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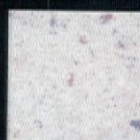
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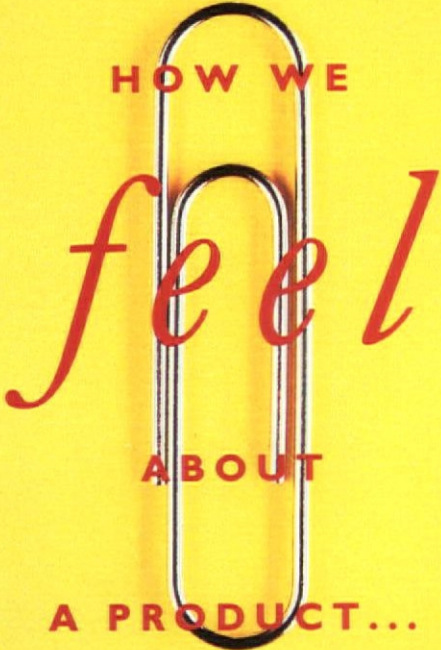


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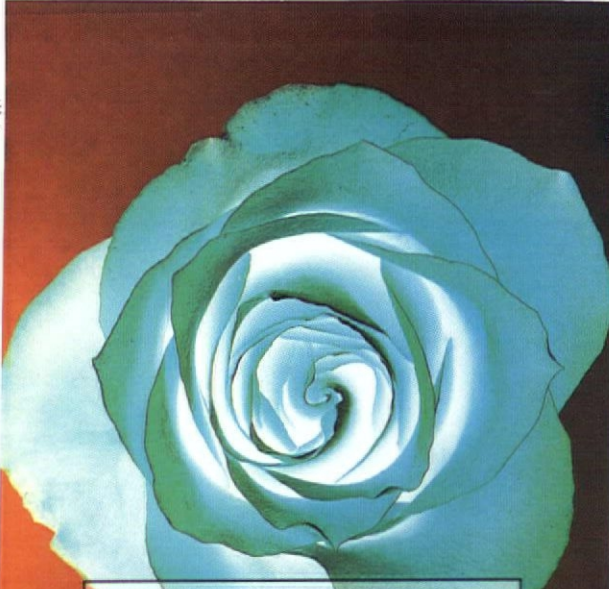
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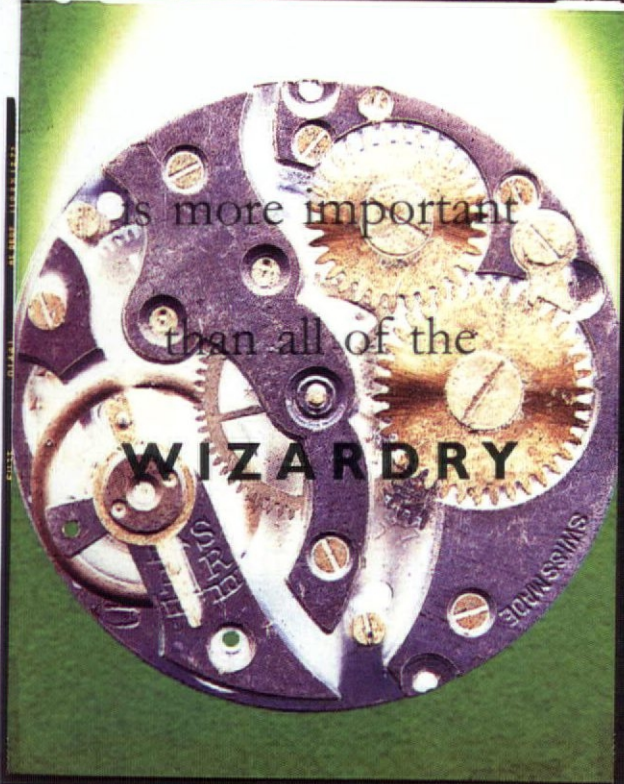
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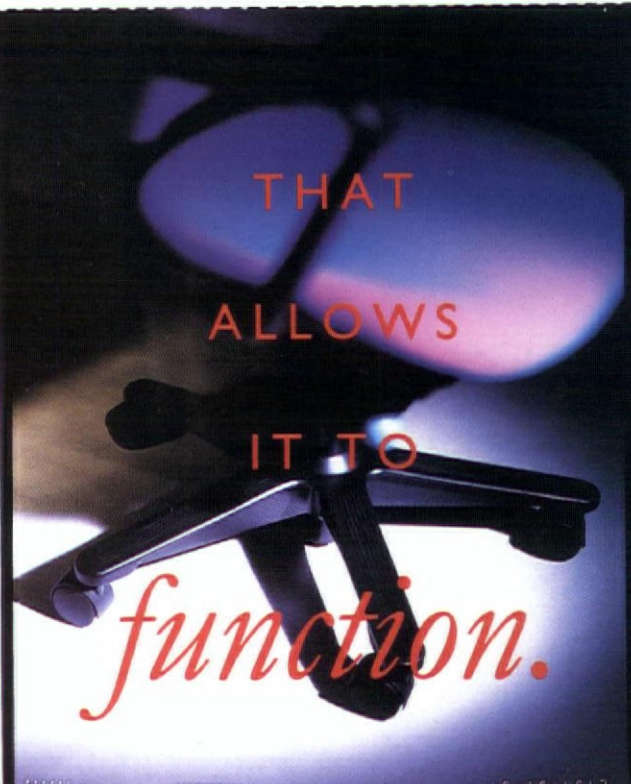
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PRODUCT FOCUS

