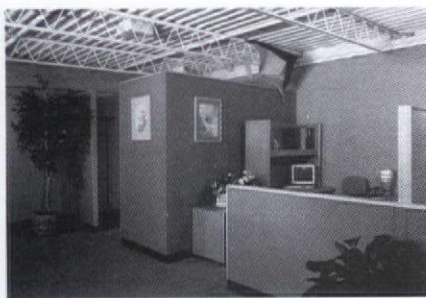
Circle No. 202



## NELLO SYSTEMS

Nello Systems offers Wallovation, a full height, floor to ceiling panel system, manufactured from a steel frame with fiber glass and/or metal fiber filling and covered with a high grade cloth fabric. With its added range of doors and full and part height window panels, Wallovation offers a complete office environment while absorbing internally generated sound and masking exterior noises.

Circle No. 206



## THE C/S GROUP

Acrovyn prelamated wall panels by The C/S Group are available in floor-to-ceiling or wainscot height, with a high density, 3/8 in. rigid fiberboard core and accessory moldings. Acrovyn's design combines homogeneously wrapped sealed edges with slightly recessed joint moldings to eliminate joint and edge damage. Panels are available in 16 textures and 64 colors with numerous accent molding options.

Circle No. 205



## CONTEMPORARY PRODUCTS

Contemporary Products Inc. has rejuvenated SUPER SAVER, its full-height, movable partition system, with an updated look to match or complement open plan systems. Panels are available in standard or gypsum-and-honeycomb construction for greater reduced sound transmission. Both come pre-finished and can be cut in the field around difficult site conditions.

Circle No. 204



## THE KNOLL GROUP

The Knoll Group's KnollWall, a modular, non-progressive, movable wall system, offers a new aesthetic for private offices with Single Reveal. Single Reveal can satisfy those who prefer a more seamless look, and can be completely integrated with the Knoll Morrison System. KnollWall is designed with simple interlocking panel connection strips available in seven standard colors plus custom colors.

Circle No. 201



## JG FURNITURE SYSTEMS

JG has recently introduced a totally integrated office enclosure/storage system. Archetype features modular, factory assembled storage and filing cabinets and clerestory glass. Archetype is designed to interface with drywall or demountable partitions, and may be integrated with the JG IOP system for total flexibility and continuity in the open plan/closed plan office.

Circle No. 211





# Who Was That Task Chair?

If you spend hours observing corporate America first-hand, as Japanese designer Toshiyuki Kita and ICF have done, how would you develop an office chair that captures the idiosyncracies of the American work place?

By Jennifer Thiele



Do you see the outline of a human form in International Contract Furnishing's (ICF) new line of Kita ergonomic office chairs, designed by Japanese industrial designer Toshiyuki Kita? There's a good reason. ICF director of design Janine James puts it this way: "People's chairs are extensions of themselves. They don't like to go anywhere without them. Have you ever seen people pushing their chairs down the hall to go to a meeting? When someone moves to a new office, the first thing he asks is, 'Can I take my chair?'"

Given that phenomenon of human nature—and realizing that the office furniture market is already ripe with good ergonomic seating—James and Kita, for whom the seating line is named, determined that ICF's newest version had to equal the competition in function, but, more importantly, surpass it in form. In visiting corporate interiors across the United States, the two noticed a strong tendency towards office furniture being systematized, standardized and generic. Often they found hundreds of chairs and panels in an open plan work space covered in the same fabric. "We wondered," James recalls, "why does it have to be like this? Is there a way to work within a standard and still give something a life form?"

ICF's new Kita chair series combines competitive ergonomic function with an unusually interesting aesthetic and a wide range of design options (below). Developed to accommodate the human form, the Kita series is also fashioned after it; the chair's almost conversational stance should appeal to an American work force who view their chairs as a vital extension of their bodies (right).



point gets tired. You can refresh so much by bending your back over." Hydraulically adjustable height, swivel tilt tension and a locking mechanism that eliminates tilt altogether if the user prefers—add to the list of ergonomic features.

Aesthetically, Kita chairs are designed to offer an almost infinite variety of options. The tops and bottoms of the chairs can be independently upholstered in any Unika Vaev fabric, leaving room to personalize chairs. Coupled with their very organic form, including an adjustable headrest on some models, these chairs actually look almost human. "Every single one takes on a life form of its own," laughs James. "Sometimes the only thing missing is the hat."

The combination of unusual form and ergonomic function in the Kita chair series has resulted in a product James best describes as "professional but not serious." This stands as a tribute to Kita's sensibilities as an industrial designer with a sense of humor. His mission, he says, was to design a chair that would make a computerized work place much more pleasant: "not a chair with a serious face, but a smiling face."

Addressing yet another peculiarity of the U.S. office furniture market, the series has been designed to withstand any manner of abuse. "It has a refined look, but it's a workhorse," insists James. The series is constructed of solid steel with molded polypropylene detailing. All connections are steel-to-steel, a prudent move by Kita and ICF because, like it or not, we sometimes hurt the ones we love. ☺

Kita's tendency towards design that is "animated and alive" yet simple and functional was "a perfect marriage for a task chair," according to James. Interestingly enough, the first chair James requested Kita to create as the basis of the design for the entire line was the sled chair, not the task chair. "In most lines, the sled chair looks like an afterthought," observes James.

The Kita chair series is clearly inspired by the human form at the same time it is carefully designed to accommodate it. "When I design things," explains Kita, "I always think about the relationship between the object and the human being. The object needs to be given an expression. I care about organic forms, rather than just the aggregation of beautiful curves or straight lines."

Very clean and simple in appearance, the series features a self-articulating back with a patented spring mechanism that is sensitive to body weight and size, and responds to the individual user. "I think the form should fit the body," says Kita. "The function is simple but the structure is characterized by folding at the waist. This part is called *tubo* in Japanese, which means a very important point. When you work at a desk, your waist supports your head and upper body, so that

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# IT'S NO CHAIR

Why on earth would chair maker Charlotte throw its hat into the casegoods ring—with Toria?

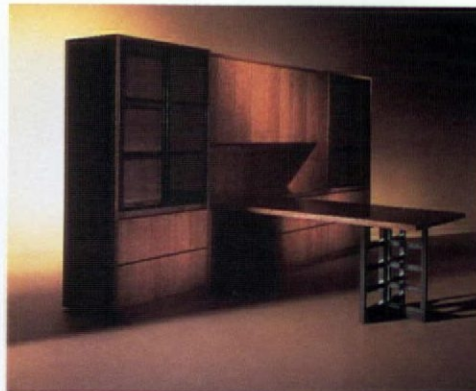
By Amy Milshtein

**M**cDonalds did it with Chicken McNuggets—and was a runaway favorite. Barbra Streisand did it with *Funny Girl*—and people lined up. So now respected chair maker Charlotte is giving it a try—diversifying with Toria, its official entry into the casegoods market.

Like McDonalds, Charlotte claims it is filling a niche. "There is a lack of contemporary, well-designed casegoods available at a reasonable price," states Robert Shepley, president of Charlotte. "The Toria desk group fills that void."

And like Streisand, Charlotte has relied on talent. Toria is the creation of designer Glenn Gee, whose interior design credits include The Moscone Center in San Francisco, Hewlett Packard in the Bay Area and First Interstate Bank in Salt Lake City.

So it was in this ideal situation, where opportunity and talent



"was the simple yet carefully structured gardens and architecture of Japan." Mass producing this look posed some difficult problems. "The grill took a lot of creative engineering," continues Gee. "Charlotte had to maintain value without sacrificing design integrity and quality." To help costs down, Toria incorporates as much stock hardware as possible.

While Gee's biggest challenge was converting the look of the IBD Award winning Symphony II Chair into casegoods, Charlotte's biggest



Affording partial privacy by being more open than solid panels, Toria's screen (left) is more than a decorative detail.

Toria's executive work station, shown paired with a lattice base (above), features a credenza that restates the lattice motif with its glass cabinet doors.

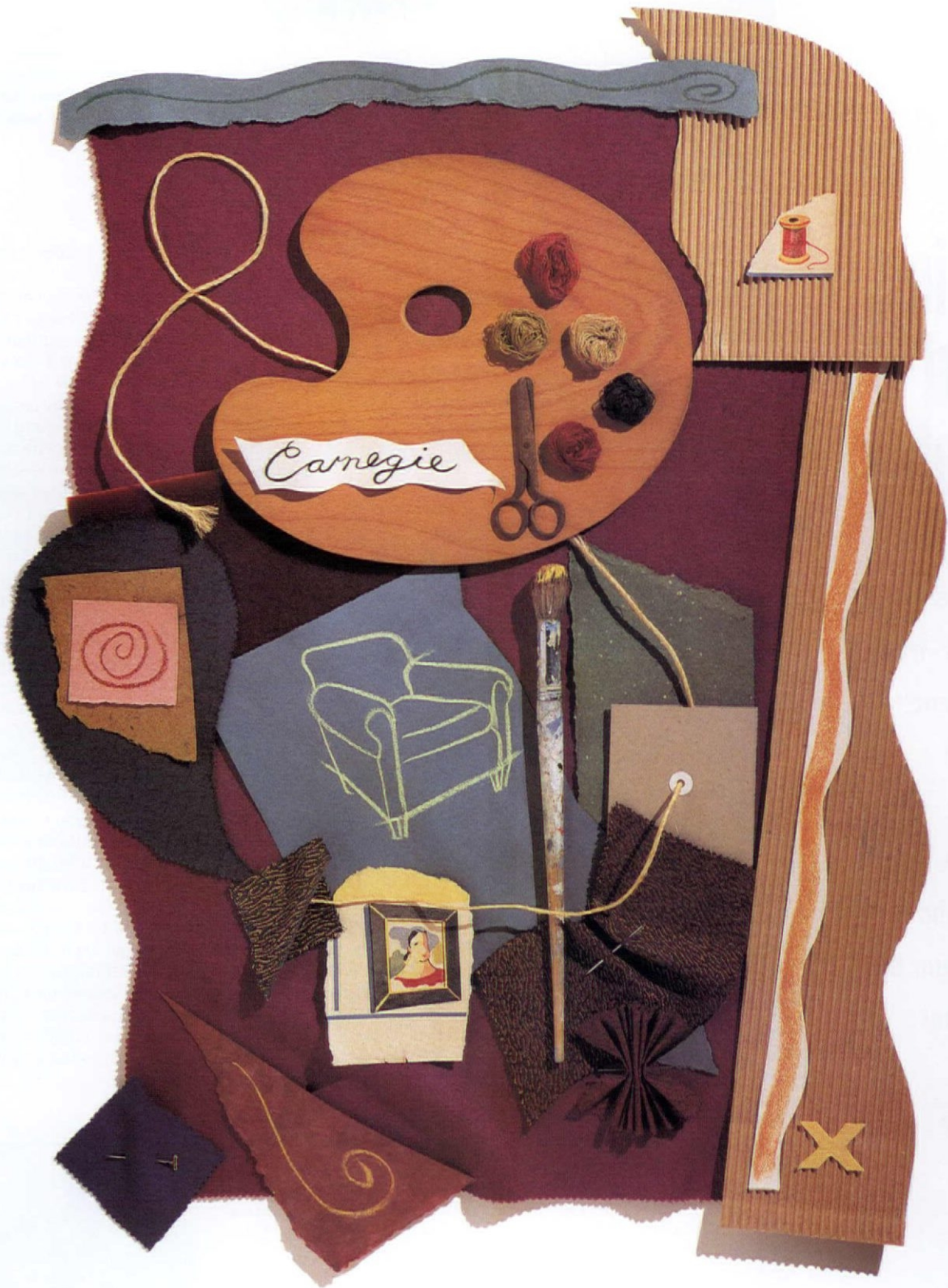
challenge was whether or not to move into the casegoods business. "Nearly everything about casegoods is different from chairs," says Shepley. "They are harder to ship, require different machinery to manufacture and are more complicated to specify." Charlotte has also re-trained everyone from order takers and sales staff to installers about desks.

It's no secret that Charlotte wants designers to try one-stop shopping for its seating and casegoods by offering matched veneers and shipping times. Will Toria be Charlotte's only desk line? Word has it that a new group is coming soon. This could be the start of something big—and rectangular. ☺☺

"My inspiration," reveals Gee,

Circle No. 220





## Carnegie. A Statement of Style.

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# Circling Round the Table

If one table could fit all sizes, from clerks at lunch to captains of industry at conference, it might just be Vitra's Forum by Mario Bellini

By Roger Yee



**M**ario Bellini is not your card-carrying Modern architect who reveres such canons of the Modern movement as Louis Sullivan's famed pronouncement, "Form follows function." Indeed, the 56-year-old architect and graduate of the Milan Polytechnic, whose industrial design for such clients as Olivetti, B&B Italia, Cassina, Brionvega and Yamaha has been honored by such awards as Italy's Compasso d'Oro, Spain's Delta de Oro and Germany's Made as well as places in the Permanent Design and Study Collections of the Museum of Modern Art, is an avowed classicist. His highly innovative work combines a deep respect for tradition with a timely regard for the latest twists and turns in what he refers to as "Western habitative culture." So students of Bellini's career should be delighted to see him follow up his Persona, Figura and Imago chairs for Swiss furniture maker Vitra with—what, not more of the chairs for which Vitra is best known?—a Vitra table, the Forum table series.

Forum is a modular system offering itself in six table top segments—three rectangles, a

square, a trapezoid and a quadrant—that configure into 11 different shapes covering individual occupants and group gatherings ranging from executive desk to cafeteria table and conference table. (Hence the name Forum.) What gives it its credibility in so many guises could be the almost surgically detailed surfaces, materials and edges of the tops. A great deal of attention has clearly been lavished on them, so that a top of Swiss pearwood or oak veneer in a natural stained and lacquered finish is edged in a hardwood, channel-shaped molding of solid Abaki visible at top and bottom, in between which is inserted a strip of solid pearwood or oak; or alternately, a top of platinum-gray plastic laminate is edged with solid ash or a black, triple-fillet PVC edge strip. Joints in the edges are marked by black, epoxy-coated cast aluminum caps or keystone.

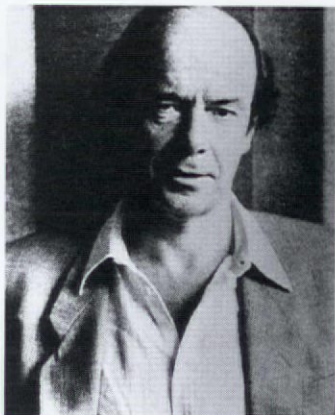
What literally as well as figuratively raises Forum above being merely a mathematical formula for joining table tops is the elegant visual language Bellini has developed for describing each stage in Forum's growth.

Two circular tables show Vitra's Forum supported by four cylindrical columns (left, top) and, with a much larger diameter top, four composite columns comprising six clustered I-beams (left, bottom).

The smallest tables are supported by cylindrical columns ganged either on circular or cruciform plinths as the size of the tops advances. Rectangular tables rest on elegant T-sections that comprise one or two cylindrical columns joined by parallel sleds. Conference tables and the largest individual tables incorporate a base consisting of T-sections or a radial cluster of six aluminum I-beams that form a composite pier reminiscent of a classic column. The very large table format is particularly intriguing because the table tops "float" on rubber spacer mounts that are mounted on supporting stretchers above the T-sections or on a plate just above the I-beam cluster.

Is there a connection between Bellini's chairs for Vitra and the new Forum tables? Aside from low-key, tongue-in-cheek anthropomorphic references in the shapes of legs, cushions and tops, there is the trademark use of ribbing, a motif useful for adding strength, using less material and giving a finished look. But don't try to attach any pithy statements about Form following Forum. Bellini already has other table systems in development at Vitra to demonstrate that there's nothing inevitable about a table, even Forum by Mario Bellini. ☞

Circle No. 223



Architect and industrial designer Mario Bellini, creator of Vitra's Forum.



Highly figured matched French walnut veneers, quartered borders and inlay lines mark this executive desk as a particularly fine example of Georgian period design at the Baker level of craftsmanship. The collection is available in multiple configurations appropriate for the executive office.

For a Baker Executive Office brochure write Baker Furniture, Dept. 633, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.

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EXECUTIVE OFFICE





# It's Official!

Schumacher's new division, F.S. Contract, draws on one hundred years of fabric design—but watch out—"wimpy" colors are a thing of the past

By Jean Godfrey-June



**S**urprise, surprise? Most professional designers would not be surprised to hear that F. Schumacher & Co. now has a contract division. In fact, they probably think that the century-old textile company has had one for ages. But while the contract market has flocked to Schumacher year in and year out, the concept of a separate division, known as "F.S. Contract," is new.

F.S. Contract is the first official, contract-dedicated product, a completely new division with its own sales force versed in the particular problems of contract textiles and design. Arthur Sager, a 30-year industry veteran most recently of Knoll International, heads the new business group.

Cynthia Clark, Schumacher's vice president and director of woven design, brought in Kristie Strasen, an independent contract textile designer, to provide insight into the specific needs of the contract market. Together, the two created the first collection for F.S. Contract.

"Since I work with the archives all the time for Schumacher's residential lines, I had a number of fabrics in mind that I always thought would be great for contract," explains Clark. "It was

important that the new brand reflect the 'Schumacher look' that customers come to us for, reflect the heritage that stands behind the name." Thus, Strasen was charged with translating the classic, traditional Schumacher designs into contract palettes, scales and constructions.

Working with Schumacher's archives was particularly rewarding for Strasen. "It was a unique experience for me," she recalls. "There were stories behind every fabric." Waldorf Moderne was derived from a fabric developed by Schumacher during the 1930s for the Waldorf Astoria Hotel's Silver Room, a promenade gallery furnished entirely in silver-leaved furniture where the beautiful people came to admire one another. "Oddly enough, it was designed to be inexpensive," says Strasen. "The 30s were a lot like today in some respects."

"The Metropolitan Opera pattern was particularly dear to my heart," recalls Clark. "We displayed it for our Centennial Exhibit three years ago, and I had always hoped we could do more with it." The fabric, a dramatically scaled down version of Schumacher's original Phillip Johnson design of 1966 for the Metropoli-

tan Opera curtain, unexpectedly required little alteration—unlike so many patterns that become too busy when reduced in size.

But they've always been in contract: F.S. Contract, a new division of F. Schumacher & Co., combines the latest textile technology with references to the company's century-old archives with Met (top left), Waldorf Moderne (bottom left), Shields and Dressage Squares (top right) and Flambe Damask and Beaded Stripe (bottom right).

tan Opera curtain, unexpectedly required little alteration—unlike so many patterns that become too busy when reduced in size.

Clark finds that while contract and residential colors are not all that different, contract fabrics succeed with simpler coloration schemes, combining fewer contrasting colors in one fabric. As for today's emerging colors, Strasen sees aubergines, oranges and khaki greens gaining in influence within the contract market. "Wimpy colors are a thing of the past," she says. (Still, some habits die hard. Strasen notes that designers perennially want a burgundy.)

Not being wimpy doesn't necessarily mean decorative: While contract has become much more decorative in the past few years, Strasen maintains that the highly decorative fabrics won't last in truly architectural environments. "Scale is critical," she says. "Huge cabbage-flower chintzs simply don't work with most contract jobs."

The fibers themselves cross over very easily. The collection contains a true range of fibers, ranging from European Treviras and domestic polyesters, to cottons and, of course, wools. "Designers always want to see wool, no matter what," observes Strasen.

And while the varied fibers give designers a broad range of choices, every fabric has been tested extensively for flame retardancy. "We made sure that every fabric in the collection passes absolutely every test," says Strasen. "So you don't have to worry about it."

The development process took a less than a year, the speed undoubtedly due to the design team's prodigious experience with its market. "We had always had many contract clients," says Clark. "We were in contract before there was such a thing as 'contract.'" From the looks of the first collection, it appears F.S. Contract could be around long enough to create a little history of its own. ☺

Circle No. 222



# Lauretta

b y M A R T I N D E S I G N I N T E R N A T I O N A L



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# If We Could Walk With The Animals

To explore a living, breathing, almost magical tribute to the creatures of air, sea and land, come inside The Living World at The St. Louis Zoo, designed by Hellmuth, Obata & Kassabaum

By Jennifer Thiele

Nestled in the heart of Forest Park in St. Louis, the country's second largest urban park, the St. Louis Zoo has long been regarded as one of the country's finest zoo facilities. Recently, it has catapulted itself into worldwide recognition with the addition of The Living World, a 55,000 sq. ft. interactive educational center designed by the St. Louis-based architecture firm of Hellmuth, Obata & Kassabaum (HOK). The purpose of this innovative facility is to focus on the diversity of the animal kingdom, ecology and conservation.

HOK was retained by the Zoo to provide architecture, interior design and exhibit design for the facility, and the project was deemed important enough that HOK's well-respected co-founder, Gyo Obata, personally took on the architectural design of the facility. In operation since June 1989, The Living World is the first—and so far only—facility of its type. With its emphasis on building understanding and respect for the natural world and educating people about how nature works and what happens when human activities alter natural systems, perhaps it was even a bit late in coming.