24 STACKING CHAIRS

A review of seating that doesn't receive much attention, yet must answer to some pretty demanding requirements.

31 MAKING HISTORY ANEW

Hickory Business Furniture's new executive seating lines by Michael Vanderbyl and William Raftery are traditional—until you put them in motion.

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Meridian takes a natural and award-winning step forward in contract furnishings—by joining wood to steel files.

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The interior of Chicago's new Harold Washington Library Center, designed by Hammond, Beeby & Babka, offers a memorable reminder that you can't judge a book by its cover.

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Stroll into Gurka in midtown Manhattan, designed by ZB Inc., to catch a glimpse of what makes America beautiful.

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He won't shop til he drops—forcing stores, banks and other retail-oriented businesses to design for the 1990s consumer in new and surprising ways—as Walker Group/CNI reports.

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Swanke Hayden Connell has spent years studying law with client Steel, Hector & Davis—and the design of the law firm's West Palm Beach office shows it.

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Jack L. Gordon Architects goes behind the scenes at Shea Stadium to cater to the fans and the New York Mets who don't wear uniforms.

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While America ponders why Johnny and Mary can't read better, educators are struggling just to keep the roof over their heads.

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Why does HTB's design for Summit Middle School in Edmond, Okla., make children think of shopping?

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...is how the visitors at Austin's Children's Museum, by RTG/Partners Inc., like it—or so it appears.

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There are good reasons why two or more design firms will put up with arguments, compromises and split fees and kudos—as joint venture partners.

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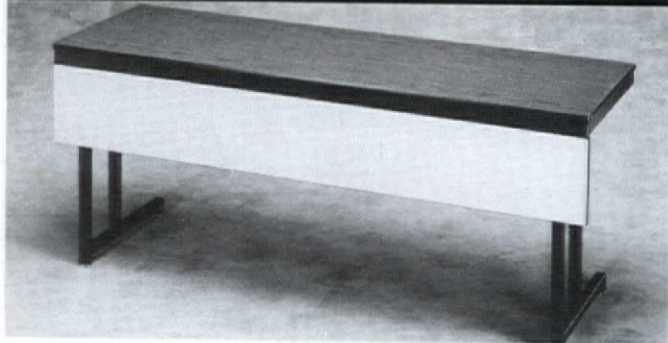
What makes the modern nurses station function as the control center for contemporary health care?

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Cover Photo: Wall detail in auditorium of Harold Washington Library, Chicago, Ill. Photographer: Judith Bromley.