Charles Hoessle, director of the St. Louis Zoo, credits the zoo's board of directors, led by broadcasting executive Robert Hyland, with having the vision—and the guts—to make The Living World a reality. "Hyland dared to make a major commitment to be different," says Hoessle, pointing out that zoo executives elsewhere were initially skeptical about the success of the undertaking.

But The Living World proved any fears groundless. Hoessle explains that a general rule of thumb about zoo attendance is to anticipate a 10 to 15% increase in visitor traffic during the first year of a new exhibit, with traffic leveling off to half that increase the following year. In 1989, the St. Louis Zoo experienced a 24% increase in traffic. In 1990, that number fell to a 19% increase over pre-Living World traffic. Already in 1991 (the zoo's fiscal year begins in April), zoo traffic is at record highs.

The primary risk involved with a project of

this magnitude, explains Hoessle, is simple: Suppose people won't come to the center. It's all the more scary when the \$18-million project has been largely funded by generous corporate and individual gifts, as well as \$4.5 million of the Zoo's own funds.

With that concern in mind, Obata designed the five-part structure that houses The Living World to be a main attraction, functioning

A green metal roof and blue-green tinted window glass are set off by the use of blue and cream tile arranged in geometric patterns on the exterior of The Living World (below). The busts of various critters and the use of natural building materials, including brick, terra cotta and stone, celebrate the naturalistic qualities of the Zoo.



equally well in the winter months (when zoo attendance is naturally at its lowest levels) and the summer months. The focal point of the design is a 65-ft. high, octagonal central atrium lobby, which not only floods the interior with natural light and provides an open, airy, outdoor-like atmosphere, but also functions as a central circulation space. Four additional octagonal rooms extend from the atrium on the main floor. Two house The Living World's exhibits, another a 400-seat auditorium and the fourth a cafeteria-like restaurant that overlooks the rest of the zoo. The idea was to create "a pavilion in the park," says Obata. A tight budget dictated simple, basic interior

HOK designed what Chip Reay calls a "highly celebratory building" for The Living World at the St. Louis Zoo, as evidenced by the representatives of the animal kingdom that look on from overhead (opposite). Exposed wood-trusses and a green armature that holds all the graphics around the perimeter of the space in the central atrium lobby add to the festive character of the building. The automated Charles Darwin who greets visitors just inside the entrance to one of the exhibit halls sparked some controversy in the Bible Belt.



architecture, such as exposed wooden trusses, but this element also enhanced the naturalistic emphasis of the zoo and added to the open feeling of the space. To add to its appeal, the facility also functions as a visitor's center, complete with such important amenities as restrooms, telephones and a gift shop.

The lower level lobby of the facility, also open to the atrium, doubles as a public gathering area, hosting everything from holiday parties to

## An entire electronic textbook at the user's disposal

wedding receptions. In addition, the lower level houses classrooms for advanced classes offered by the zoo, a resource library with facilities for preparing teaching materials, a smaller theater auditorium, animal care facilities, administrative offices and a board room.

On the outside the geometric design of the center reduces the building's apparent scale to better harmonize with the serenity of its park setting, according to Obata. There is a

playful aspect to the elevations as well. Their brick-and-tile facades celebrate nature with bas-relief sculptures of various critters gazing down at the passing *Homo sapiens*.

Where zoos once saw themselves chiefly as entertainments where the "charismatic megavertebate" theory prevailed—Hoessle uses the term to describe the traditional display of only the biggest, scariest, most unusual or most exotic animals—the modern zoo has

taken on a whole new responsibility of global significance. "The zoo places us between the wilderness and extinction," explains Hoessle. "We are the caretakers of endangered species." Today, he says, a primary role of zoos is to act as survival centers, gathering endangered individuals and developing the necessary management programs to sustain a species into the future until it can be repopulated and reintroduced to the natural environment.

The second half of the zoo's mission could be largely responsible for diminishing the need for the first. "Zoos are attempting to serve in a more educatory capacity," says Hoessle. Well aware of the decrease in scientific literacy among Americans and the unfortunate effect this lack of knowledge has had on the natural world, U.S. zoos have committed themselves to educating the general public to understand and appreciate, and therefore preserve, the diversity of the animal kingdom.

"We are a center for education of the masses," says Hoessle, "on every level, from nursery school through graduate programs." The St. Louis Zoo does maintain an extensive educational relationship with the local schools, as well as classes offered to the general public. The Living World has greatly enhanced the institution's ties to the public.

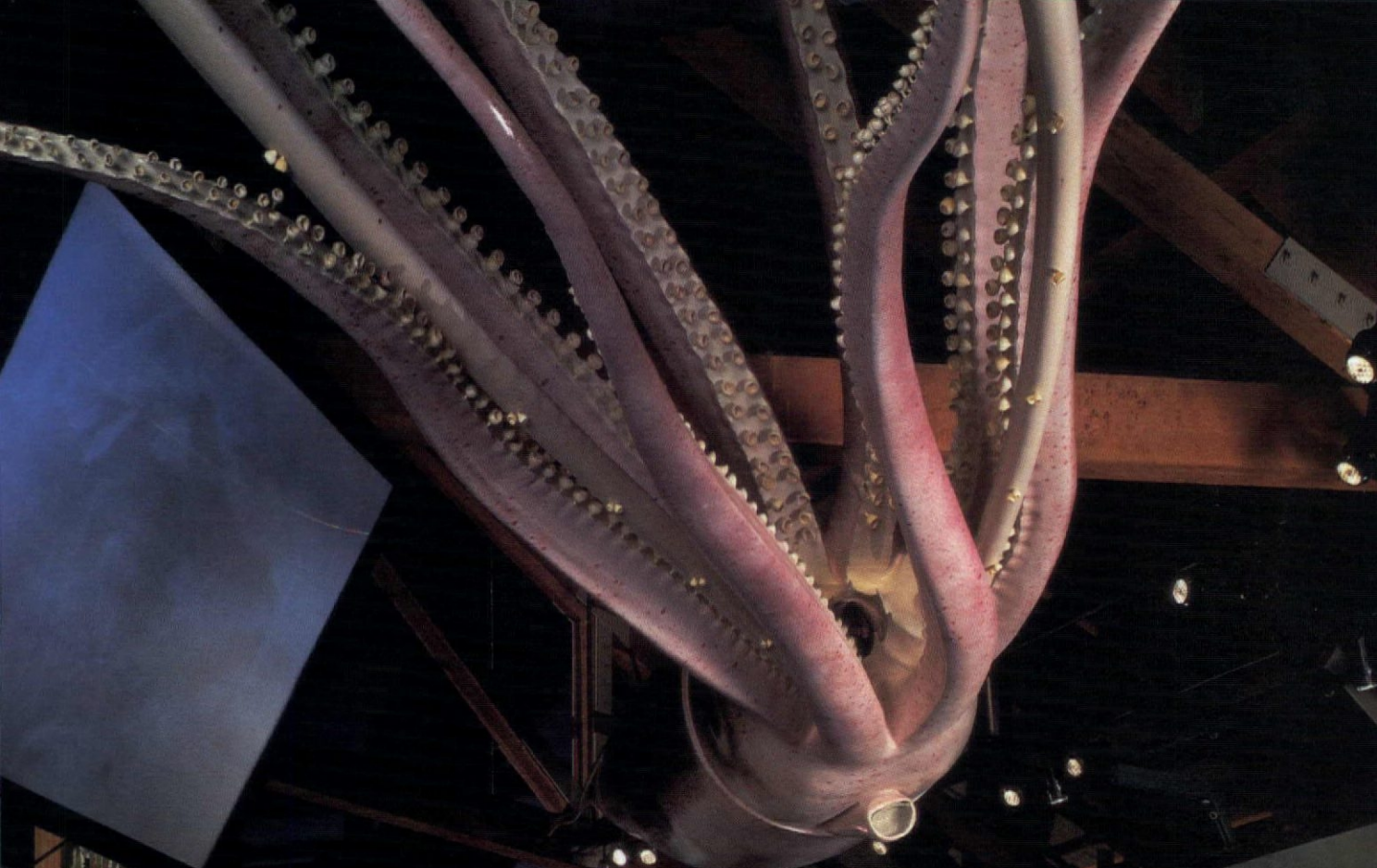
In supporting this expanded educational function, the challenge for HOK has been how to communicate effectively on so many different levels. Charles P. (Chip) Reay, a senior vice

Inside the Animal Hall exhibit, visitors will learn about various functions common to all living beings at displays like the moving and talking communication exhibit (left).

At The Living World, the senses are bombarded with information about the diversity of the animal kingdom (opposite). Reay made use of video screens, live exhibits, graphics and interactive displays which become more and more detailed as the eye descends downward at each unit to allow the visitor to take in as much or as little knowledge as he or she prefers.







## Senses



...THEIR

Fish: The first vertebrates

Arthropods: The largest phylum

...ER 40 TIMES THE LENGTH

Insects: m

Bat Game

...Deep Oceans



...Colonies of



president at HOK, masterminded the actual design and operation of the exhibits at The Living World. "The generalized zoo popula-

tion is obviously very broad, and the exhibit halls try to target the whole crowd," says Reay. "We have tried to serve everyone who comes in to some degree, to reward them and to pique their curiosity."

To achieve mass appeal, Reay used live animals, natural artifacts, simple signage and photography to communicate fundamental messages directly about the evolution of the animal kingdom. The addition of advanced technology—including Landsat satellite photography, scanning electron microscope video (a novel undertaking), user-friendly computers and even holograms—allows visitors to explore deeper into a given subject matter. In fact, an entire biology textbook is electronically at the user's disposal. (Biologists George Johnson and Peter Raven, faculty members at nearby Washington University, have provided factual guidance to the project, and it is their text that is used.)

The exhibits are arranged in zones, with the level of information on a subject increasing as the eye descends downward at each unit. Video and television screens in the top zone provide glimpses into the

many things that go on in the animal world. The second level, below the screens, is what Reay refers to as the "zone of living things," where live exhibits serve to further illustrate the subject matter. Finally, an information rail beneath the living zone provides more illustrations and text. At this level interactive computer games and lessons are available to the user who seeks still more in-depth knowledge of a subject. The arrangement of information in zones that become more and more detailed as the user continues allows visitors to be in control of how much knowledge they will obtain on any given subject.

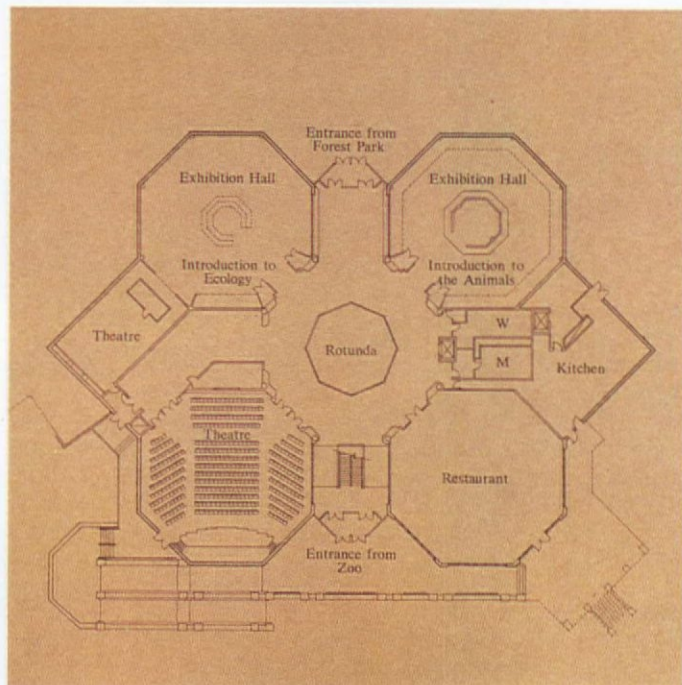
The result is an exhibit that literally bombards the senses with seemingly endless information about the diversity of the animal kingdom and the complexities and interrelationships of the ecological community. What you choose to learn specifically is up to you, but there is no escape from the main message, once inside the room. The exhibit "touches the visitor in every possible sense the visitor has," says Hoessle. Adds Obata, "It is probably one of the most advanced exhibits in the whole world."

When the St. Louis Zoological Park Commission first approached HOK, it already knew it wanted an educational facility for the St. Louis Zoo that would hold a large auditorium, a visitor's center and an exhibit hall. However, the concept of what that exhibit hall would include was largely unformed. It was Reay, inspired by his personal love of nature, who first conceived of the idea of a dynamic, high technology, participatory journey into the natural world. The zoo staff developed the idea of

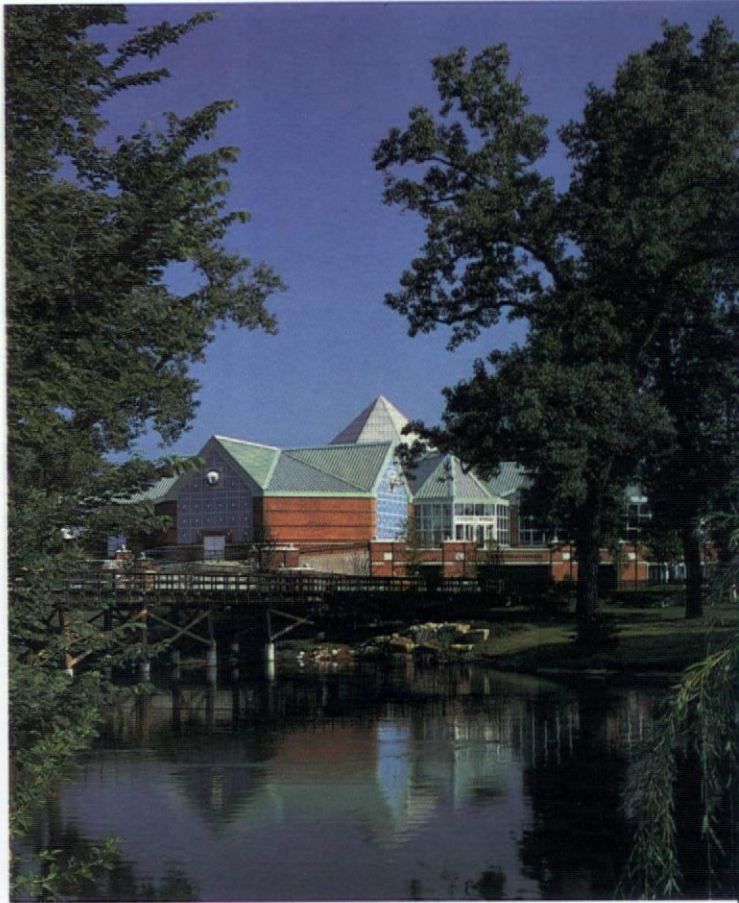


While the top floor of The Living World houses the exhibits, a 400-seat auditorium and the cafeteria, the bottom floor houses additional visitor amenities, including restrooms and a gift shop (above). On this lower level, state-of-the-art classrooms, a smaller theater and a resource center with advanced teaching aids

underscore the Zoo's commitment to its educational function. The building also houses a number of internal activities, including animal care facilities, a bio-artifacts storage room, administrative offices and a board room. The lower lobby, open to the central atrium, also doubles as a party facility.







The large cafeteria in The Living World building (above, left) also helps to make the center a main attraction at the St. Louis Zoo. An open, airy atmosphere and an outside terrace that overlooks the rest of the zoo grounds are the result of Gyo Obata's "pavilion-in-the-park" design theme for the new facility.

The geometric architectural design of the center (above, right) reduces the building's apparent scale to better harmonize with the serenity of its park setting.

a conservation exhibit. In The Living World, the vital connection between the two themes is made overpoweringly clear.

One shortcoming of a zoo, explains Hoessle, is that no matter how hard it tries to duplicate natural environs, many things that would ordinarily take place among animals in the wild do not take place in captivity. But the marriage of technology and nature in a facility like The Living World allows the visitor to glimpse "some of the more fantastic things that go on" in the wilderness. And despite the care taken to individualize each unit in the exhibit, Reay both acknowledges and hopes that the overall impact of the space will leave the greatest impression on the visitor.

Gauging the exact impact of the facility may be a difficult, if not impossible task. "Nobody knows for sure what benefit is gained from a museum, or a zoo or a center of this nature," Hoessle admits. But new techniques for visitor evaluation are being developed, and the St. Louis Zoo hopes to lead the way once again in qualitative analysis for zoos and similar facilities. "And after we find out, then what?" Hoessle wonders. "Maybe

we are just scratching the surface of what zoos can do, the power they really have."

Until the answers come in, Charles Hoessle and Chip Reay will be among the many who hope that the lesson about the delicate balance of our world is absorbed by even a percentage of the multitude of annual visitors to The Living World. They in turn would communicate that message to others of our species, who would relay the message to still other listeners, in ever widening rings around the St. Louis Zoo.

What a wonderful Living World it could be. ☺

#### Project Summary: The Living World at the St. Louis Zoo

**Location:** St. Louis, MO. **Total floor area:** 61,531 sq. ft. **No. of floors:** 2. **Average floor size:** 30,000 sq. ft. **Capacity crowd:** 3,000. **Cost/sq. ft.:** \$136 excluding exhibits. **Column covers:** Plasterglas. **Millwork:** Country Cabinet. **Tile panel system:** Cygnus, with Gail tile. **Metal roofing:** Zip Rib. **Skylights:** Kalwall. **Metal siding:** Merchant Evans. **Roofing:** Carisle. **Doors and frames:** Barton Mfg. Co., Maune, Tubelite. **Glass:** Viracon. **Ceramic tile:** Dal Tile. **Ceiling:** Donn, Armstrong. **Wood flooring:** Azrock. **Resilient base:** Johnsonite. **Azrock.**

**Carpet:** Commercialon. **Vinyl wall coverings:** Impor-tex. **Paint:** Glidden. **Resinous flooring:** Dex-o-Tex. **Restroom accessories:** Bobrick. **Lockers:** Interior Steel. **Signage:** ASI. **Restroom partitions:** Global. **Fabric panels:** Acousti-Tack. **Marker boards:** Claridge. **Kitchen equipment:** GE. **Projection screens:** Da-Lite. **Metal casework:** St. Charles. **Auditorium seating:** Pawling. **Elevators:** Westinghouse. **Handrails, stairs, armature trusses:** Ridgewood Steel Fabricators. **Lighting:** Lighting Services, Times Square, Sterner, Lucifere, Lutron (exhibits); Staff (cafeteria); Gross Chandelier, Lighting Services (main hall). **Clerical work stations:** Herman Miller. **Clerical seating:** Herman Miller. **Cafeteria seating:** Krueger. **Cafeteria tables:** Berco. **Outdoor seating:** ELFA. **Sculpture:** Robert Cassilly. **Client:** St. Louis Zoological Park. **Architect/interior designer:** Hellmuth, Obata & Kassabaum; Gyo Obata, Mark Dalba, Gary Goldberg, James Agne, architecture; Elva Rubio, interior design; Chip Reay, Bevin Grant, Kathy Gregory, exhibit concepts/graphics; David Munson, lighting. **Structural engineer:** Engineering Design Management. **Mechanical/electrical engineer:** HOK. **General contractor:** Kloster Construction Co. **Acoustician:** Neimoeller Associates. **Photography:** George Cott, Robert Pettus (exhibits).



# The Great Outdoors —in Midtown Manhattan

What James Barclay Associates saw outside the window of Backer Spielvogel Bates was nothing less than a vision for the ad agency's new Manhattan offices

By Amy Milshtein



When working in a landmarked location like William van Alen's Chrysler Building of 1930, tenants cannot alter certain elements—nor would they want to. James Barclay Associates left the window of the third floor lobby bare (left) to show off the building's structural details.

The offices of Backer Spielvogel Bates take their design cue from their famous address, the Chrysler Building. To blend with the building's architecture, James Barclay Associates used materials and proportions found in the Art Deco lobby and elevators on surfaces like this doorway (opposite).

environment would remove some of the "us versus them" attitude prevalent in any new company formed by merger.

BSB was given the choice of two locations. It could move into Saatchi and Saatchi headquarters, a new, attractive building downtown in

picturesque Greenwich Village. Or it could opt for the Chrysler Building, the East 42nd Street Art Deco landmark designed by William van Alen in 1930. For BSB chairman Lenz, the choice was easy.

"I have always wanted to work in the Chrysler Building," admits Lenz. "And not just for its perfect location. I've always admired the building's style."

Lenz uses the same words to describe the Chrysler Building and BSB: classic, tasteful, stylish and solid. In fact, the agency uses a line drawing of the building on inter-office correspondence. So it only follows that BSB's interior reflects the skyscraper outside.

To respect the building without making overtly Art Deco interiors, Barclay took his

"Can you do a small job for me?" asked the chairman of a large, international advertising firm in New York.

"I can do that," answered the architect on the other end of the phone, thinking the chairman was talking about an apartment.

"I want you to design 10 floors of the Chrysler Building for me," revealed the chairman.

"I can do that too!" replied the architect, without missing a beat.

Getting jobs should be so easy. To secure the commission to redesign Backer Spielvogel Bates, you had only to answer the phone—if you were James Barclay, of James Barclay Associates. However, having designed the offices for Backer's predecessor, Backer and

Spielvogel, Barclay had the advantage of a strong, working relationship with chairman Robert Lenz.