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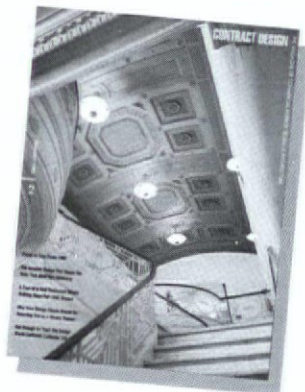
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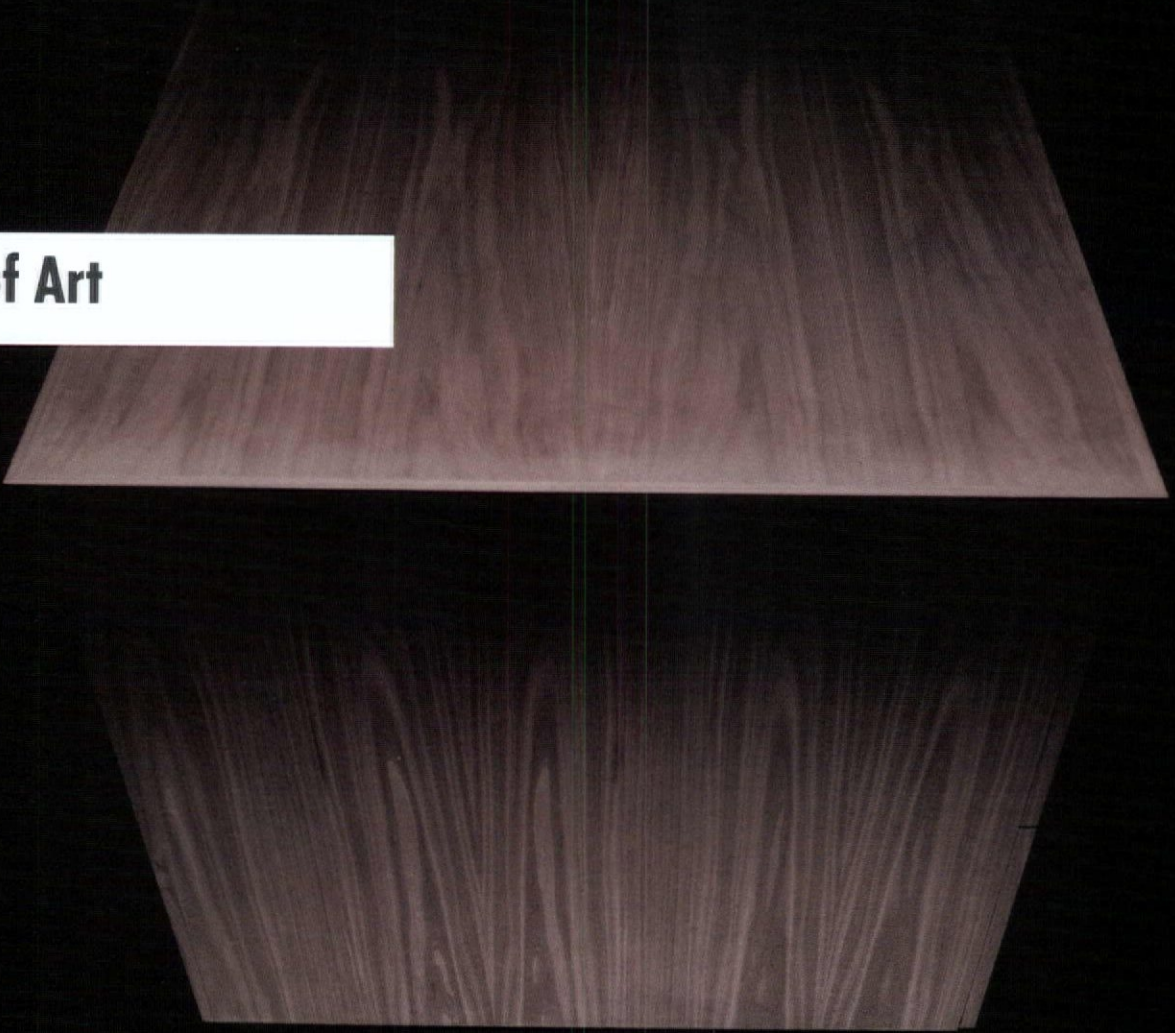
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Once Upon a Client