The road to Backer Spielvogel Bates took a big turn in 1987, of course, when Saatchi and Saatchi, the England-based media giant, bought and merged the firm with Ted Bates. Suddenly, Backer Spielvogel Bates (BSB) emerged as a major international advertising agency with such top clients as Miller Brewing, Mars, Wendy's and Hyundai. With the merger came a burgeoning appetite for space that quickly filled the former Ted Bates offices and made life unbearable.

A move was clearly in order. Not only would a new facility relieve overcrowding, BSB would solidify its staff and boost morale. A totally new









cue from the elevators, surfaced in several species of wood veneer. "I used similar proportions, scale and materials to maintain continuity," says Barclay. The executive floor, for example, is infused with pomalle mahogany banding separated by black reveals. The same reveals are employed in different materials throughout all the main corridors and reception areas of the office to bind the floors together.

Easier said than done: BSB employs 1,100 people on 10 floors, three of which actually extend into the Kent Building, an annex of the

## No ivory towers or Early American

Chrysler Building connected by an internal bridge. These floors, which span from two through 12, house everything from accounting, office services, account management and media to the creative departments. And sandwiched between them on the eighth floor are the executive offices.

Why isn't top management located on the customary top floors? "There is really no difference between the eighth floor and the 12th," says Barclay. "The view is the same...uninspiring." So ordinary, in fact, that Lenz's window is covered with an opaque glass screen divided by black reveals. Also, by putting the executive offices in the middle of everything, it makes management more accessible. "We did not want an 'ivory tower' feeling here," notes Lenz.

Aside from the chairman's office there are eight other executive offices on this floor. Each individual worked one-on-one with Barclay in personalizing the space, but the options were limited. "We wanted everything to work together," says Lenz. "No Early American furniture in an Art Deco building."

Another big ticket floor was the ninth, where BSB houses its television studio, two sophisticated audio studios and several casting studios for video and audio. Needless to say, since perfectly engineered acoustics were paramount, outside consultants made sure these rooms were done just right. The spaces are actually rooms within rooms, with walls and ceilings on springs and floors set on neoprene gaskets. Even the air conditioning has been modified so air moves slowly and quietly, and no noise can enter through the ducts.

Evidently the expense was worth it. "If we haven't actually made money," revealed Lenz, "we've saved it." Another money-saving feature of the offices is the reconfigurability of the boardroom. The boardroom can open to a gallery, which in turn can open to the executive dining room. Ironically, while this large space works well for small to mid-sized parties and presentations, the agency needs more space. Lenz admits that if he were to do it again he would design a theater for 200 people or more.

In any event, large open spaces are a rarity throughout the Chrysler Building, which



"Design and architecture are a hobby of mine," says Backer Spielvogel Bates chairman Robert Lenz. "One day I'd like to retire and do it full time." Mr. Lenz's office (top) reflects his love of the art as well as his profound respect for the Art Deco architecture of the Chrysler Building.

One of the Chrysler Building's constraints are the unusually low ceilings. By strategically lowering parts of the ceiling, as seen in the boardroom at Backer Spielvogel Bates (above), James Barclay Associates added more lighting flexibility to the space.



is characterized by enclosed, perimeter offices. Barclay was instructed to work within parameters like this to keep costs down. Though open-plan, systems furniture would have seemed preferable in a creative field such as advertising, where art directors and copywriters work as teams, Lenz tells the story differently.

"They would kill each other!" he laughs. "We've tried different configurations over the years and separate offices work best." When teams want to work together they can use one of many conference rooms.

Another bane of the Chrysler Building is unusually low ceilings. Eight-foot ceilings allow only seven inches between beam and ceiling to run ductwork and lighting. To increase lighting flexibility, the center section of the building's typical H-shaped floor plan was lowered to 7 ft. 6 in., a drop that courses down half of the main corridors. A continuous line of light is set into the lower half, supplemented with sconces used to light halls. Surprisingly, the overall design does not suffer from the lower ceilings at all.

BSB's design is holding up famously. As the staff enjoys its efficiency, clients praise its sophisticated look. But the person who enjoys it the most may be chairman Lenz. "Design has always been a hobby of mine," he admits. "I love the process. One day I'd like to retire and do it for a living."

Lenz already seems off to a fine start. How many advertising executives can create a 10-story high testimonial to great architecture—and then get to move inside? ☺

#### Project Summary: Backer Spielvogel Bates

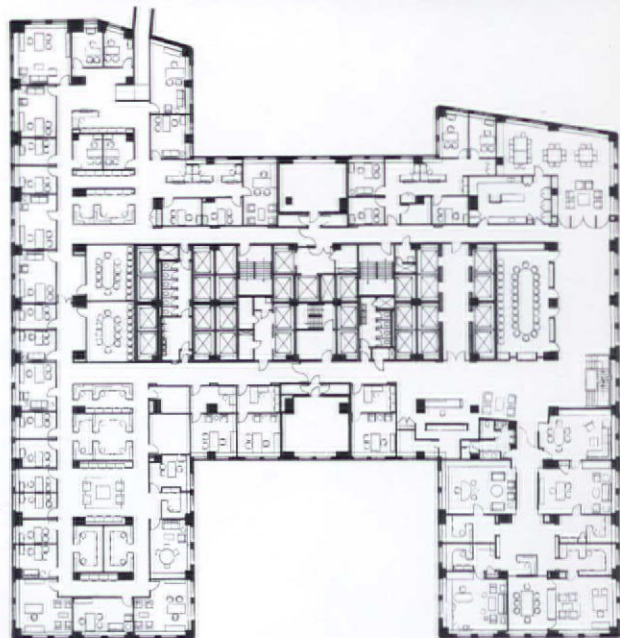
**Location:** New York, NY. **Total floor area:** 368,000 sq. ft. **No of floors:** 10. **Total staff size:** 1,100. **Cost:** \$12 million (construction), \$3 million (furnishings). **Wallcoverings:** OJVM, Carnegie, Maharam. **Paint:** Benjamin Moore. **Carpet/carpet tile:** Patrick. **Lighting:** VeArt. **Window treatments:** Draperies for Home and Industry. **Work stations:** Herman Miller. **Lounge seating:** Area, SunarHouserman. **Cafeteria, dining, auditorium seating:** Stendig. **Other seating:** Herman Miller, ICF, Stendig. **Upholstery:** Willow Tex. **Conference tables:** All-Craft Fabricators. **Cafeteria, dining, training tables:** All-Craft Fabricators. **Other tables:** Atelier International, Metropolitan. **Custom desks, woodworking:** Pilot Woodworking, Dunbar, All-Craft Fabricators. **Accessories:** Fuller Contract. **Signage:** Karman Ltd. **Client:** Backer Spielvogel Bates. **Architect/interior designer:** James Barclay Associates; James Barclay, Janet Salzer, Patricia Richards, Alain Youkel; Guy Vincenzo, job caption. **Mechanical engineer:** W.A. DiGiacomo. **TV consultant:** East Coast Video Systems. **Audio/acoustical consultant:** Cylinder Systems. **Structural engineer:** Mahendra Sheth. **General contractor/construction manager:** Structuretone. **Art consultant:** Margaret Matthews-Berenson. **Photographer:** Norman McGrath.



The eighth floor reception room (above) says it all: Backer Spielvogel Bates is a worldwide agency that respects and admires its Art Deco home. James Barclay Associates even went so far as to employ period art such as the Berenice Abbott photograph seen on the left.



The boardroom at Backer Spielvogel Bates opens to a gallery (right) which in turn opens to the executive dining room. This gives the agency room for parties and events. Chairmen Lenz admits that if he were to do it again, he would include a theater to accommodate even larger gatherings.







Photography by Michael D. Arden.



Details: Because the natural

anigre and ebonized wood

veneer furnishings for the

Chairman's Suite "were very

simple, I wanted a carpet that

was textural but neutral in

value," says Deborah Deming,

award-winning interior designer

with Gensler and Associates/

Architects. Prince St.'s Hammer

with Ultron® 3D nylon has a

"depth and direction that helped

integrate the hard edges and

solid planes. It was the perfect

choice for this project in a

custom color."

*It took creative unity and a subdued palette to design an atmosphere of calm authority for the Chairman's Suite of Haseko (USA) Corporation in Los Angeles' World Trade Center. Conveying quiet elegance called for minimal architectural forms arranged in an envelope of beige and ivory carpet and wallcovering. And the teamwork of Prince St. Technologies and Gensler and Associates/Architects of Los Angeles, a 1990 "DOC" Award winner in the Monsanto Ultron® 3D Challenge. At Monsanto, we take pride in our partnership with the most innovative designers and creative mills to ensure that your contract carpet installations don't just meet your clients' expectations—they exceed them. To discover the creative freedom of Ultron® 3D and the Ultron® 3D Challenge, contact: MONSANTO CHEMICAL COMPANY, 320 Interstate North Parkway, Atlanta, Georgia 30339, 1-800-543-5377.*

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# Turning Dollars Into Sense

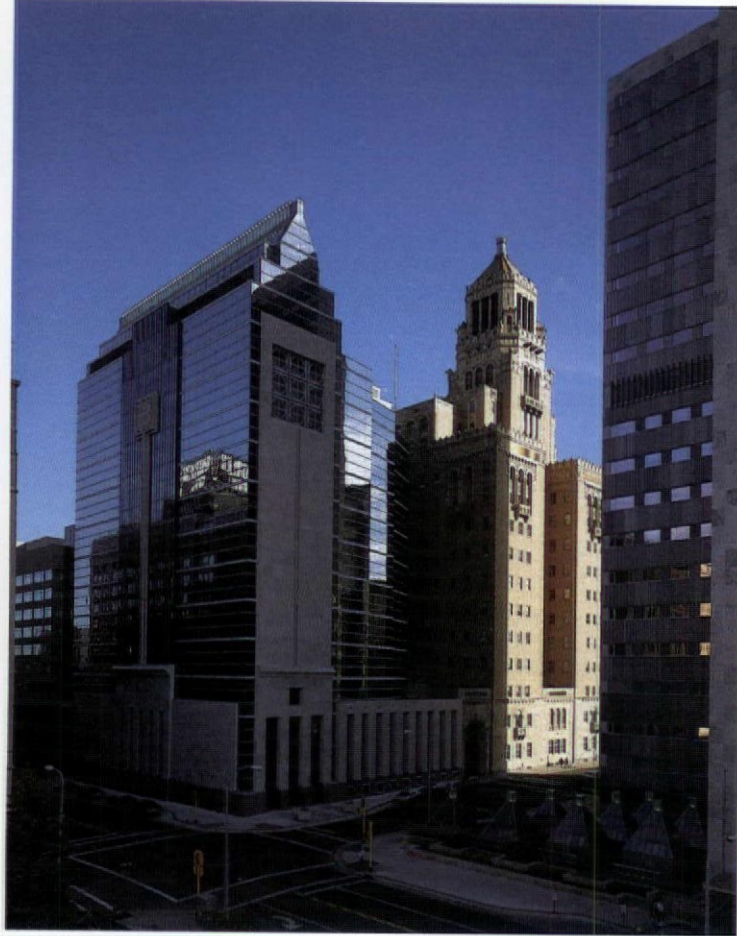
DESIGN

Designing a state-of-the-art teaching facility that pays respect to a great tradition can be very tricky—as Hammel Green and Abrahamson found out with its design for the Mayo Clinic's Siebens Building in Rochester, Minn.



The pedestrian subway system at Mayo Clinic was expanded in the subterranean level of the new Siebens Building to include a large patient lounge, complete with fountain, greenery and simulated daylight. One of HGA's biggest challenges for the space was how to make the underground room appear light and airy.





Since the Siebens Building is adjacent to a Mayo landmark, the 1928 Plummer Building, HGA was required to design a modern building that pays homage to the old (left). The Siebens Building clearly takes its shape from its neighbor, and was carefully designed to both preserve the view of the Plummer Building and to mirror it in its reflective curtain wall.

The subterranean lounge in the Siebens Building opens to a three-story atrium (opposite). The extensive use of marble detailing is intended to reflect the stature of the Mayo Clinic, as well as the institution's commitment to the medical education function through high-quality design of the main education facility.

collect the various educational programs at Mayo under a common roof for more efficient administration—it would highlight the importance of education.

The tower would do far more than provide support for the continuing education of physicians, of course. It would also house the administrative functions for the Mayo Graduate School of Medicine, the Graduate School for Research, the School of Health Related Sciences and the programming for continuing education in nursing. Public services located here would include a health information center, medical library, institutional art collection, medical museum, lounge and cafeteria.

In effect, Mayo wanted exceptional design from day one. Bruce Abrahamson, HGA principal architect on the Siebens project, recalls that his firm was asked to create a building "that reflects the preeminent nature of the Mayo Clinic." HGA's response has been to deliberately meld respect for the past with evidence of the medical pioneering on which Mayo stakes its reputation.

The Siebens Building stands on the historic site of the original Mayo Clinic building, built in 1914, declared unfit for use in 1973 and eventually destroyed to clear the site for the new facility. The site is adjacent to the 1928 Plummer Building, described by Abrahamson as "very rich and elegant, with beautiful carved stone," and directly across the street from the more starkly modern main clinical building. Consequently, Mayo directed HGA to complement the modern facility and pay respect and homage to the Plummer Building in the new design—at the same time.

There were even underground relationships for HGA to sort out. A system of "pedestrian subways" runs beneath the entire Mayo campus as a practical defense against the bitterly cold Minnesota winters. In grafting the Siebens Building onto the network, HGA added a large, subterranean public lounge that is filled with simulated daylight and greenery.

Gracious and inviting as the lounge appears to be, designer James Seeks (who has since left HGA) remembers the design challenge it presented to HGA. The space is partially exposed to

Rochester, Minn., is a quiet Midwestern city of 70,000—give or take the 500,000 visitors who flock to its world-renowned Mayo Clinic each year. Many of the half-million are patients and their families who come in search of Mayo's legendary medical expertise. A much smaller but equally important number, about 7,000, are physicians visiting the Harold W. Siebens Medical Education Building, designed by Minneapolis-based Hammel Green and Abrahamson (HGA)—a new facility that has dramatically rejuvenated Mayo's commitment to healing with state-of-the-art continuing education facilities.

"When a patient comes to Mayo, he knows he has arrived somewhere," says David Lawrence, vice chairman of the board of development. So too, when a professional arrives at the 14-story Siebens Building, which "makes a statement for education," as Lawrence puts it. The architecture and design, from the soaring subterranean atrium to the marble finishes and detailing, stand as a proud tribute to Mayo's dedication to quality, above and beyond its advanced educational facilities.

"Mayo as an institution is committed to high quality space," observes Lawrence, theorizing that high quality is always the most cost-effective in the long run. He makes no secret of

Mayo's policy of enhancing its image as a world-class institution through the appearance of its physical plant: "The Clinic has always been willing to make a statement through its facilities. In this case, the marble and other finishes reflect a commitment to quality and the stability and stature of the institution."

A "commitment to quality" in the \$28-million tower was made possible entirely through the generosity of benefactors, beginning with a \$14-million challenge grant from Harold Siebens, for whom the structure is named. It took Lawrence two years to raise the additional \$14 million from other benefactors, many of them long-time Mayo patients. To reward generosity like this, Mayo naturally wanted HGA to create the most impressive facility possible. The Siebens Building would play a significant role in bringing the educational portion of Mayo's three-pronged service mission—clinical practice, research and education—more into balance.

Though Mayo has never had to defend the quality of its educational programs, Lawrence admits that its medical education program was quite decentralized before the Siebens Building, lacking the kind of symbolic facilities that anchor the clinical and research arms of the institution. Not only would the Siebens Building









a main-entrance level atrium, but a majority of the space required columns to support the street level above. "It's difficult to make a subterranean space light and airy," points out Seeks.

Since the ceiling cannot support recessed lighting, only wall- or column-mounted fixtures are used. If this posed serious difficulties for

they symbolize the alluvial plain of an ancient river that once flowed beneath the site.

Special effects like this have created an atmosphere for visitors and staff that goes well beyond mere functional requirements. "There is a tricky balance with medical facilities," says Lawrence. "All of them need to be comfortable. If they can then be uplifting and provide a healing environment, all the better."

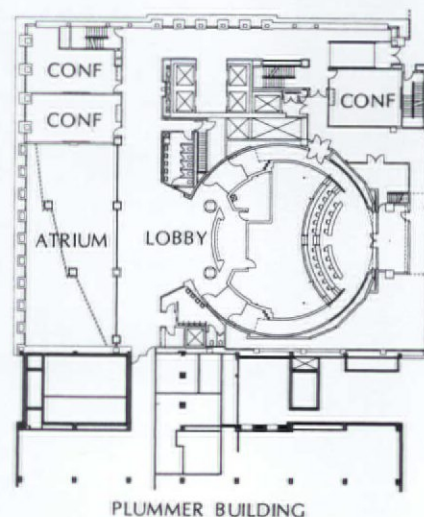
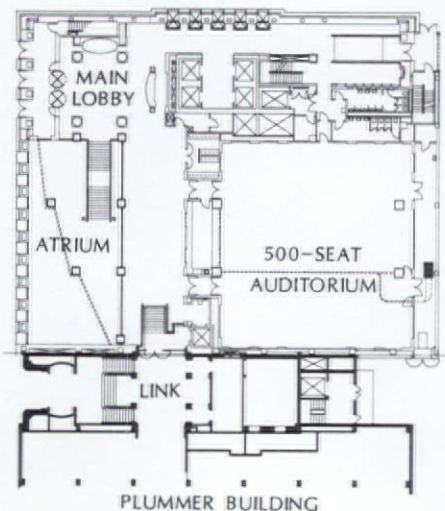
A fine balance can be seen in the Building's two main auditoriums, where professional continuing education programs for doctors are conducted. Both bristle with state-of-the-art communication capabilities, such as multiple screen projection, remotely controlled cameras and excellent acoustics. The entire building is

## How do you make an underground lounge light and airy?

HGA, the results don't show it: Up and down lighting of columns, light reflecting off the ceiling and light washing down walls flood the lounge and attain the desired daylight ambiance. Fountains and marble-and-granite floor patterns enliven the space even more as

Despite its high-tech nature of the Siebens Building—as evidenced in the 150-seat auditorium (above) used primarily for professional continuing education programs at Mayo—its design also had to incorporate Mayo's history with more traditional design elements. A 425-seat auditorium (opposite, top) near the passageway between Siebens and the Plummer Building acts as a transition between the old and the new. Though its dark wood wainscot, doors and furniture recall a traditional style, the upholstery and carpeting are of a more contemporary nature. The same is true in the Alumni Center (opposite, middle) where design pays respect to tradition.

Benefactors are well-recognized at the Mayo Clinic. The main entrance lobby at the Siebens Building (opposite, bottom) contains the busts of the man for which the building was named, and his wife.





also wired to an audio/visual teleconferencing system so classes and seminars can be broadcast across campus or across the world. In addition to the 7,000 physicians who attend classes in Rochester each year, at least 3,000 more in Mayo branch locations in Scottsdale, Ariz., and Jacksonville, Fla., have access to the programming via telecast.

The high-tech look of the 150-seat Leighton Auditorium is appropriate to its function, but the 425-seat Phillips Hall has a diplomatic mission to fulfill. Since Phillips Hall is adjacent to a direct passageway between the Siebens and Plummer Buildings, its more traditional decor acts as a transitional buffer between older and newer styles. Likewise, the Alumni Center's design, also located in the Siebens Building, purposefully reflects on tradition. As Seeks notes, "This building has a swing to it."

But it also works very well. According to David Lawrence, "The building has energized the Mayo medical community." Both the staff assigned to the Siebens Building and the visiting physicians who study there are giving the facility rave reviews, he says.

So far, 7,000 out of 7,000 doctors recommend it. ☺

**Project Summary: Harold W. Siebens  
Medical Education Building at The Mayo Clinic**

**Location:** Rochester, MN. **Total floor area:** 274,041 sq. ft. **No. of floors:** 13. **Average floor size:** 21,000 sq. ft. **Cost/sq. ft.:** \$123. **Wallcoverings:** Acronym. **Paint:** Benjamin Moore, Pittsburg Paints. **Laminate:** Nevamar, Avonite. **Dry wall:** USG. **Masonry:** Coldspring Granite, Biesantz Limestone. **Flooring:** Coldspring Granite. **Carpet/carpet tile:** Floorgraphix, U.S. Axminster, Charleston. **Ceiling:** Armstrong. **Lighting:** Steelcase, Lithonia, Neoray, Omega. **Doors:** Glewwe Doors, Donaghue Doors. **Glass:** Harmon Glass. **Window frames:** Wausau Metals. **Student desks and seating:** Steelcase. **Teacher desks and seating:** Steelcase. **Administrative desks and seating:** Steelcase. **Lounge seating:** Brayton. **Seating upholstery:** Arc-Com, Hendrick Textiles, Willow Textiles, Rudd Textiles, Carnegie. **Library and conference seating:** Steelcase, Metro. **Library and conference tables:** Peterson Designs. **Laboratory benches:** Howe. **Laboratory stools:** Steelcase. **Other seating:** David Edward, Metro. **Other tables:** Mirak, Architectural Supplements, Herman Miller, Vecta. **Files:** Steelcase, Stow & Davis, Kwikfile. **Shelving:** Aurora. **Architectural woodworking:** Architectural Woodwork Group. **Cabinetmaking:** Country Cabinets. **Planters, accessories:** Architectural Supplements. **Signage:** Saltz. **Elevators:** Otis. **Fire safety:** Honeywell. **Security:** Honeywell. **Building management system:** Honeywell. **Access flooring:** Wahl & Wahl. **Client:** The Mayo Clinic. **Architect/interior designer:** Hammel Green and Abrahamson; Jerry Olson, principal; Mike Ossian, project manager; Bruce Abrahamson, Steven Miller, project designers; Peter Graffunder, Mike Pederson, project architects; Jim Seeks, Mary Lenzmeier, interior designers. **Structural/mechanical/electrical engineer:** Hammel Green and Abrahamson; Dave Galey, Dave Gotham, Dick Peterson, James Moravek, Gary Hall. **General contractor:** PCL, M.A. Mortenson, Koutson Construction Co. **Construction manager:** McCarthy Co. **Lighting designer:** Hammel Green and Abrahamson; Lauri Tredinnick, Carol Chaffee. **Photography:** Shin and Joel Koyama.