How many consultants can dance on the head of a client? If you're so fortunate to be a prospective client with a facility to develop, this question isn't theoretical. From what commercial and institutional clients are reporting, an army of consultants is waiting to descend on you in 1992. Everyone—the architect or interior designer, the facility management consultant, the furniture dealer and even the real estate broker—is eager to represent you.

What this convergence means to the client and his or her would-be consultants was the subject of "Turf Wars," a discussion held recently at the International Design Center in New York. The participants in this exchange included Carol Farren, of Facility Management World Wide, Nancy Goldstein, of Furniture Consultants Inc., Gerry Ronningen-Fenrick, owner's representative for Columbia University, Evan Schneider, of Project Control Group, Jeff Simon, of SCR Design Organization, Judy Solomon, of Reliance National, Judy Swanson, of Kohn Pedersen Fox Conway, and Bart Wood, of W.B. Wood. The National Office Products Association and IDCNY sponsored the program.

Why has each of the players in this drama expanded his or her role? Typically, the explanation appears to be an inspired response to circumstance rather than a deliberately planned strategy. Speaking of the furniture dealership he heads, Wood

noted that the growing complexity of interior work, combined with client pressure to accelerate the timetable and to slash unnecessary cost, has created new opportunities for his organization in areas that neither client nor designer is able or willing to control, such as bid and contract document processing, field supervision and furniture moving.

For the designer, facility management consultant or real estate broker, selling a broader menu of services to the client can generate new fee income. In the case of the furniture dealer, fee income supplements the profit made

in the buying and selling of furniture. Goldstein, whose furniture dealership manages interior projects, admitted that clear distinctions between the two sources of revenue are needed. "We always break out our costs for the client," she said.

Of course, one consultant's gain may be another's loss. Simon expressed a concern shared by others that dispersing project responsibility among too many consultants could cut short individual fees, muddle project administration and even force designers and others to devote less than optimal time to a project—or absorb a financial loss. Farren also raised the possibility that some

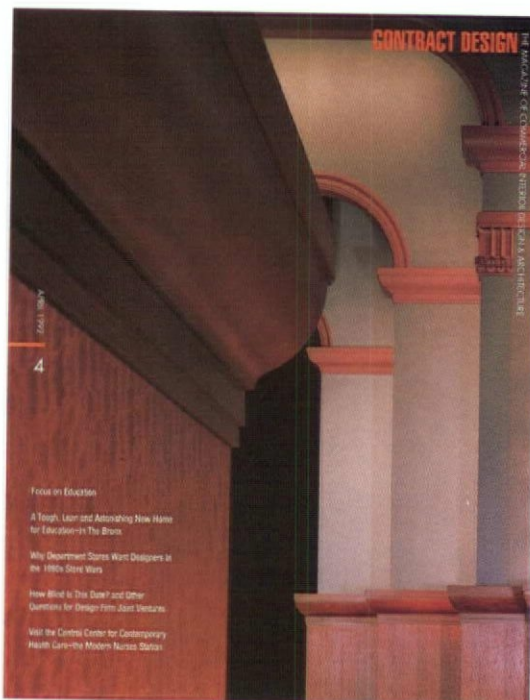
clients are loading the bases to compensate for lack of in-house expertise.

Knowing who's in charge of a project may be one of the more difficult issues to settle when a number of consultants seem qualified to lead, as Simon noted. Real estate brokers, who often work closely with designers in leasing buildings, are increasingly offering themselves as project managers, though they may not be the best choice to do so. Furniture dealers have shrewdly learned how to profit from management services even to clients who deal directly with manufacturers. As a footnote, Ronningen-Fenrick, an architect, reminded the audience that many clients still prefer to buy through dealers.