# Japanese Banking — the American Way

East meets West in a quiet yet unforgettable encounter at the new New York office of the Long Term Credit Bank of Japan, designed by Kajima International

*By Roger Yee*



Everything looks perfectly in order at first. As you walk along the perimeter of the 50th floor of 165 Broadway in lower Manhattan, you pass by a suite of private executive offices that are spacious, efficient, handsome and altogether appropriate to the financial world. Then it hits you: All the offices are empty. Can their occupants really be shunning them in favor of working downstairs in general office areas without walls or doors? Welcome to the new, 160,000-sq. ft. New York office of the Long Term Credit Bank of Japan, designed by Kajima International, where Japanese banking and the American way of doing business have been gracefully blended into one interior design.

A silent executive suite is just one of many distinctive revelations at the Long Term Credit Bank (LTCB). The unusually close relationship a Japanese design firm enjoys with its client can be seen in the development of LTCB's facility, as well as a timely snapshot on how Japanese businesses are adopting U.S. practices—at least in the offices they occupy. LTCB's design is

the product of two cultures that remain different yet determined to cooperate.

The 39-year-old Bank is hardly a stranger to New York. As one of the world's largest banks, managing some Y30.3 trillion or \$192 billion in total assets, LTCB has maintained a New York branch, its first overseas representative office, since 1964. The importance of the branch was enhanced in 1990, when LTCB established its headquarters for the Americas in the Big Apple, overseeing operations in Philadelphia, Chicago, Los Angeles, Atlanta, Dallas, Toronto, Mexico City and Brazil to offer wholesale and merchant banking services throughout the hemisphere.

Given LTCB's long-term strategy, it was not surprising when the Bank outgrew its previous quarters in the late 1980s at 140 Broadway, just steps from its new location in the heart of New York's financial district. Two floors at 140 Broadway had housed a staff of 150 well enough until a surge in the Bank's activities and payroll resulted in overcrowding. With contiguous space unavailable and the presence of asbestos man-

Tradition and stability are apparent to visitors of the 50th floor of Long Term Credit Bank (above), which combines stone walls and floors, custom carpet in the Bank's colors, and barrel vaulted ceilings to great effect. Yet another facet of the Bank is light, seen in an interior corridor leading to general offices (opposite) in the form of direct light from custom fixtures and indirect light transmitted through etched glass.









A raised ceiling, etched glass, multiple lighting sources and a highly symmetrical layout from Kajima International give this executive reception room (above) at Long Term Credit Bank both dignity and levity.

dating remedial treatment in 140 Broadway, LTCB resolved to make a decisive move in 1989.

"I was facing the third move in my 10th year with the Bank in New York," recalls Sanshiro Murata, joint general manager of LTCB in New York. "This time we would plan for a long-term occupancy." Although the Bank would not reach its target of 500 employees until 1995, Murata sought to build a new facility that could accommodate 300 at once yet expand to house 500 in five years' time.

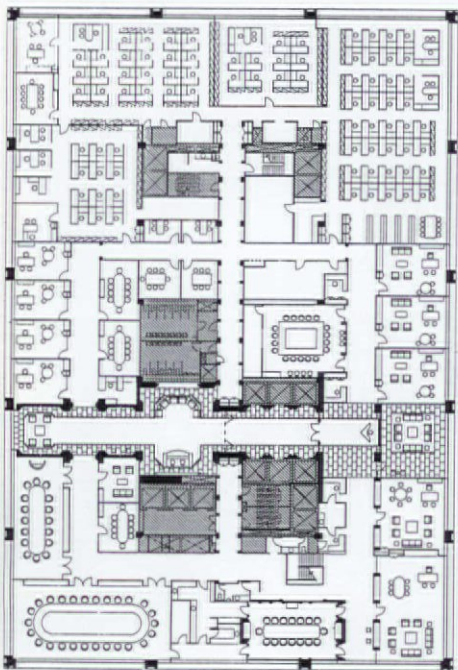
To kick off the relocation, LTCB did something few American businesses contemplate: It promptly engaged the services of a designer. In this case, however, the designer was Kajima International, designer of its previous space and the U.S. arm of one of Japan's five great design-build giants; Kajima would stay by its client's side from site selection, lease negotiation and design development right through move-in. Inspecting and evaluating buildings in

advantages," states Kenji Sugahara, project designer/manager for Kajima. "It has a convenient location near Wall Street and the World Trade Center. Its building management (Olympia & York) is updating the property. And its upper floors provide column-free space, more floor area for equipment and storage (elevator banks drop off as you reach the summit of a skyscraper), and a sweeping, 360 degree view of Manhattan harbor." With Kajima playing a major role in lease negotiations, LTCB leased floors 47 through 50.

For all the stories about how Japanese companies exercise tight control over their overseas operations, LTCB gave its New York branch considerable leeway in planning, designing and constructing the new facility. Major issues that were presented to senior management in Tokyo included the budget, number of floors, space allocation and schematic design. Otherwise, LTCB in New York conferred largely with Kajima, which, in turn exercised a high degree of discretion in shaping the Bank's latest and most ambitious space.

LTCB had more than a few ideas of its own, naturally. After years of preparing, operating and relocating facilities in New York, Murata was ready to introduce some distinctly American-style innovations that could improve employee performance for the Bank. So when the general manager called for a business environment that was "lasting," "stable" and "imposing," his philosophical vision became the basis of a building program that incorporated space, light and views.

Kajima followed the same procedure as most Japanese or U.S. design firms would to develop adjacencies, project space needs, and draw up space plans and stacking plans from LTCB's program. Senior managers, for example, would occupy unassigned private offices appointed in stone and wood on the top floor (as could visiting top officers) but would spend most of their time, in Japanese fashion, among their colleagues in the general offices—the better to take part in group deliberations. General office space would consume much of the square footage from building core to window walls, while core space would be dedicated to



## Many choice buildings—yet few good spaces

midtown and lower Manhattan together, client and designer quickly zeroed in on 165 Broadway (also known as One Liberty Plaza), whose former tenant roster had included U.S. Steel and Merrill Lynch.

Mighty, girder-like spandrels, continuous, horizontal ribbons of glass and massive steel piers help to make 165 Broadway an impressive address. In truth, however, LTCB's first choice lay far to the north. "The Bank would have liked a midtown location," Murata admits. "Many Japanese, American and other international corporations are located there, as are a number of Japanese banks." Yet every building visited in midtown posed problems, such as floors so small the Bank would be spread on too many levels, floors with awkward proportions, or floors with obstacles to efficient planning.

By contrast, "One Liberty Plaza offers many

such functions as vaults, other storage and meeting rooms. Specialized areas would be required for the computer room, trading room, office services and lunch room. All floors would be joined by internal stairs.

So much for the status quo. Whereas traditional Japanese offices line up their workers in endless chains of desks butted against one another, LTCB opted for open plan work stations separated by 42-in. and 48-in. high partitions. Instead of the boxy metal desks that are the office workhorses of Japan, LTCB has metal work stations set at 6 ft. x 6 ft. or 9 ft. x 12 ft. that are covered in laminate or wood veneer with fabric panels and wood caps. Although Japanese offices are not arranged with any thought of the world outside their windows, LTCB takes pains to bring as much outdoor light and views into elevator lobbies,



corridors and interior spaces as possible.

Details like these might escape an American's notice. Yet there is more: If most ceilings in corporate Japan adhere to what Americans would label base building standards, LTCB offers an array of lighting fixtures (many custom designed by Kajima with help from Syska & Hennessey), ceiling heights, soffit details and glass partitions to give interest and differentiation to the various kinds of office work it does. While most meeting areas in Japanese offices consist of tables and lounge seating inserted unenclosed in the midst of general offices, frequently as part of supervisors' work stations, LTCB maintains numerous enclosed meeting rooms, including one outfitted with a battery of audio-visual equipment. The artwork that adorns management offices in Japan—if it graces anything at all—is seen throughout LTCB's graceful, contemporary floors.

Only a close working relationship between LTCB and Kajima made these design innovations possible. "Informal meetings were held," reports Kajima's Kenji Sugahara. "We would show small sketches to the Bank as our concepts grew. There was no need for formal, AIA-type presentations."

Quiet and unobtrusive as they are, little changes like these often have big consequences in Japanese life. They may even amount to a peaceful revolution of sorts at LTCB, whose directors are coming from Tokyo to New York to get ideas for the Bank's new world headquarters. "The directors want U.S. style," the Bank's Sanshiro Murata comments.

Designers in America and Japan, did you hear that? ☺☺

#### Project Summary: Long Term Credit Bank of Japan

**Location:** New York, NY. **Total floor area:** 160,000 sq. ft. (rentable). **No. of floors:** 4. **Average floor size:** 47,000 sq. ft. **Total staff size:** 300. **Wallcovering:** Carnegie. **Masonry:** Stone Structures. **Wood flooring:** Hoboken. **Carpet/carpet tile:** Milliken, Mort West Mills, Stratton, Bentley. **Lighting:** American Glass Light, Visual Comfort Lighting, Lightolier. **Door hardware:** Schlage. **Glass:** Kosson. **Glass block:** Pittsburgh Corning. **Work stations:** Knoll. **Work station seating:** Steelcase. **Executive work stations and seating:** Stow & Davis, Geiger, Steelcase. **Lounge seating:** Atelier International. **Cafeteria, dining, auditorium seating:** Smith & Watson, Brayton, Metropolitan, Fixtures. **Upholstery:** Carnegie. **Conference tables:** Kajima (custom) with Gale Woodworking. **Cafeteria, dining, auditorium tables:** Metropolitan. **Trading desks:** Knoll. **Files:** Steelcase. **Architectural woodworking and cabinet-making:** Gale Woodworking. **Signage:** Environmental Graphics. **Client:** Long Term Credit Bank of Japan. **Architect:** Kajima International; Tomomi Koyama, senior project manager; Kenji Sugahara, project designer/manager; Ryutaro Kazama, designer; Elmer Abustan, job captain; Jane Spielberger, CADD operator. **Supervising architect:** W. Todd Springer. **Structural engineer:** Andrew Elliott & Assoc. **Mechanical/electrical/lighting engineer:** Syska & Hennessey. **General contractor:** Kajima International. **Audio/visual consultant:** Menell Assoc. **Art consultant:** Carey Bartram Meltzer. **Flower arranger:** Masako Maenami. **Photographer:** Mark Ross.



A subtle balance between Japanese and American business practices has been achieved by Kajima International for Long Term Credit Bank with private executive offices such as the general manager's (top) and an executive dining room (above), both in 18th-century English style, as well as fully open general offices that include executive work stations (below) and the executive conference room (bottom) modeled in stark, Modern lines.







# THE LOVE SHACK

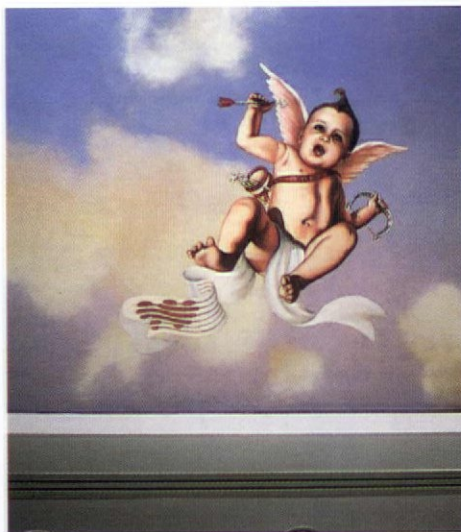
How Reusser Bergstrom gave the world's largest video dating firm, Great Expectations, of Encino, Calif., a headquarters that says romance is our business

By Amy Milshtein

"The last thing we wanted was a plain vanilla office," says Jeffrey Ullman, founder and president of Great Expectations in Encino, Calif. Which makes sense: Great Expectations is far from a plain vanilla company. While a space like this could never make it as AT&T's corporate office, it's perfect for the headquarters of the world's largest video dating service, designed by Reusser Bergstrom, a Los Angeles design firm.

Great Expectations was founded in 1976. What started as a one-man operation in a one-room office expanded into a 35-office franchise. Called Centres, the individual offices serve over 125,000 members, all trying to find that special someone. And they often do. In 15 years in business, Great Expectations has joined over 7,000 couples in holy matrimony, all through the magic of video.

Ullman personally owns three franchises in the Los Angeles area. The corporate office was originally connected to his West LA Centre, but the space became too crowded as the company grew. Ullman decid-



ed to move his 30-person headquarters to his Encino Centre, a bigger space that is closer to his home—and more romantic.

"The setting is important to me," insists Ullman. Outside, a waterfall splashes while ducks float in a pond. Inside, ceilings soar to 14 ft. and there is not a fluorescent lamp to be found. And pervasive throughout is the quirky design of Reusser Bergstrom.

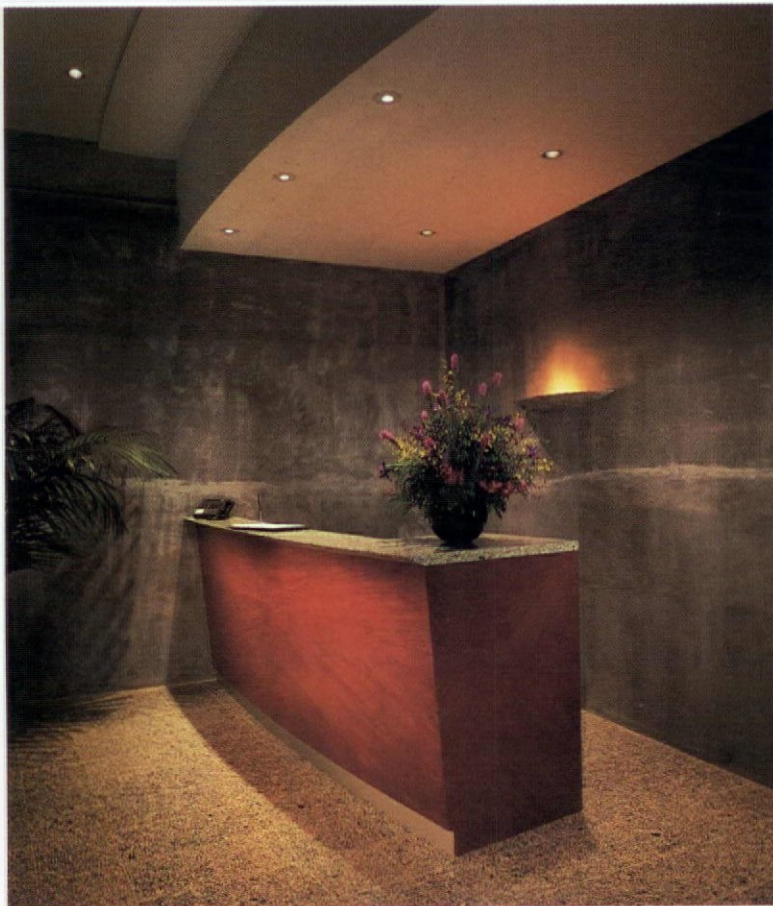
"We were definitely inspired by the personality and wit of Ullman," admits Marc Reusser, of Reusser Bergstrom. Easy to believe, considering the man's creative and entrepreneurial style. Ullman collects courtship art. Anything having to do with romance, from a coin-operated carnival "love tester" to people-sized, stuffed dolls, graces his office. He is also drawn to gadgets and technology. So it was only natural that Ullman's two hobbies melded into video dating and that the corporate office reflects that meld.

What you won't find is a cutesy, hearts-and-flowers design. "We wanted a grainy, film noir look to guide a person through the space,"

Reusser Bergstrom incorporated all the facets of Great Expectations in its design of the conference room (opposite). Cherry paneling imparts a sense of stability, while the trumpe l'oeil expresses the company's individuality and creativity.

Pervasive throughout Great Expectations is president and founder Jeffrey Ullman's wry sense of humor. An obvious example is the Cupid on the conference room ceiling (above) bearing Ullman's face—copied from a baby picture.

"We wanted a grainy, film noir look to the place," quotes Marc Reusser, of Reusser Bergstrom. So the firm used low level lighting and a purple tinged concrete wall that starts at Great Expectation's reception area (right) and winds through the space.





quotes Reusser. This was achieved with low voltage lighting in the corridors, which contrasts with bright illumination in private offices and open-plan work spaces.

Another visual guide through the space is an angled, concrete wall. Widest at the open plan space, the purple-tinted wall narrows at a 3.75 degree angle as it moves through the office, ending at the conference room entrance. Helping the

## A semi-nude rendition of the boss hovers overhead

client visualize this wall proved difficult. "We had to build a quarter-sized, enclosed model of the hall," says Reusser, "but it was worth it." The unexpected and somewhat jolting effect is Ullman's favorite part of the design.

The conference room is not exactly soothing in a conventional way either. Reusser Bergstrom has placed it in an interior space, enclosing it with laminated glazing set in a raw aluminium framework to remove the sense of isolation and lining its walls with cherry paneling to add a feeling of establishment and security. (Cherry is used for all desks and built-ins as well for the

same reason.) But topping it all off is further proof of Ullman's wry sense of humor. The barrel-vaulted ceiling has a Renaissance-style, trompe l'oeil sky, complete with a floating Cupid whose face was copied from one of Ullman's baby pictures at his own suggestion.

With all of this fun going on, does anyone really toil here? "Most definitely," insists Ullman. "Ultimately, this space has to work as an office and it

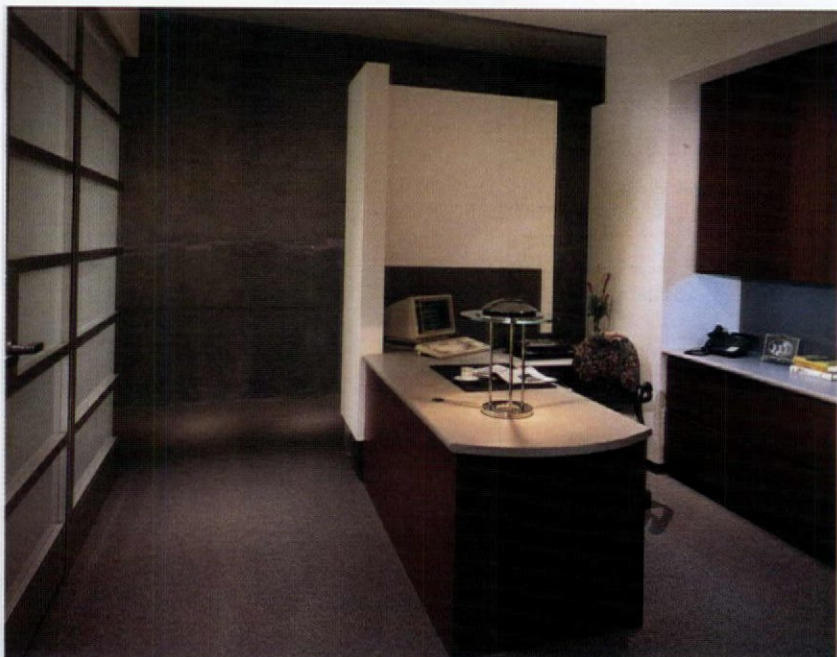
does." He believes that an environment like this makes his employees feel good and, as he says, "feeling good makes you more productive."

All in all, the space does what it set out to do. It grabs attention, motivates workers, and, maybe most importantly, pleases the owner. "I could have done a lot of things with the money it cost to design this office," relates Ullman. "But I chose to put it back in the company to inspire my staff and fuel my own creativity." What he got was a design that keeps on giving, and inspiring.

Definitely, a look that says love at first sight. ☺

### Project Summary: Great Expectations

**Location:** Encino, CA. **Total floor area:** 5,200 sq. ft. **No. of floors:** one. **Total staff size:** 25. **Cost/sq. ft.:** \$100. **Wallcoverings:** JM Lynne, Architex. **Paint:** Frazee. **Laminate:** Nevemar. **Millwork:** Eppink of California. **Plaster wall:** E.M. Plastering. **Flooring:** Marghestone, Armstrong. **Dry Wall:** US Gypsum. **Doors/windows:** Metal Window Corporation, Cenco. **Door hardware:** Schlage. **Window treatments:** Hunter Douglas. **Glass:** Armor Glass. **Conference table:** Eppink of California. **Ceiling:** Armstrong. **Ceiling mural:** Cynda Valle and Isabelle Le Nestour. **Seating:** Vecta, All-steel, Beverly. **Leather:** Spinneybeck. **Fabric:** Arc Com. **Systems furniture:** Herman Miller. **Desks & credenzas:** Salman. **Carpeting:** Harbinger, Patrick, Designweave. **Comp. granite:** Marghestone. **Plumbing fixtures:** American Standard. **Lighting:** Halo, George Kovacs, Ron Rezek. **Client:** Great Expectations Creative Management, Inc. **Interior designer:** Reusser Bergstrom. **General contractor:** Steiner Construction. **Electrical contractor:** Selbey Electric. **Photographer:** Christopher Covey.



The halls of Great Expectations are anything but straight (above left). Reusser Bergstrom angles and curves the walls to add dynamic interest.

"This place has to work as an office, and it does," says Ullman. So while the space is infused with wry humor and low level lighting, offices and work stations (above right) are places to get the job done.



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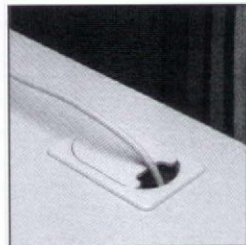


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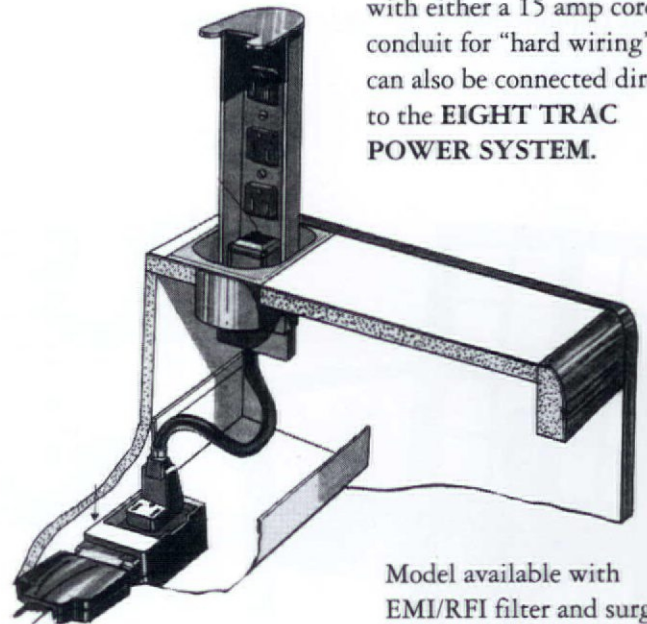


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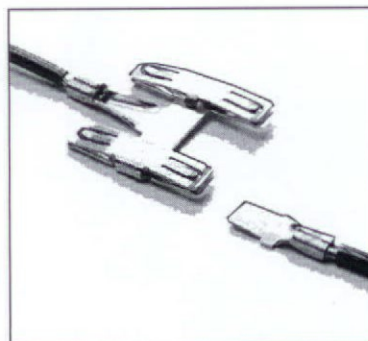
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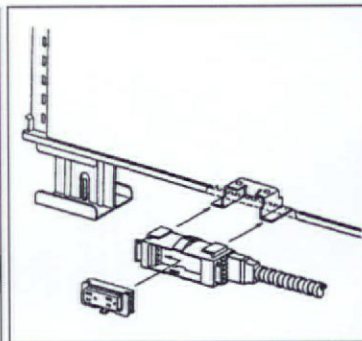
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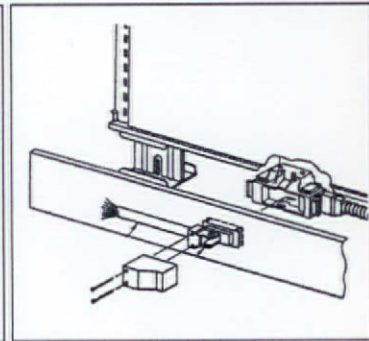
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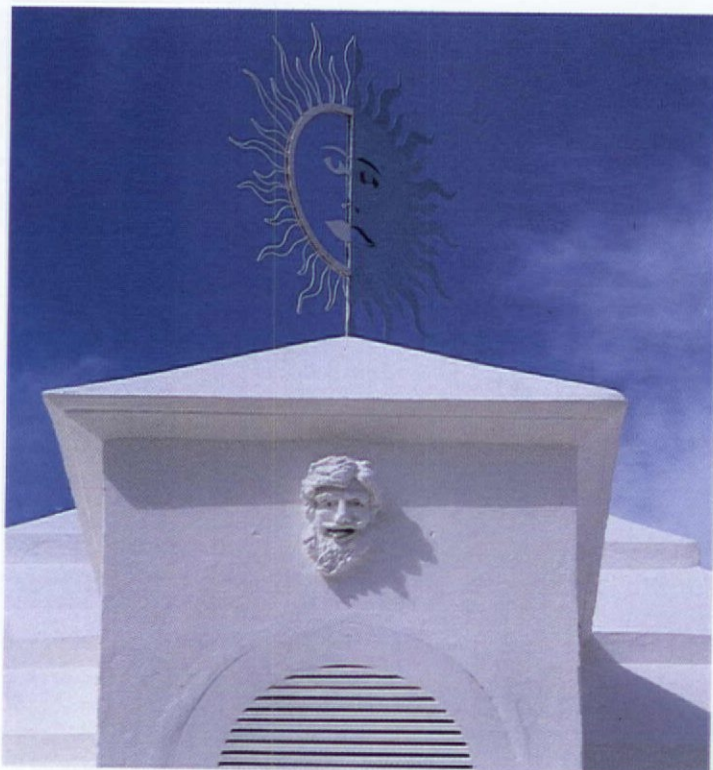
# BEYOND INTERIOR DESIGN

What happens when architects, designers and manufacturers get together? Sheets, casegoods, lighting fixtures  
—and more

By Jean Godfrey-June and Amy Milshtein

**W**ho says the '80s are over? You wouldn't know it from the way designer labels are selling products, even in the recession-torn economy. Architects and interior designers moonlighting as product designers are nothing new: Charles Rennie Mackintosh, Sir Edwin Lutyens, Josef Hoffman, Frank Lloyd Wright, Alvar Aalto, Le Corbusier, Mies van der Rohe, Marcel Breuer, Eero Saarinen, Charles Eames, Charles Pfister, Davis Allen, Michael Graves and countless other noted designers have incorporated furniture and all sorts of other objects into their designs for well over a century. Architects by nature have always dealt with the total environment. What's new is the current name-brand obsession.

Today's rage for "designer" products can be traced to the early 1980s, when two former Knoll employees, Nan Swid and Addie Powell, saw an unfilled niche in the tabletop industry and invited some of America's most important architects to design products for design-conscious consumers. Until then, as *New York*



Is the design community name-brand obsessed? The increasing popularity of architect/manufacturer collaborations is injecting high design into even the most everyday objects. Michael Graves' Finestra and Oculus chairs for Atelier International, (above) won an IBD award in 1990. Hugh Newell Jacobsen created this weather vane (left) for Niermann Weeks.





*Times* architecture critic Paul Goldberger explains in his introduction to Annette Tapert's book, *Swid Powell, Objects By Architects* (from Rizzoli International Publications, New York). "People who needed to shop in the present—and who did not want fleur-de-lis on their plates or cut crystal in their wine goblets—had few places to go." Their success reflects America's new willingness to buy good design in the decorative arts.

It's also an intriguing change of pace for creators of three-dimensional space. "Some intellectuals have categorized the decorative arts as 'low' arts," states Denise Scott Brown, principal at Venturi Scott Brown in Philadelphia. "The more abstract the art form, the

more intellectual the endeavor, making music perhaps the highest art of all. I don't agree."

"Beautiful, well-designed products can now appear anywhere," says George Ranalli, a New York architect. He points to Italy and Finland, where architect-designed pieces have traditionally been the norm. "The aesthetic

level of their everyday artifact is so high," he insists. "Why should high-quality and high-design only be available to the wealthy?"

"The size and accessibility of products make them easy to market and obtain," says Michael Graves, principal of his own firm in

Princeton, N.J. "The consumer gets the sense of satisfaction of having access to a product, whether it be a chair, clock or tea kettle."

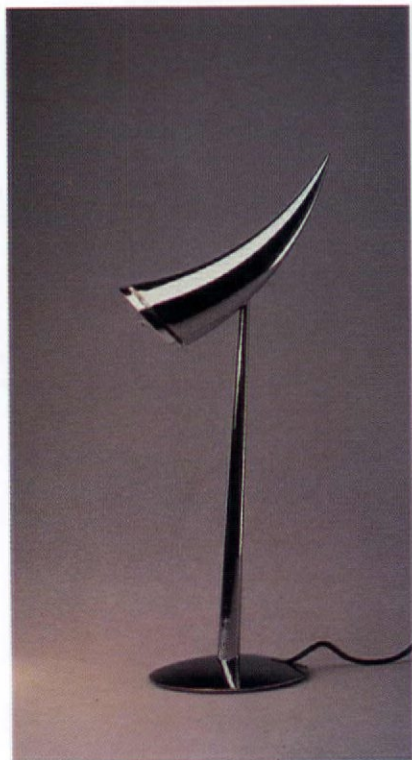
Advances in manufacturing technology and speed have played key roles in allowing high design to trickle down into American offices and homes. "There used to be a cultural lag of 20 years between when something was designed and made available for the public," relates Hugh Newell Jacobsen, an architect in Washington, D.C. "Now everything moves much faster."

About time, say American designers, whose European counterparts have been cre-

## Which comes first, the coffeepot or the architect?

ating products for years. Bruce Burdick, principal of the Burdick Group in San Francisco, believes that one reason why architect-designed products come so frequently from countries such as Italy is that with less architectural work to do, Italian architects who spe-

Brian Kenneth Graham of Gensler & Associates designed both the Agenda casegoods collection for Halcon (top) and the Taper Table for Intrex (far right). Philippe Starck's Ara table/task lamp (right) was designed for Fios Incorporated.





Gwathmey Siegel created these silver candle holders (bottom left) for Swid Powell, the company which rekindled consumer interest in architect-designed products. The bar stool (bottom right), on the other hand, was a one-time custom job manufactured by B & S Woodworking Corp. Kohn Pedersen Fox Conway designed this bench (right) for David Edward Co.



cialize in product design take it very seriously.

Perhaps because collaborations between architects and manufacturers are still relatively rare, the ways by which they originate range from highly intentional to extremely casual. The notion of designing household objects started almost accidentally for Italian architect Aldo Rossi. "Alessi said I should make a coffee pot," he reports, "so I did it—as a joke."

Who approaches whom first, designer or manufacturer? Ron Bentley, principal at Bentley LaRosa Salasky in New York, says that his firm contemplated designing furniture long before it

Disrud, vice president and project director for product design in Gensler's San Francisco office, which now has a special division for product design. "They asked us to serve as a consultant to help them establish new colors. After that, other companies began to see the advantages of working with us. We can design from the perspective of the customer—since that's what we are."

Indeed, after the initial venture succeeds, most designers find that manufacturers begin to approach them. Burdick's firm has been involved with furniture design since

began "when Swid Powell invited Bob to do a few pieces, which did well. Since then, we have gotten together with HBF and Martex."

Brokering the marriage of Stern, HBF and Martex has been the job of Steven Kroeter, managing director for Archetype Associates, a New York firm which is thriving on establishing and facilitating collaborations between architects and manufacturers. The fact that the industry can support such a firm is a strong indicator of just how enthusiastic the market is about collaborative designs. "Most architects and designers don't have the time to search for the right manufacturer," Kroeter explains. "We work with architects to establish goals, identify product categories that they'd like to explore, and help them implement their plans with manufacturers."

Kroeter began working with the Frank Lloyd Wright Foundation eight years ago on programs to create reproductions of the architect's work. Today he works with an impressive roster of living architects as well. His firm forges new collaborations at the same time it maintains existing relationships.

Everyone has different reasons for getting involved with product design. Some are philosophical. Richard Meier explains that when he first designed for Swid Powell, "I didn't want to simply decorate a plate. I wanted to create a new relationship of pattern and shape."

Perhaps it's a quest for immortality. "In a certain sense, you could say architects are disposable," says Hugh Hardy, of Hardy Holtzman Pfeiffer in New York. "But grandma's silver will live on forever. There's irony in the fact that the objects in Frank Lloyd Wright's houses are worth more than the houses."

Or is power the appeal? "I like total control of the built environment from the ashtrays up," confesses Jim Stapleton, vice president

## Designer loves manufacturer: This time for keeps?

actually did so. "We had always liked Brickel's products, and felt our work was sympathetic to theirs," he admits. "We approached them because we thought it would be a good fit—and it had turned out to be just that."

Gensler & Associates' initiation in product design was unusual. "A carpet manufacturer pointed out that while we'd specified his carpet over and over, we'd asked for a custom color every time," recalls Carol A.

1975. "We first approached Herman Miller with an idea," he says. "Since then it's been the other way around."

William Georges, an associate at Robert A.M. Stern Architects in New York, explains that Stern's involvement with product design







at Himmel Bonner in Chicago. By contrast, Judy Swanson, partner at Kohn Pedersen Fox Conway in New York, looks beyond profit and public relations. "You're filling a niche for yourself and other designers," she says. "That's got to make you feel good."

Others are simply trying to protect their original ideas. Jacobsen explains that he is now marketing a weather vane originally designed for a home. "I had the drawing patented, so really I'm just trying to recoup the costs," he says. "But I'll have to sell a great deal of product just to break even on the patent."

Matching up architect or interior designer to manufacturer is crucial. Regardless of who initiates the collaboration, both would do well to research the potential partner. "Our experience leans strongly to luxury residential projects," says Georges. "jobs where the sky's the limit in terms of budget. So getting the right manufacturer is extremely important. Whatever we work on must reflect Stern's particular vision."

Manufacturers have much to offer in a match, as designers are quick to point out. "The manufacturer is responsible for the realistic

## Avoiding royalty pains and other domestic quarrels

side," says Robert Siegel, principal of Gwathmey Siegel in New York. "It's important to take your cue from them. That's where you learn."

A lasting relationship between designer and manufacturer involves many factors, trust being key. Designers ideally seek manufacturers who care about product development. As Siegel points out, "Their philosophy should be long term—not driven by this year's sales."

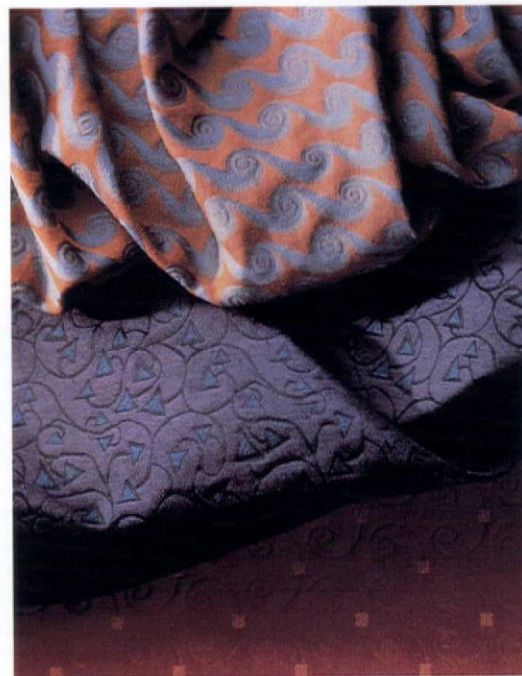
Even if you can't afford an entire office building by one of the world's most famous architects, you can still surround yourself with their work: Robert A.M. Stern's Signature chair for HBF (above), HBF's Robert A.M. Stern fabric collection (right, top), fabrics designed by Richard Meier, Aldo Rossi, Robert Venturi and Denise Scott Brown for DesignTex (right, bottom).

**"Alessi said I should make a coffee pot, so I did it—as a joke."**

—Aldo Rossi

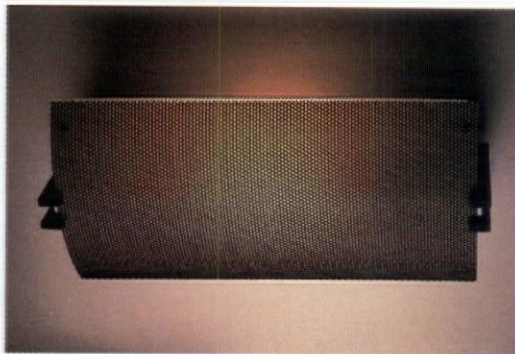
**"The customer is who really gets the final say, when the product makes it out to the market."**

—Judy Swanson





Not just for tabletops: Robert Siegel and Charles Gwathmey of Gwathmey Siegel designed this desk for The Knoll Group (below). Richard Meier's Ana wall sconce (right) was designed for Baldinger.



**“Beautiful, well-designed products can now appear anywhere. Just look at Italy and Finland, the aesthetic level of their everyday artifacts is so high.”**

—George Ranalli

And the importance of a company's manufacturing and sourcing base cannot be ignored. Siegel believes, “They should know how to find materials and artisans anywhere in the world.”

Brian Kenneth Graham, a design director at Gensler and lead designer for the Taper table for Intrex and the new Agenda casegoods collection for Halcon, emphasizes the need for constant communication. “If the fax and the phone aren't going all the time, the project falls down, and the manufacturer doesn't benefit from the designer's expertise.” Flexibility in terms of finishes is also critical, he adds.

Graves is adamant that the designer maintain involvement in all aspects of a product's development to “guarantee both quality and conformance with his or her designs.”

Kroeter says that the best collaborations happen “when the architect and the manufacturer's designers sit down together and figure out how to satisfy a particular need in the market place.” He finds that the biggest problem is the manufacturer's reluctance to spell out a job's limitations to a famous architect. “Even if you're dealing with the most respected architect in the world, you have to establish parameters for the design,” Kroeter notes. “After all, architects approach their own projects with budgets and timetables.”

Mundane as it sounds, hammering out details with the manufacturer at the start saves many headaches later. “We made a big mistake in our early years,” relates Swanson. “We designed a custom fabric and had it pro-

duced. After the job we forgot about it. Meanwhile the fabric house marketed the fabric and it became their best seller. We had to holler just to get credit for the design and we'll never see a royalty from it.”

Kroeter believes that the best compensation plan includes an advance for the designer's time and effort spent, with royalties to follow as the product succeeds. Work done strictly on specu-

lition is risky. In Swanson's view, “You devote time and money to a project, and then you have to sweat out the wait for the royalty check.”

Profits vary from project to project. “Product design is not profitable—it's a head trip,” states Jacobsen. “But then, no one is ever going to get rich as an architect,” he says. “You do it because you love designing, and products can help support that.” He calls the sizable difference between the designer's profit margin and the manufacturer's and distributor's profit margins “unfortunate.” Obviously, the economics vary with the size of the manufacturer.

Yet money isn't everything. Says Bentley, “The work we did for Brickel has been great in terms of publicity. Our names are on the products. Whether it's in an ad or a showroom, people see our work and get a sense of who we are.”

Aside from finance, there are other hazy issues to work out, particularly artistic control. Assures Siegel, “If you are selective in choosing a manufacturer and are interactive

with them, problems can be avoided.” He advises designers to approach manufacturers only after the dream products that are subject to endless interpretations have yielded to mature and developed ideas.

The process would feel surprisingly familiar to architects and interior designers if only they substituted “contract design” for “product design.” “It's a give-and-take process just

## Designer chocolates—or how much is enough?

like any other job,” says Swanson. “The customer is who *really* gets the final say, when the product is finally out in the market.”

Some designers even find that the requirements and restrictions associated with mass-produced products promote creativity. “You're forced to think along different lines,” says Siegel. “Buildings and interiors have budgets, not price points; products for the mass market present a whole new set of problems, which can be stimulating.”

Where do the original ideas germinate? “My design process is the same for a table or building,” says Andrew Belschner, of Andrew Belschner & Joseph Vincent in San Francisco. “Of course, you don't have to air condition a table.”

Sometimes a piece is job-inspired; other designs are developed independently. Burdick warns that designs should not be so project-associated that they cannot escape the gravity of the particular project. “As such, the work becomes a captured piece,” he says. Design a piece of furniture without a well-defined purpose, he warns, and you'll have “fashion, not classic design.”

Hardy cautions against taking the whole thing too seriously. “In attaching too much meaning to





an object, you run the risk of trivializing architecture," he says. "A plate isn't a building."

Is there such a thing as too much commercial exposure for would-be product designers? Graves believes it is possible, and advises that designers insist on quality. "Maintain control of the products which bear your name," he emphasizes.

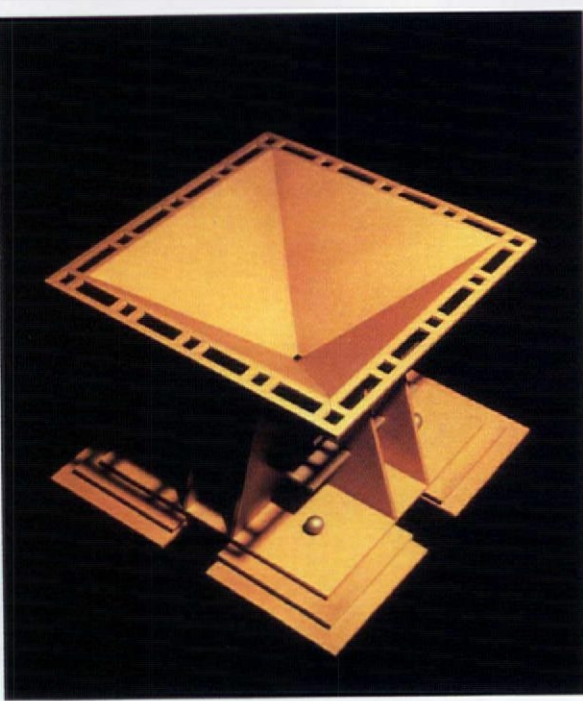
"As long as you don't start recycling ideas, yours or anyone else's, there is no risk of overexposure," insists Warren Platner, principal at Warren Platner Associates in Connecticut. "But," he continues, "you can overextend yourself if you don't know your materials. When I did my wire furniture line for Knoll, I studied every aspect of the medium."

Many architects and interior designers agree that quality is the primary factor that keeps designers from overexposing or overextending themselves. "Some architects lend their names to almost anything," says Siegel. "At that point you become simply a taste maker."

Of course, outer limits do exist. Burdick believes that a designer could theoretically end up "like the fashion designer whose name is applied to everything, from perfume to revolvers. However, I don't think that's come near to happening yet."

Gensler does have reservations about overexposing the firm's name by associating with the products it designs. Disrud points out, "Our name has never been on any of the products. If a product had 'Gensler & Associates' plastered all over it, would a Skidmore or a Swanke probably specify it?" she wonders.

Given the restlessness of the fickle American consumer, designers should nevertheless brace themselves for the inevitable shift in popular taste. Jacobsen is convinced that the craze for designer-name products will not last



forever. "American popularity goes in cycles," he declares. "Today architects are everyone's darlings, but in a few years no one may care."

Fortunately for architects and interior designers in the 1990s, popular preferences in furnishings are broad and flexible. Robert Venturi, principal of Venturi Scott Brown, points out that although certain periods of interior architecture have called for rigid aesthetic order, ours is not such an age. "You couldn't put a Victorian chair in a home by Frank Lloyd Wright or Mies," he observes. "Today's interiors are more eclectic."

Whether it suits the popular taste or not, architects and designers will doubtless continue their interest in product design. "As an architect, it's wonderful to work in a variety of scales," says Georges. "A smaller object is captivating in that you can touch it and manipulate it much more easily."

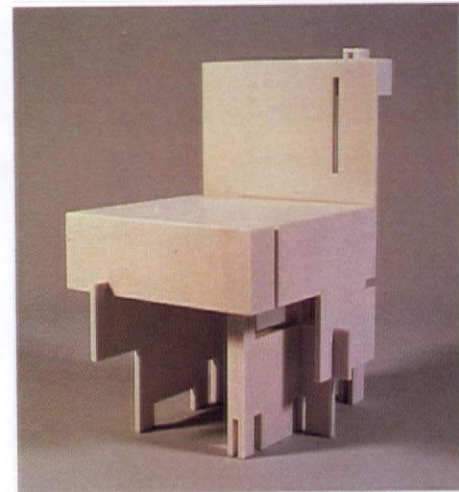
And don't forget the stark contrast in gestation periods. "Buildings take a long time from start to finish and the wait gets frustrating," says Siegel. "It's refreshing to see your product within a few months of the original idea. Also, I think it's a good creative exercise to alternate between thinking about a building and a salt shaker."

The virtues of such an exercise are clearly not lost on Richard Meier, long a champion of pristine white environments, who insists, "I sleep better on my own sheets than anything else—except white, of course!" ☞

**"American popularity goes in cycles. Today architects are everyone's darlings, but in few years no one may care."**

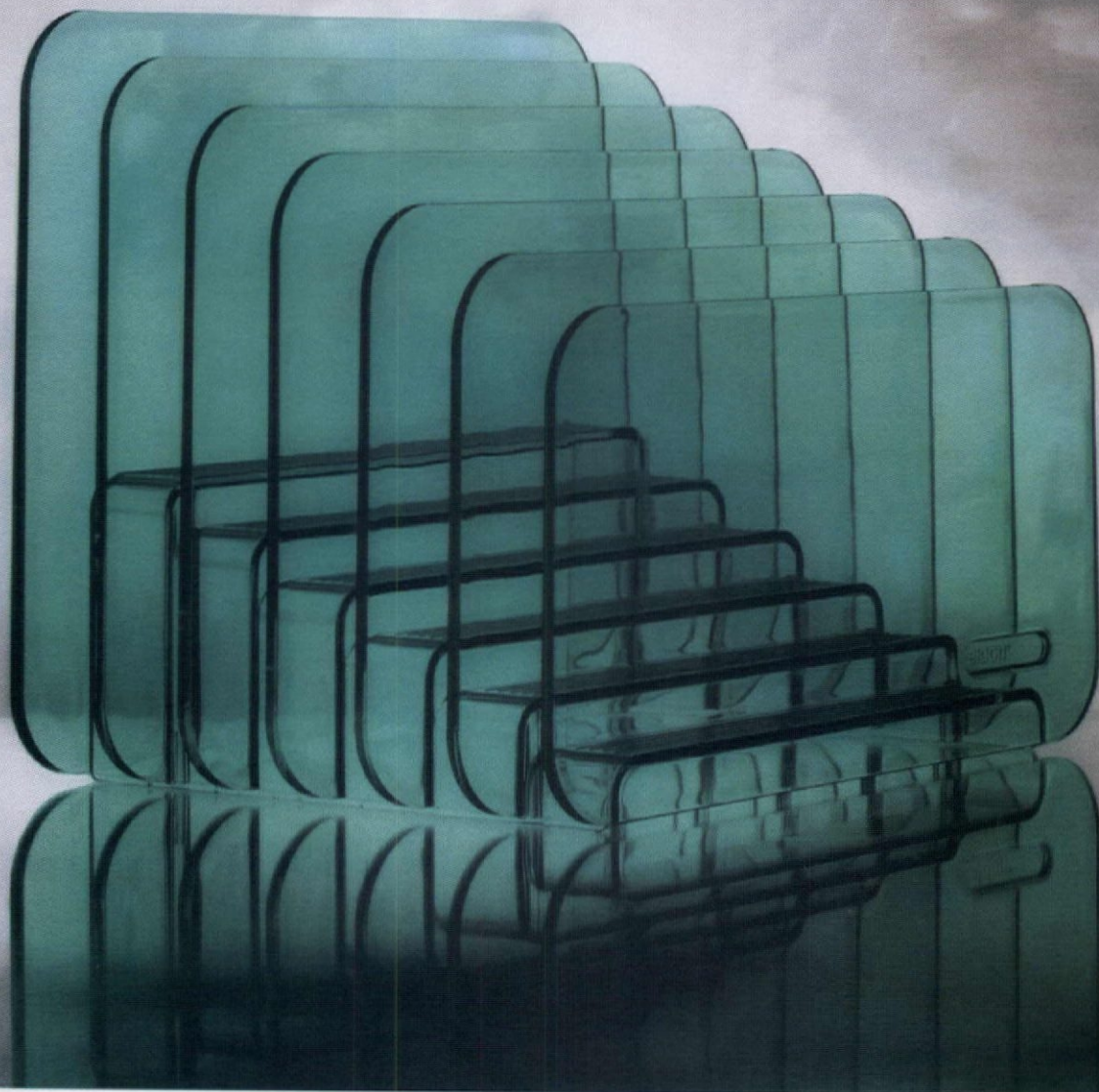
—Hugh Newell Jacobsen

From gardens to museum collections: architect- and designer-created products lend style to any environment. Designed by John Guenther of Mackey Associates, P.C., this planter (left) was produced by A. Zahner. The Alan table, by Howard Alan (below) features Vitricolor tops and edges. Fabricated by Formica, George Ranalli's Valentine Chair #2 (bottom) is part of the permanent collection of New York's Metropolitan Museum of Art.





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## What to look for when comparing commercial space in today's office buildings—as competing design solutions and real estate transactions

By Douglas W. Nicholson

**T**oo much of a good thing may not be so bad—but have you considered today's overbuilt commercial space market? Tenants have a greater choice of location now than they have had since the early 1970s. Having an abundance of choice is certainly good for the prospective tenant. Making choices from this surfeit, however, can be difficult.

Designers and real estate professionals who assist in that choice must understand tenant requirements and compare how different locations meet those requirements. Let's say you accept that the first three issues of comparison in real estate are location, location, location, and can assume for the purpose of this discussion that a parity exists for the buildings under consideration among such locational issues as image, security, transportation and amenities. What then are the building characteristics and costs by which competing properties should be compared?

Comparing two or more desirable buildings for a prospective tenant essentially resolves itself into a cost exercise. The goal is to arrive at a comparison of projected *occupancy costs* over the term of the lease—not simply the rent rate multiplied by the square footage.

A thorough comparison of different locations obviously requires an interactive relationship between the real estate representative and the designer. It is not always necessary to compare all the characteristics described. Only one or two, such as space efficiency or building quality, might be considered relevant for a particular comparison.

Occupancy cost is the sum of the following: 1) various lease terms, 2) space efficiency, 3) cost of initial installation, 4) building quality and 5) ongoing cost of renovations. These factors must be compared not only between the various buildings but with the tenant's needs as well. The same space might rate highly in one category or another for one tenant yet rate poorly for another. Let us consider each one in turn.

### Lease terms: Why rentable sq. ft. won't tell you effective rent

There are a number of major lease issues affecting occupancy cost that the designer must comprehend.

- Rental rate and inclusions. The cost per rentable sq. ft. is, of course, a major determinant. However, for a true comparison it must be trans-

lated into effective rent. Whether or not and to what extent the rent includes electricity or maintenance, for instance, will affect the comparison.

- Length of term will affect the amortization of improvements.

- Lease commencement. When does rent start and what triggers it? This can vary and have a strong cost impact.

- Sublease. Can the tenant make money on space subleased for future expansion or space no longer needed?

- Options or commitments for additional space, renewals or cancellations. Is additional

**Comparing projected occupancy costs over the term of the lease is your client's goal—not simply the rent rate multiplied by the square footage.**

space a commitment or an option? Are there penalties involved to be factored in?

- Rent abatements. Are there periods of free rent to reduce the long term occupancy cost?

- Landlord's work. What is the comparative value of the landlord's work? How does it relate to the tenant's needs?

- Building description. What kind of building, what quality and capacity of systems and what degree of maintenance is the landlord obligated to provide?

Many other legal and technical issues abound, but an evaluation of the foregoing will cover most issues affecting comparative occupancy cost.

### Space efficiency: What's usable is what counts

Space efficiency raises the issue of effective rent. The rate stated in the lease is in terms of *rentable* sq. ft.—the *gross* sq. ft. on the floor less penetrations serving several floors (including elevator shafts, stairs and ducts) but including communal space on the floor outside the demised premises serving that floor (including toilets, janitor closets, elevator lobbies and building corridors), as measured from the inside face of the exterior wall.

The tenant, however, is concerned with rent per *usable* sq. ft., namely all the rentable sq. ft. within the demised premises only, excluding building corridors, toilets, elevator lobbies and janitor closets, as measured from the inside face of the exterior wall. If the ratio of rentable-to-usable were consistent building to building, this would be a simple extrapolation. The problem is that it is not. Calculations of rentable sq. ft. vary from building to building and landlord to landlord.

The reality is that the criteria for measuring rentable sq. ft. results from the landlord's desired return on investment, expressed in terms of a rent per sq. ft. that appears competitive in the market place. This often leads to creative methods of measurement or simply arbitrarily stated rates per sq. ft.

In effect, the rentable sq. ft. is what the landlord says it is. Being primarily concerned with the ratio of rentable-to-gross, the landlord will describe a building as extremely efficient based on that ratio. That's reasonable from his standpoint.

For the tenant, however, it's the relationship of rentable-to-usable, which he must calculate himself, that matters. He must develop a consistent method of measuring usable sq. ft. to arrive at his *effective* rent, which equals the total rent divided by the usable sq. ft. If the different buildings have been measured consistently, the comparison will be valid.

It's common for a building with a lower rate per rentable sq. ft. to have a higher effective rent than a competitor whose rate per rentable sq. ft. is higher. There are three good reasons for this. First, the inconsistent method of calcu-



lating rentable sq. ft.; some landlords are less acquisitive or alert than others. Then, the inherent difference in building design; irregular configuration or poor core layout cause excessive corridors and other space that is rentable but unusable. Finally, the suitability of the space for the particular tenant; a mismatch between tenant requirements and the space in question can cause severe inefficiencies for one tenant whereas it could be perfectly suited to another.

A trading firm, for instance, might be efficient in a large, deep floor of 40,000 to 50,000 sq. ft. with a building-core-to-exterior-wall distance of 50 to 65 ft. By contrast, a law firm with separate, semi-autonomous departments such as corporate and litigation and a profusion of private offices might be better suited to several floors of 15,000 to 25,000 sq. ft., core-to-window dimensions of 32 to 42 ft., depending on module, and a high proportion of exterior, windowed space. Unless the appropriateness of each building's qualities are self-evident, suitability of space must be evaluated with test layouts, using the prospective tenant's actual departmental requirements—consistently applied, of course.

#### Initial installation: Look beyond construction costs and FFE

Since the purpose of the analysis is a comparison between locations rather than an accurate estimate of move-in costs, and because it will be done prior to design and layout, designers will find it neither necessary nor possible to use complete, accurate costs of construction and fixtures, furniture and equipment (FFE). Instead, what suffices are average costs per sq. ft. for the type of tenancy based on past experience and applied to all locations.

The differences will relate to the cost effect of the differences in the lease workletter in each case (the landlord's work), the building configuration (the capacity of the various systems) or any inherent differences in the configuration of the buildings that will cause a difference in cost, such as one location having two or three floors, causing costly, interconnecting stairs versus another facility having one floor.

#### Building quality: How well do you know office buildings?

Comparative building quality will have a direct impact on occupancy cost, as the following questions on key building components demonstrate.

- Structural systems. Are ceiling heights sufficient for raised floors? Will the system allow internal stairs? Is floor load capacity sufficient for special loads? Can it be increased? What is the cost?
- HVAC and electrical. Capacity is the issue. Will it take care of future needs? A CRT on every desk? Can capacity be increased? At what cost? What impact will this have on occupancy cost?
- Elevator system. Interval? Waiting time? Age and quality of control systems? Does it matter if systems are marginal? To the single-floor, low-key tenant, perhaps not; a slight wait,

twice per day, is tolerable. To the multi-floor, interactive, even hyperactive tenant, any significant wait could severely hamper operations.

- Core and cladding. Are core facilities, such as stairs and toilets, accessible and sufficient? Is the building cladding energy efficient and modular?
- Ceiling. Are acoustical qualities, sound absorption and modularity acceptable? If not,

are they changeable? At whose cost? What will be the impact on occupancy cost?

- Lighting. Low brightness? Energy efficient? Sufficient illumination? Modular?
- Distribution of telephone and electricity. Is there a system? Is it sufficient for future needs? Is it modular?

#### Cost of renovation: Putting price tags on disruptive changes

Concern for modularity is another way of questioning a facility's flexibility for change, in such areas as its exterior cladding (fenestration), ceiling, lighting and distribution of telephones and electricity. Major corporations "churn" as much as 15 to 20% of their space annually. Modular, flexible space can reduce that cost to a few dollars per sq. ft. Inflexible systems will raise the cost of each move to \$30 to 50 per sq. ft. The difference over 10, 15 and 20 years will completely reverse the comparative cost of occupancy from one building to another.

To evaluate the comparable renovation costs over the term of the leases takes a leap of imagination but is a very significant exercise. Projected approximate percentage of space to be renovated annually (based on the tenant's historical experience and future plans) must be calculated; in addition, the cost per sq. ft. for complete renovation must be estimated for each location (accounting for changing partitions, lighting, ceilings, outlets and so forth). These two statistics should be multiplied out over the term of the lease for each building to be compared. Obviously, a building with modular ceiling, lighting, flexible ducts, a flexible distribution of telephones and electricity will save significant monies in renovation costs.

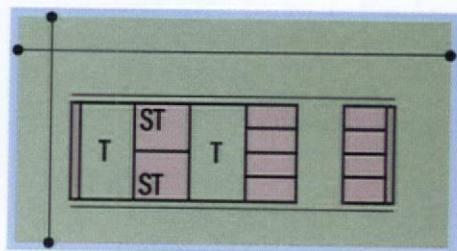
Another important but hard to quantify comparative difference is the factor of employee disruption. Usually a major factor in deciding whether or not to move versus renovate in place, disruption can also apply to flexibility and simplicity of renovation over the term of the lease. Because payroll dollars are 10 times costlier than occupancy cost, this is an important factor.

#### In summary: Are you giving your client the whole truth?

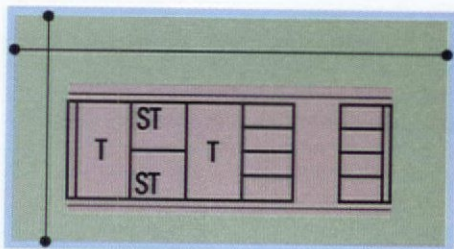
A true building comparison is a comparison of the cost impact of the lease terms, the effective rent associated with space efficiency, the cost of the initial installation and the ongoing cost of renovation and maintenance. All of these together equal occupancy cost and must be projected over the term of the lease and assessed by a professional team recommending one site versus another. To provide a design client with anything less than this thorough analysis would be turn a deaf ear to his eternal question: How much will my facility cost? ☞

*Douglas W. Nicholson is president of Douglas Nicholson Associates, a management consulting firm in New York City that advises corporations, design firms and real estate businesses on facility planning and development.*

**The rentable-to-gross ratio is how a landlord will describe his building—not the more telling rentable-to-usable ratio you'll have to find out yourself.**



Rentable sq. ft. (above) is gross sq. ft. on the floor less penetrations but including communal space outside the demised premises serving the floor.



Usable sq. ft. (above) is rentable sq. ft. within the demised premises only—excluding building corridors, toilets, elevator lobbies and janitor closets.



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has substance at its core.  
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# CERAMIC STYLE!

As post-1980s designers clamor for quality, longevity and a fresh aesthetic, they are turning to one of the world's most ancient building materials

By Jean Godfrey-June

Is there nothing new baking under the sun? By the time the Egyptians first glazed clay brick and tile with color, humanity had already been firing clay to make tile for centuries. Today, despite the incredible variety of floor coverings we've developed, ceramic tile continues to flourish—even bearing the fruits of new technology.

Not that ceramic tiles are the same sunbaked squares that they were hundreds of years ago. Technology has altered the color, texture, shape and durability of tile, allowing the designer to use it in applications never before thought possible. Tile can now go practically anywhere: on the floors, walls and ceilings of anything from swimming pools, kitchens and bathrooms to fast-food restaurants, international airports and hotel lobbies. From a design point of view, it's paradoxically an extremely traditional and very modern material.

While ceramic tile consumption is up in the United States, our nation still employs far less than the rest of the world.

"We use half the ceramic tile Europe uses, and a third of what Canada uses," Jerry Joyce, national sales manager for Metropolitan Ceramics in Canton, Ohio, points out.

This could change. Janet Carter, ASID, manager of product styling and design at American Olean, predicts further growth for the industry in schools, churches and health care. "Tile has incredible longevity," she states, "and it allows the specifier a great degree of flexibility and creativity."

Joyce postulates that as Americans become more concerned with life-cycle cost, the aggregate cost of ownership during the life



New technical processes have rendered ceramic tiles strong, easy to maintain, and with more design options than ever. A variety of colors, shapes and surfaces are available from Dal-Tile (top). Floorgres of Italy offers the Dura'ker Mediterranea line (above) in an unexpected combination of finishes.

of a product, ceramic tile will gain market share on the strength of its long service life and ease of cleaning and replacement. "As people start to look a few years down the road in determining the costs of maintaining a job," he feels, "ceramic tile becomes a far more cost-efficient option."

And tile has become simpler to maintain over the years—even the grout is easier to clean. Grout now has mildew and stain-resistant formulas; epoxy grout makes cleanup easier and doesn't require petroleum to produce it the way earlier grout once did. As for aesthetics—and grout is largely aesthetic, filling the space between tiles rather than acting as a bonding agent, which the setting mortar is—grout now comes in a rainbow of colors. And the tiles themselves are more regularly sized, thanks to competition with other, more exacting floor covering materials.

If a hotel guest hits the lobby floor

Competition isn't the only factor in inspiring new technology, however. America's obsession with lawsuits has been responsible for the development of slip-resistant tile surfaces. "When a customer slips on a hotel lobby floor, he sues everyone he can, and that usually includes the manufacturer," explains Jon Davies, marketing manager for Laufen International Ceramic Tile, a Swiss-based manufacturer whose clients range from McDonald's to Hilton. "While designers want fresh, exciting colors and easy-to-clean surfaces, the need for a surface that grips is equally strong. The three needs tend to compete against one another in a tile." Once again, however, technology has come to the rescue, this time with an orange-peel-like tile surface that is easy to clean yet slip resistant.

The problem of slip resistance can give ceramic tiles an advantage over marble and granite, which, when polished, can be "like glass," according to Davies. What's more, a number of manufacturers can now supply you with tile that imitates marble or granite, incorporating the slip-resistant technology.



Unglazed tiles, or pavers, often have an intrinsic orange-peel-like surface which resists slippage. While unglazed tiles do not have the color options of glazed, they are extremely hard wearing; their color goes through the tile, so that it cannot be abraded away.

Metropolitan Ceramics, whose entire line consists of unglazed tiles, supplied tile for the Atlanta airport, which Joyce says is the largest tile installation in the Western Hemisphere. The job points up some of the major strengths of unglazed tile and of tile in general. "For one, they've had to replace the carpet in that airport three times already," says Joyce. But what's most interesting to Joyce is the x-ray checkpoint areas for carry-on baggage. "People stand in lines, in the same place, day after day," he says. "The top layer of the tile has been rubbed away, but the look is still the same, because the unglazed tile is the same color throughout."

While colors in unglazed tile have traditionally been much less exciting than those in glazed, a new technical process introduced this year by GTE Engineered Ceramics combines glass and clay in a substance that is both durable and crystal clear. The process gives GTE's new Prominence tile line a far more vivid range of color; its technology was actually developed as a way to make use of excess glass from the company's Sylvania light bulb envelope manufacturing process.

"Unlike clay, where no two shovel-fuls are exactly the same, this raw material is much more easily controlled in terms of color and texture," says Frank Pelligrino, marketing manager at GTE. "We have the advantages of unglazed tile, with the color going all the way through, the stain- and slip-resistance and the durability. But we also offer the designer 28 different, bright, clear colors."

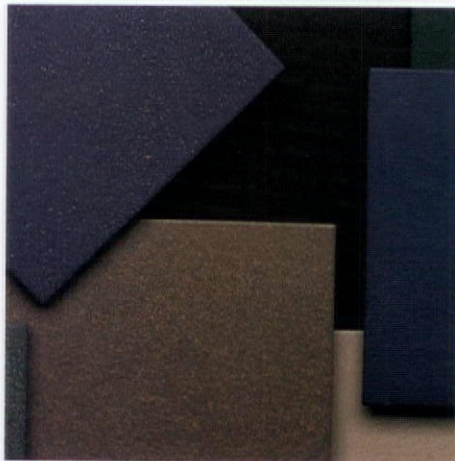
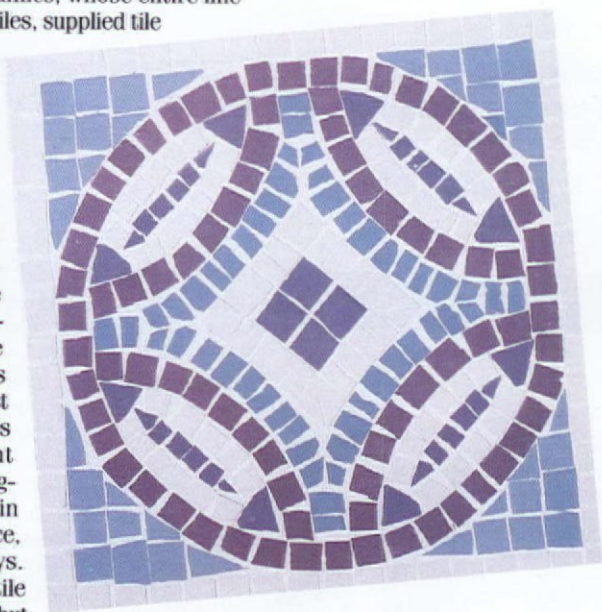
#### Guess who leads the world in glazed tile?

Glazed tiles currently still constitute 80% of the market, however. It was the Italians who introduced the world to glazed tile in the 1960s, an innovation that has given them such an edge over the years that they currently produce 30% of the world's ceramic tile and 60% of imported tile in America. Italy also produces most of the technology to manufacture glazed ceramic tile.

Not surprisingly, the Italians lead not only in technology, but have the design edge as well. "When you see something unusual or striking it's probably Italian," explains Donato Grosser, president of D. Grosser &

Associates, Ltd., consultant to the Italian Tile Center, a division of the Italian Trade Commission. Part of the reason for their success is the Italians' intense competition within their own country.

Grosser estimates that some 200 tile companies exist in the 30 sq. mile area around the Northern Italian village of Sassuolo, famed for centuries for its indigenous clays, which produces 75 to 80% of all of the country's ceramic tile. "It's immensely competitive," Grosser explains. "The companies have to be very creative—and efficient—to survive, and that



has helped our industry." Other countries would like to catch up: Spain is emerging as a major force in the glazed tile market.

Pelligrino says he hopes that American manufacturers may someday be able to pull together in much the concerted way that the Italians

have, as technological advances

continue to emerge from this country. They're certainly working at it. American Olean's latest product, Triad, combines extremely durable commercial tile with almost residential-level aesthetics. "The colors have definitely had some residential crossover," Carter reports. The company does its own styling and forecasting, but because the line is so large and clients need the stability of long-term colors, color does not change dramatically with the whims of fashion. "It's more of an evolutionary process," Carter says.

Ceramic tile has been evolving since practically the beginning of civilization. That ancient tiles have lasted so long may be one reason

for their perennial popularity. Yet the look of ceramic tile today is decidedly contemporary. If tile technology continues to evolve as quickly as it has in the past 20 years, designers all over the world will surely create new applications for this venerable material that could immortalize them and their clients—not in stone, but in ceramic tile. ☺



San Vitale, a porcelain tile designed by Barbara Schirmeister, ASID for Crossville Ceramics (top); GTE Engineered Ceramics offers Prominence tile (right), made with excess glass from its Sylvania lightbulb manufacturing process; Ragno, an Italian company known for its high tech tiles, showcases its design abilities with "Class" (above).





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# POWER TO THE PEOPLE

What on earth is corporate America's unchecked appetite for energy doing to the design of today's office buildings and office spaces?

By Sheldon Steiner

Can you imagine doing a day's work without electricity? The past century has seen such a continual and at times explosive growth in the use of electrical power in the commercial office that it is difficult to remember that there once was no artificial illumination for commercial buildings. In the 19th century, before the introduction of electricity and consequently the incandescent light, light came from windows, power for machinery came primarily from rivers, and buildings had to be sited near their power sources.

The advent of commercially available electricity broke the bonds that tied building sites to power sources and building shapes to the path of the sun. With the common availability of electric power, such uses soon arose as incandescent light, elevators and ventilation fans, so that power use for a building averaged about 3 watts/sq. ft. by the 1920s. The stage was set for the mechanization of office work.

Fluorescent lights and the greater illumination they provided brought further freedom and increased productivity in the 1930s. Where incandescent light had given about 15 candles/sq. ft., the new fluorescents supplied from 40-60 candles/sq. ft., and lighting use was expanded. In addition, the use of new, electrified office machines now required about 0.5 watts/sq. ft. more, and the introduction of the air conditioner on the eve of World War II, almost exclusively by means of individual window units, raised the stakes further still. The total usage now stood at 2 watts/sq. ft. for the offices themselves and 4 watts/sq. ft. for the building.

Office automation created a slow but steady increase in demand for a period after the war. However, the pace would quicken noticeably in the 1950s with the arrival of the mainframe computer, imposing altogether new requirements on buildings. Though the actual computer environment would be off limits to the general building population, the power ramifications went beyond the demand of the computer itself and the air conditioning necessary for its operation.

Increased automation in the form of punch-card machines needed power not only for their operation, but for humidity controls to keep the punch cards from curling (making them unusable) and for added illumination to

read data. The need for power was now up to 8 watts/sq. ft.: 4 watts for lighting, 1 watt for power and up to 3 watts for air conditioning. The computers themselves called for anywhere from 60-100 watts/sq. ft.

Two things happened simultaneously in the 1970s to upset this cozy scenario: the proliferation of such electronic equipment as computers, computer terminals and photocopy machines, and the energy crisis precipitated by the oil embargo of 1973. Clearly these events were at opposite poles. The former, in line with historic trends, raised the demand for power. The latter,

by contrast, nearly devastated the economies of America and its allies by withholding it.

When Americans rallied to attack the energy crisis, they aimed squarely at such conspicuous targets as lighting. The results indoors were as dramatic as the dimming of outdoor public spaces. Lighting use fell from 3-4 watts/sq. ft. to less than 2 watts.

A number of events had conspired to make this possible. First, increased application of task lighting had slashed the power needed for ambient lighting—at the same time it reduced glare on VDT screens. In addition, indirect lighting developed for use in conjunction with task lighting used less energy than previous overhead illumination. And power used away from tenanted areas was also cut significantly: less demand for creature comfort resulted in less need for dehumidification (one function of air conditioning) even as engineers made air conditioning systems more efficient. Power demand went from 4-5 watts/sq. ft. to less than 2 watts.

What to do with all that machine—and body—heat

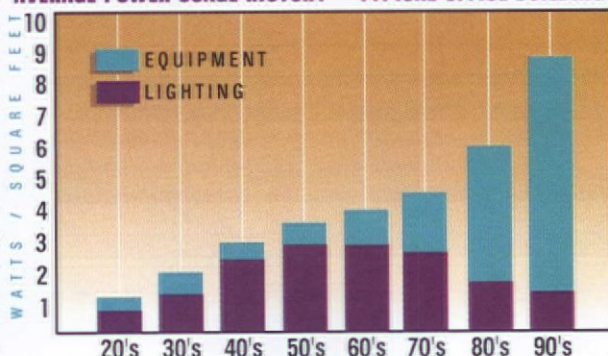
Admirable as these savings were, a surge of individual computer use would wipe them out. Demand for computers went from 1/2 watt/sq. ft. to 1 watt, setting a precedent for the 2-3 watts used today. Subsequently, the proliferation of equipment required a change in distribution. The electricity used in offices moved from the ceiling to the floor, as the needs of task lighting and the load of personal computers superseded that of the lighting overhead.

The two voltage systems in a building supply 277/480 volts for major equipment and 120/208 volts for office space. With 120/208 volts, more circuits are required for the same amount of power, and the lower voltage results in a higher percentage voltage drop. The growth in supply to office space therefore necessitates more electrical closets in order to get the supply closer to the loads.

This increase in electric load created new problems for distribution, though. We now recognize that because the development of office automation has become the dynamic force for change in office operation, and business is so dependent on its equipment, we must plan the office with provisions for

Starting new technologies lurking around the corner to sharply decrease our energy demand are nowhere in sight

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change. While you could install a telephone line and an electrical outlet in an office and assume they would remain that way forever in the 1950s, PCs, printers, facsimile machines, photocopy machines and telecommunications networks—plus “little” devices such as tape recorders and electric pencil sharpeners—had discredited that static point of view just two decades later.

Complicating the problem further was the inconsistency of change in office design standards. Office space actually became *tighter* even as office automation expanded. Whereas roughly 180 sq. ft. of usable space had been available for each office worker through the early 1970s, half that floor area had become common by the late 1970s and early 1980s.

Heat accumulation from human bodies and from PCs, printers, photocopiers and other office equipment installed in ever smaller spaces exponentially raised the heat load for air conditioning to process. For example, 450 watts of equipment in 150 sq. ft. gives us 3 watts/sq. ft. But in the 50 sq.-ft. cubicle commonly found in the open office, the same 450 watts give us 9 watts/sq. ft. And that's just for one person, his or her PC and a printer.

And so it goes in a self-perpetuating cycle. Electricity in the office environment creates heat, which needs air conditioning, which in turn raises the need for electricity. Although the cycle doesn't go on indefinitely, the service and wiring must be present to support the possible loads. In fact, we currently need 15 watts/sq. ft.

**No clear evidence exists—  
despite our conservation efforts—  
that the upward climb of energy  
consumption will abate**

of office space: 9 watts on the floor for equipment, 2 watts in the ceiling for lighting and another 4 watts just for air conditioning.

**Met any intelligent buildings lately?**

A building's electrical system has considerable diversity, however. Equipment is not all used constantly. This gives us three definitions of load.

- A connected load is what the branch circuiting is capable of carrying. Thus, the circuitry capability to each level must be capable of handling the full load.

- Anticipated demand or code demand is the load necessary for the power distributed through the building. The code, though conservative, recognizes that not all loads are used simultaneously.

- Actual metered demand is the actual amount drawn from the utility. The utility designs its service to match the historical usage of electricity, which is considerably

more diversified than what the code assumes.

So how are today's buildings designed to meet increasing needs in terms of this triple distinction? Consider a 6/10/15 concept for capability in wiring. This concept requires that a building be designed so that it can handle 6 watts/sq. ft. in lighting and power connected to the floor, 6 watts/sq. ft. in the risers. It should also be designed so that it can be easily upgraded to 10 watts/sq. ft. throughout; space should be provided for additional cabling in electrical closets, and service should be capable of being reinforced with a minimum of deconstruction and reconstruction. Finally, the concept holds that there should be a means in place for how the building can respond to 15 watts/sq. ft. throughout even though this rarely happens.

Ordinarily offices and other populated areas of the building may need 10 watts/sq. ft. with 60 watts in the computer room. These are the code wiring system loads, not the actual usage. Furthermore, these loads are available on the floor for tenants' lighting, equipment and supplemental air conditioning—above the base building air conditioning. The building wiring must also accommodate the general building needs of elevators and HVAC systems. The point of the whole matter is, of course, that good planning of the building's power demand comes before the fact.

Much was made of the “intelligent” building in the early 1980s. But what is an intelligent building? You could say, tongue-in-cheek, that an intelligent building is one with an intelligent builder who hires an intelligent design and engi-



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neering team. In reality, it is only a building that has been planned to support services that will be needed to meet the requirements of advanced office technology, particularly computer and telecommunications facilities. So you could conceptualize an "intelligent" building as a three-legged stool that stands on three critical supports: space, electricity and air conditioning.

- Planning the intelligent building begins with space—for data processing and telecommunications equipment and for emergency generators to provide an uninterruptible power supply (UPS) for the computers to insure that there will be no memory loss in the brief interval between loss of outside power and the start-up of standby generators.

- Leg two demands an electrical system based on the 6/10/15 concept. Technology will increase in complexity and quantity of equipment. People will employ more and more of it in the future. So today's electrical loads will not be the same as tomorrow's, and provision must be made for easy upgrading of the power system.

- Finally, leg number three requires appropriate air conditioning design to cope not only with present loads or projected loads for the near future, but the unanticipated loads that may be forced upon the building by future developments. The system need not be installed, but it must be

planned so that it can be easily and economically installed when the time is right.

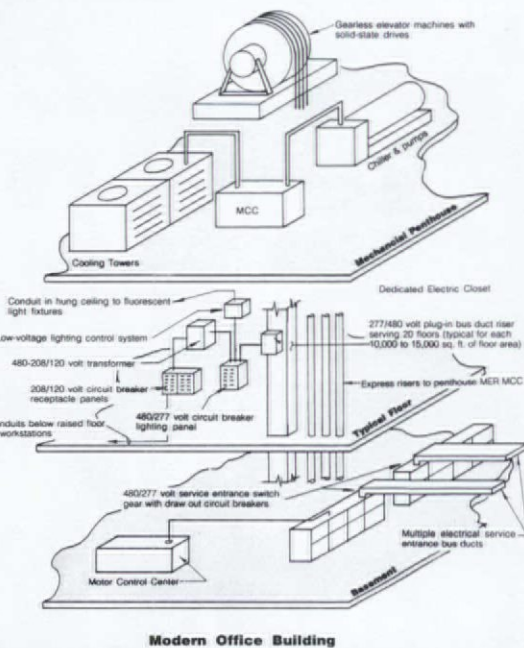
What of the future? Surely we will see savings in power demand through increased efficiency, such as the use of compact fluo-

rescent lights, networked PCs replacing mainframes, increased use of daylight and better insulation in glazing and elsewhere. Power for lighting should soon be reduced to about one watt/sq. ft. More widespread use of programmed controls for HVAC, already mandated in the New York State code after March 1, 1991, and for lighting will help somewhat. And let's not discount the value of increased environmental awareness among the general population, which may drive innovations as yet unseen in reducing energy use.

No clear evidence exists, nevertheless, that the upward climb of energy consumption will abate, nor is there any startling new technology lurking around the corner to sharply decrease demand. On the whole, we can only expect that people will need and use more and more power. Offsetting the decrease in demand for illumination will almost certainly be an increase in demand for office machines to 5-6 watts/sq. ft., perhaps even 7 watts.

It's sort of like eating peanuts. When it comes to consuming energy, our society has yet to declare enough is enough. There will always be room for "just one more"—in our buildings as much as anywhere else.

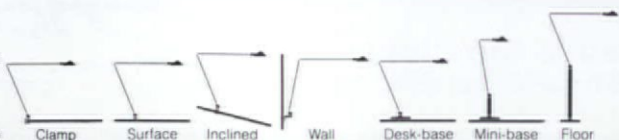
*Sheldon Steiner is a partner in Flack + Kurtz, a mechanical/electrical engineering consulting firm based in New York.*



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# FEEDING A GENTLE TIGER

How is Herman Miller reacting to the maturing of the open office with its Tiger addition to Action Office?

By Roger Yee

**Q** uick: Who invented the open office?

Like the television, the computer and the automobile, the open or landscape office is obviously the product of more than one

mind. Yet if key organizations and individuals were to be singled out for special mention, the names of two organizations, Quickborner Team and Herman Miller, Inc., and two individuals, George Nelson and Robert Propst, would have to be included. The Quickborner Team of management consultants came from Germany to the United States in the 1960s to implement *burolandshaft*, a radical idea in office space they had first proposed in the previous decade: to abolish walls and private offices in favor of furniture and screens arranged to promote communication patterns rather than circulation grids. As many architects and interior designers know, the other three names belong together—since architect and industrial designer George Nelson and artist and industrial designer Robert Propst created the world's first genuine open office furniture system, Action Office, for furniture manufacturer Herman Miller in 1963. With the 30th anniversary of Action Office just a couple of years away, the latest phase in its evolution raises an inevitable question: How much further can the open office concept go?

While the significance of Action Office to the office environment cannot be overstated—it revolutionized both offices and office furnishings for the design community and the business world alike—designers should recall that it did not suddenly appear on the market sui generis. In fact, precedents dating back to the 1940s had revealed the strategy that has



The Tiger addition to Herman Miller's Action Office is shown in its typical finish (top) and with a wood veneer (above) to blend with an overall wood accented environment.

allowed Action Office to evolve without any significant changes since the current form first appeared in 1968. When Nelson completed a prototype home modular storage unit he

called Storagewall in 1945, his design was considered intriguing enough to be displayed before curious crowds at Macy's department store in New York, and to be featured in *Life* magazine.

With the postwar economy poised to shower America with an abundance of new consumer goods, Nelson had reasoned that a vertical partition of storage units constructed from modular parts ought to appeal to home owners, who would buy only as much as they needed, when they needed them. In effect, he had invented a system of parts that foreshadowed all open office furniture systems to come. Storagewall's parts collectively functioned as furniture and space divider without assuming an immutable size or shape—showing that furniture and architectural elements could be interchanged, that furniture could be changed continuously to suit new uses, and that furniture could be packaged and bought as components. It is easy to see why Herman Miller hired him to be its design director.

Propst's entrance into Herman Miller in the 1950s set the stage for Action Office by teaming Nelson with another powerful conceptual thinker whose interests soon focused

on the office—its purpose, its design and its furnishings. Having concluded that office design could be much more responsive to the ways individuals and organizations work, Propst called for a kit of parts that would be assembled to suit each individual's style of working, the qualities and quantities of information to be





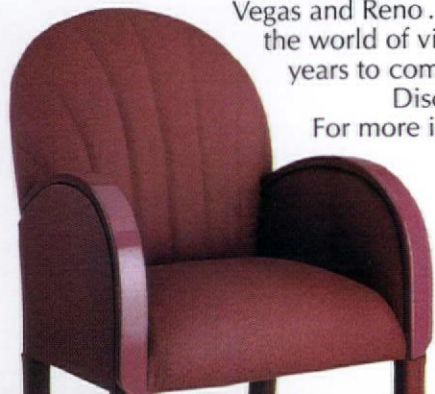
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handled, and the individual's relationships with others in the group. The first attempt to build such a system of office components was Nelson's Executive Office Group of freestanding and wall-hung units of 1963—superbly detailed and too costly to be a universal solution. Five years later, Propst unveiled another system using mostly panel hung or wall hung units and got it right: Action Office.

For architects, interior designers and clients yearning for a brave new world that looks suspiciously like the old world of desks, credenzas and shelves, Action Office has probably never been easy to accept. After all, Propst and Herman Miller offered a system for

Action Office in the 1970s (below) epitomized the open office, giving office workers an almost unlimited menu of office tools to get their highly individualized jobs done just right.

In its original 1963 form (bottom), Action Office was conceived by Robert Propst and George Nelson as a handsome but costly ensemble of freestanding and wall-hung pieces.


patible with the concepts and actual component parts of their 1968 precedents.

Despite its name, Tiger is a conspicuously gentle creature intended to enhance the utility and appeal of Action Office.

- Its panels carry an enhanced four-circuit electrical system to meet heavy demands, allowing the creation of dedicated circuitry, at the same time its panel bases and panel-top channels can carry 26 25-pair cables, so that data and voice cables can be separated from electrical wiring.

- Its six-inch-wide vertical cable management panel permits users to tap it for energy and cables at work-surface height; this panel can be placed wherever needed in a work station, so that a user may tap the already installed duplex receptacle or else field cut cable ports as needed at any height along the panel face.

- Aesthetically, panels have no exposed metal edges where panels meet, top caps in six options of shape and material, slim, furniture-like base profiles, desk end units that can hold up loaded panel runs without interrupting work surfaces or replace supporting end panels and connectors, and veneer options to integrate a metal office furniture system with a wood-finished office environment.

If Tiger sounds like yet another affirmation of Propst's ideas, it could well be because Action Office has aged so gracefully since 1968. Imagining what Action Office might do for its next big encore could be problematic, however. Will the question of how far Action Office can go beyond refinements like Tiger depend as much on what our society wants to do with the idea of the office in the 21st century as it does on the theories of Robert Propst? 



solutions—interchangeable panels, work surfaces, storage units and supporting accessories—rather than pat answers. Even Propst's description of Action Office in his 1968 paper, *The Office: A Facility Based on Change*, describes his creation in anything but sentimental terms: "The Action Office obeys the new rules. It is an implementing tool concept reconciling new software planning with the hardware of coordinated behavior. Its aim is to be responsive to the goals of the user. It aims at moderating the impact of diverse and competitive technology on the user."

Subsequent years have seen Action Office add new components, such as lighting, electrical connections and computer support, to refine its response to user needs. Herman Miller has also developed new products whose purposes could be seen as running parallel to Action Office, such as the debut of a more architectural open plan furniture system, Ethospace, in the mid-1980s, and even a group of freestanding furniture pieces, the Relay series, designed by Geoff Hollington in 1990, that introduced desks, tables, credenzas, bookcases and "territory" pieces into the open office. Yet the latest addition to Action Office, introduced at NEOCON 23 as Tiger, designed by Virginia Du Brucq, remains remarkably com-





Surely, you know some of these...



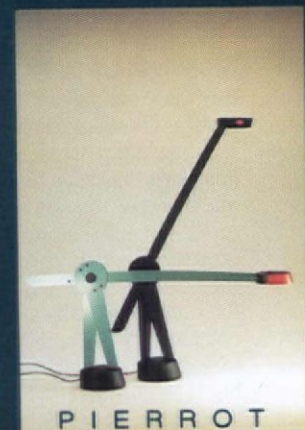
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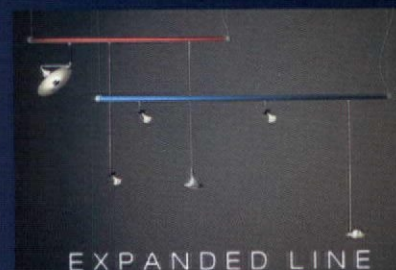
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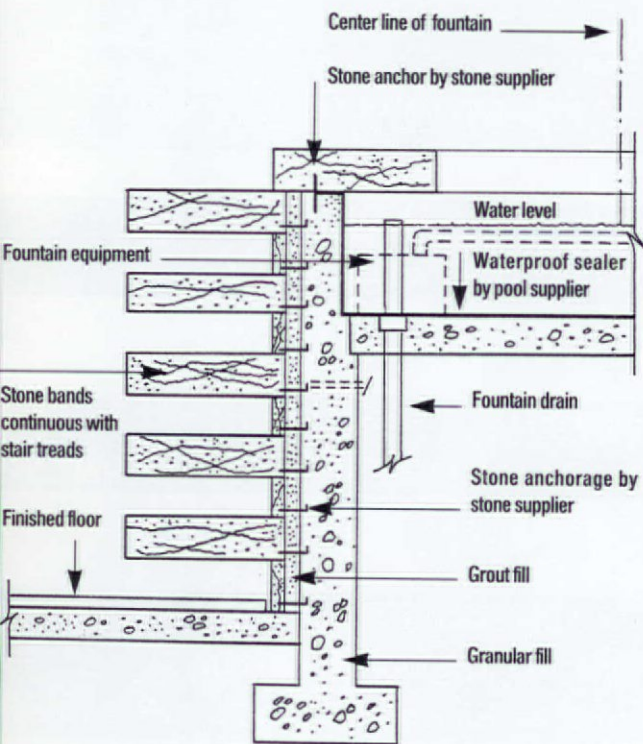
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# DESIGN DETAIL



SECTION THROUGH FOUNTAIN

## Go With the Flow

One of the more esoteric details in Hammel Green and Abrahamson's (HGA) design for the Siebens Building at the Mayo Clinic in Rochester, Minn., is the fountain that enlivens the building's subterranean lounge. On the surface, the fountain blends in perfectly with the outdoor-like quality of the underground space, where the presence of simulated daylight and greenery create a light, open, airy atmosphere. With its gently flowing waters, the fountain helps soothe the many Mayo Clinic patients who use the space.

But there's more. The fountain is supposed to represent the source of a prehistoric river that once flowed beneath the building site. The multi-colored marble and granite floor pattern that originates at the fountain and extends throughout the lounge recalls the alluvial plain of that ancient river.

Throughout the building's design, a visual motif of circle and square has been used to symbolize strength and simplicity, the Mayo philosophy of practicing medicine. So too, the fountain has been built as a concentric circle-in-a-square

design. Looking at the fountain from above, the viewer sees that its cylindrical housing surrounds a square basin, with the housing itself ringed by square stone bands.

If the fountain itself has not required any unusual plumbing or construction from a functional standpoint, its spatial placement in the design reflects the utmost accuracy. Not only is the fountain easily seen from almost everywhere in the subterranean lounge, including the cafeteria. It also accommodates traffic flow and elevation changes through the stairs and ramps that run past it like a stream through a shallow bed of stones.

The fountain is neatly integrated into one of the staircases, where the stone bands surrounding the fountain housing are continuous with the stair treads. Its concrete housing is finished with stone slabs anchored to the sides through a grout bed and a stone cap seated atop the rim. Waterproofing coats the interior of the housing, while the cavity itself is filled with water, machinery and plumbing. Straightforward as the construction may be, it becomes gloriously alive when the water flows, to the delight of the Mayo Clinic. ☞





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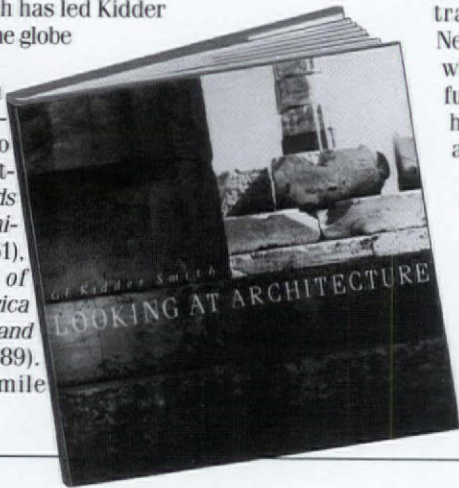
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## A Love Affair on Paper

Looking at Architecture, by G.E. Kidder Smith, 1990, New York: Harry N. Abrams, 168 pp., \$35.00

On graduating from Princeton University in 1938 with an M.F.A. in architecture, George Everard Kidder Smith embarked on the first of many journeys to experience architecture as it is ideally meant to be: in person. Traveling as the staff architect on the Princeton/Louvre Expedition in Antioch has led Kidder Smith to crisscross the globe many times, combining his skills as an architect, photographer and author to produce such respected books as *Italy Builds* (1955), *The New Architecture of Europe* (1961), *A Pictorial History of Architecture in America* (1976), and *New England Houses of Worship* (1989). From a 135,000-mile



quest through all 50 of the United States, he created a monumental, three-volume *Architecture of the United States* (1981), which has been an invaluable resource to designers and scholars of design from the start.

Most of the world's great architecture has been the focus of Kidder Smith's lens at some time during 50 active years in architecture. In this volume, he has selected 80 architectural subjects, embracing the ordinary and not-so-famous as well as notable works of architects and anonymous builders for illustration and commentary. Needless to say, the black and white photography is powerfully evocative of the places he has visited and so clearly appreciates.

As for the commentaries—what a pleasant surprise. They are concise, factual and every bit as moving in their own way as the photography. Kidder Smith, holder of a Gold Medal for Architectural Photography from the American

Institute of Architects, knows his subject matter more intimately than perhaps all but a handful of others can. In his way of seeing, architecture becomes an active participant in the man-made world, shaping our response to it in ways that can almost seem animate.

Listen, for example, to his description of the 16th-century Escorial, the monumental "monastery, church, palace, country residence, college, mausoleum" near Madrid, designed for King Philip by Juan Bautista de Toledo and Juan de Herrera. "Like King Philip II (1527-98), who commissioned it, much of the Escorial is imperious, ascetic—and dry. It stands aloof from the exciting heritage of Spanish architecture, in which the play of light, an oft-rambunctious ornamentation, and the visually unexpected can overflow. Haughty on its entrance facade...it becomes monotonous on its flanks, with endless unrelieved windows (one source says 2,673 of them) punched in the walls."

Kidder Smith's picture may be worth a thousand words, but words like these make an either/or choice highly difficult. Not to worry. With *Looking at Architecture* we can have it both ways. ☺





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"Imagination Within" a 44-page, full-color idea book from the Hardwood Institute features 60 ideas for elegant, affordable, and durable hardwood interiors. The book includes ideas on

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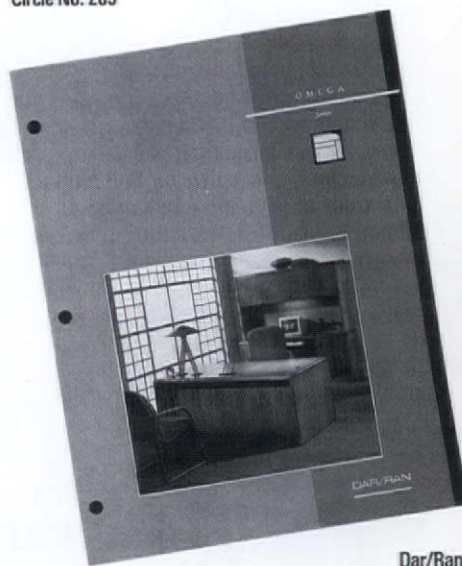
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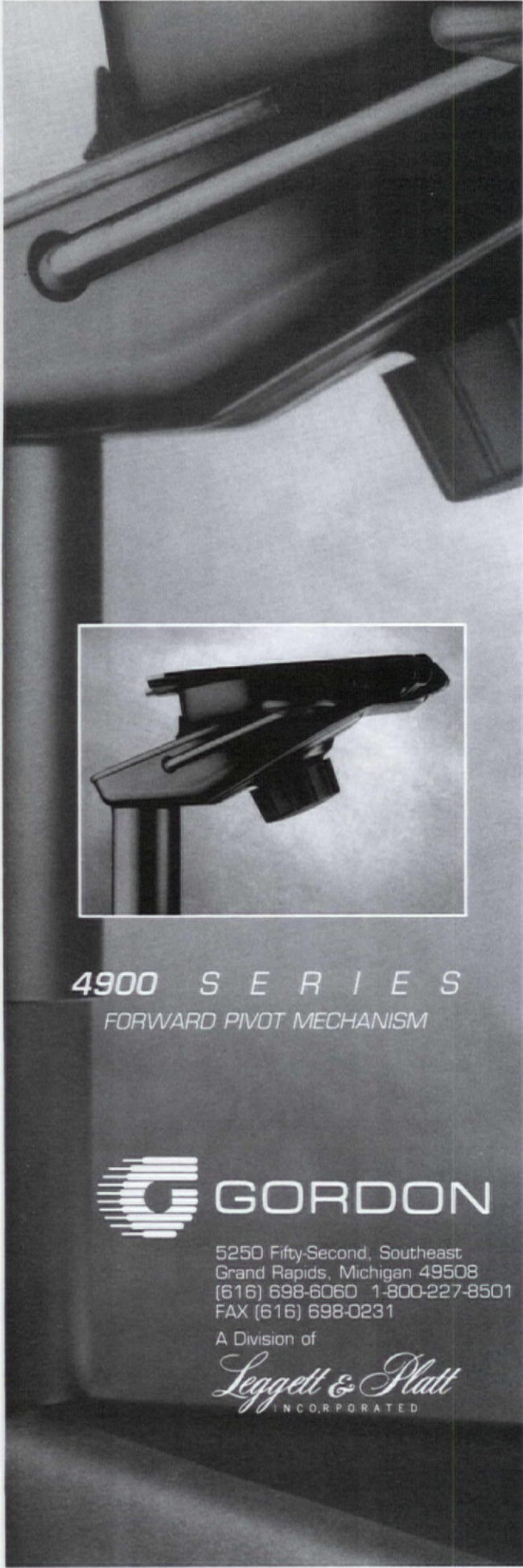
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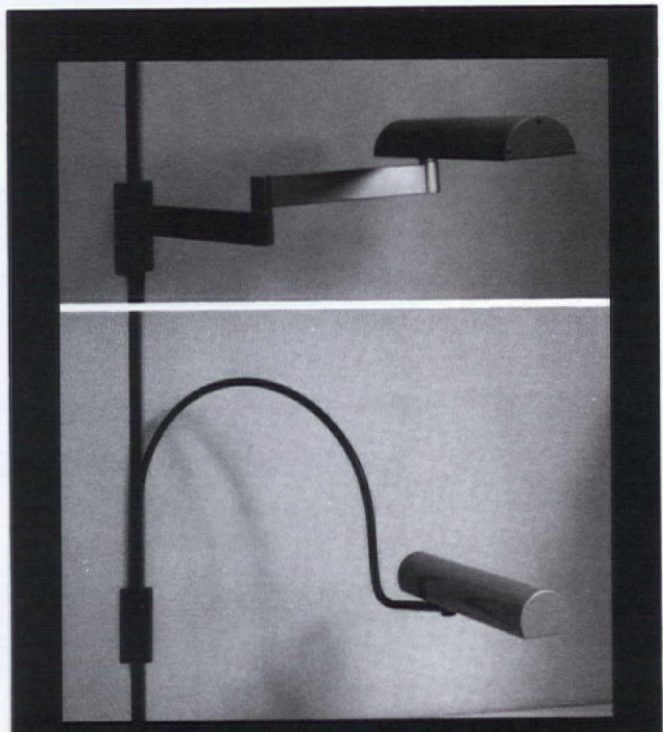
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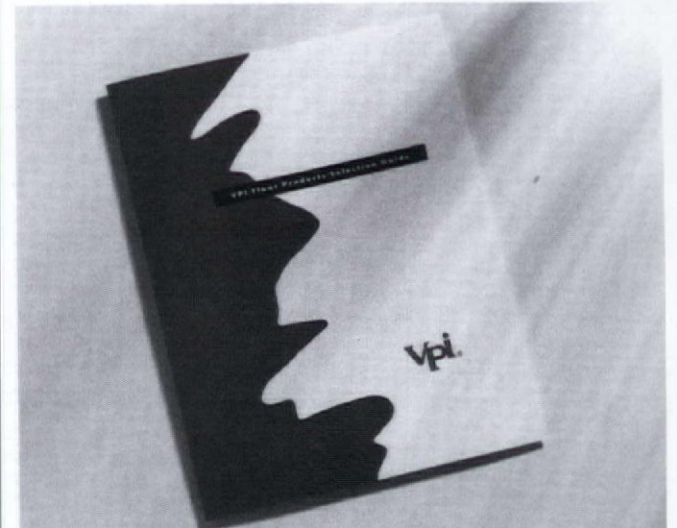


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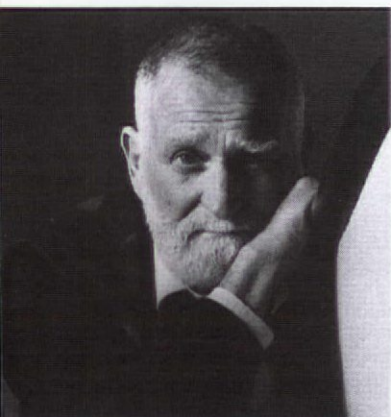
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## Like a Rolling Stone

Ward Bennett

Where does celebrated septuagenarian Ward Bennett get his inspiration? Exotic locations like Cambo-



Ward Bennett

dia, Egypt, Japan and Russia, that he has visited since he set out at age 13? Great masters like Brancusi and Le Corbusier, with whom he studied? Places he calls home, like Manhattan, Paris and East Hampton? "Actually," he reveals, "you can learn a lot just walking in the park."

Wherever Bennett goes, his designs do succeed, including home and office interiors, consumer products such as flatware and jewelry, and furniture, most recently for Geiger International. What styles does he work in? "You have to watch your ego when designing interiors," says Bennett. "It can get emotional. But when I design products, I try to please myself." Pleasing himself has gotten his designs into the permanent collections of the Museum of Modern Art, the Whitney Museum and the Smithsonian's Cooper Hewitt Museum.

Bennett watchers beware: The master is currently refurbishing an East Hampton, N.Y., home that he originally created in the '60s for new owner Jann Wenner, publisher of *Rolling Stone*, while furnishing the magazine's offices. The \$64,000 question: Where on earth are you hiding to do all this, Ward?

## All work and no play?

Terrance Hunt

When furniture designer Terrance Hunt wants to take a break from his hectic pace and just relax he goes (where else?) to his studio.

In his one-year-old career as an independent furniture designer, Hunt has worked at a furious pace, designing the Truffle, Marquis, Eschelon and Sovereign seating lines for Cabot Wrenn in record time—as well as a table line and two seating lines for CCN to debut in this year's NEOCON. All this after a busy six years at Gunlocke, where he started and built that company's design program.

When Hunt does slow down, he prefers to attend to his first love, the design of fine arts furniture pieces. "The function may not quite be there," Hunt describes, "and the aesthetics really go wild. They're really sculpture pieces, one of a kind and not intended to be mass produced at all."

Though Hunt admits that fine art and contract furniture design are at opposite ends of the spectrum, he insists his talent for the latter is rejuvenated and enhanced by his periodic walk on the wild side. "It gives me fresh ideas to go back into production design," he explains. "It's really where all my love for this comes from."

A classic case of all work and no play? Bringing the joy of a hobby to work without missing a beat in the contract furniture business is no dull feat. Whomever Mother Goose is chiding, you can bet it isn't Terrance Hunt.

## The Americans are coming!

Amanda Whitaker Frame

Amanda Whitaker Frame, principal in charge of interiors for Swanke Hayden Connell in London, is actually a native Floridian. From there she moved to Texas and CRS Sirrinc, Skidmore Owings and Merrill, and eventually her own firm, the Bauen Corporation. Then came the skiing vacation in Switzerland where she met her future husband, Martin Frame, a British architect. Though she misses Florida's beaches, among other things, Frame says she thoroughly enjoys life surrounded by Londoners (just six of Swanke's 60 employees are American).

There's new terminology to adjust to, along with the Queen's

English. "There's no such thing as a closet," explains Frame. "Storage is in a cupboard, a rest room is really a first-aid room, programming means scheduling, and scheduling means a list of items. If you mean U.S.-style programming, you say analytical brief." The system itself differs: "The British write everything down," she notes. "There's a tremendous amount of filing to do, and most architectural processes are lengthier."

And while there's been a good deal of negative British press on American architects, Frame reports that she's been readily accepted by colleagues and clients alike.



Terrance Hunt

She even predicts the continuing Americanization of Europe's work patterns: "I think eventually the Europeans will change to be more like us. Work longer and harder." The other way around, Amanda!

## More than ahead of his time

Jack Lenor Larsen

"Any fool can be ahead of his time," says Jack Lenor Larsen. Larsen has become a legend by coming up with fabric designs that are precisely in step with the times, year after year. His recent collaborations with



Amanda Whitaker Frame

Summit Furniture and Silk Dynasty have been extremely well received, proving again that his sense of timing is impeccable.

Times have changed for textiles in many ways. "When I started out over at Knoll, I pushed wool, which people really weren't keen on at the time," Larsen recalls. "Now it's hard to get designers to consider anything else—which does get my dander up. There are now so many wonderful fibers—valuable not because they imitate other fibers, but for their own aesthetic."

Larsen feels that he still does his best work in the field. "Working out in the air, with 20 hand weavers all making different fabrics, there's an intense feeling of instant gratification," he feels. "You can have an idea, and see it worked out immediately. In the studio, getting a sample back can take months."

Larsen recently spent time in northern Thailand developing silks, in a new Philippine operation, and with hand weavers in India. India was extraordinary because I had to break all the rules: weavers are in one of the lowest castes of society there, and for me to get into a pit loom with one of the craftspeople was outrageous." When not being completely outrageous, Larsen is passionate about his East Hampton, N.Y., garden. "Somehow the mechanical motions of planting and weeding stimulate slower, deeper thinking for me," he remarks. "It's a relaxing way to study relationships of color and texture." Sounds like another bumper crop of winning Larsen fabrics coming our way this fall.



Jack Lenor Larsen