Yet the project development process has changed,

perhaps irrevocably. Facility managers, especially those trained as architects or interior designers, are likely to play a major role in project management, as Judy Solomon indicated she is doing in ongoing remodeling of her insurance company's offices. And facility management consultants such as Schneider, a former facility manager at a blue-chip investment bank, candidly admits, "I want to do it all!"

How does a design firm cope? Swanson summed it up best: "Be the best designer you can be." Giving the client 100% isn't bad advice for the 1990s. ☛



Roger Yee

Roger Yee
Editor-in-Chief

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Welcome to Hospitality Design '92

The rapidly-changing needs of the hospitality design community get first-class attention in Los Angeles

Los Angeles - How does an industry with nearly 50% of its products going unused every night feel about its current and future prospects? Having some 3.1 million rooms to fill, the U.S. hospitality business is being forced to rethink how to thrive amidst adversity, and no better place could be found to take its pulse than Restaurant/Hotel Design International's "Hospitality Design '92," the exposition and conference showcasing restaurant and hotel "front-of-house" design running from April 30 to May 2 at the Los Angeles Convention Center. Some 200 of the industry's leading vendors will pre-

sent their wares while more than 30 industry leaders speak out on the crucial issues hospitality faces today. For registration information, call BillCom Exposition & Conference Group at 1-800-765-7616.

SCHEDULE OF EVENTS

THURSDAY, APRIL 30

3:15 pm

Keynote: Vision for the '90s
Dr. Gregory Schmid, The Institute for the Future, on economic, demographic and technological trends.

4:15-5:15 pm

Designing for Shared Time: Interval Occupancy Resorts
Sue Firestone, Design One; Merrilee Elliott, Resort Source Design; Pamela McMullen, Pamela Temples Interiors.

4:15-5:15 pm

Light Works-Mood with Lighting
David Weisberg, Hirsch-Bedner; Babou Shankar, Wheel Gertztoff; Jeff Miller, Lightsource; Francis Krahe, Francis Krahe & Assoc.

4:15-5:15 pm

The Office of the Future
Ken Hurd, Kenneth E. Hurd & Assoc.; Donna Howard, Daiker/Howard; other panelists to be named.

5:30-7:30 pm

Expo Opens
Ribbon cutting followed by all-industry cocktail reception.

FRIDAY, MAY 1

9:15-10:15 am

American Teamwork Overseas: A New African Resort
Trisha Wilson, Wilson & Assoc.; Jerry Allison, Wimberly Allison Tong & Goo; Leonard Parker, Leonard Parker Company; William Weathersby, Restaurant/Hotel Design International, moderator.

9:15-10:15 am

Code Red! All About California 133
Meet the author of California's influential Cal 133: Gordon Damant, chief, Bureau of Home Furnishings, California Department of Consumer Affairs.

9:15-10:15 am

Ageless Design: Not Just for Seniors
Raymond Goodman, University of New Hampshire; Doug Smith, Life Designs; Nancy Luttrupp, Hyatt Classic Residences; Ron Kollar, formerly with Hyatt Classic Residences, moderator.

9:15-10:15 am

Budgeting, Purchasing and Ethics
Dorrit St. John, Purchase Service Limited, leads a discussion with purchasing agents on business ethics in hospitality design.

10:30 am-6:00 pm

Expo Opens
The day concludes with the 7:30 pm Sixth Annual Platinum Circle Awards Gala at the Biltmore Hotel, Los Angeles.

SATURDAY, MAY 2

9:15-10:15 am

What Hoteliers Want from Design
Jim Costello, Nikko Hotels; Phil Keipper, Hilton Hotel Corp.; Lynn McMurtry, Sheraton Hotel Corp.; Frank Mingis, Mingis Design Assoc., moderator.

9:15-10:15 am

The Coast with the Most: The Hottest Restaurant Design Trends
David Rockwell, Haverson/Rockwell Architects; Jeff Hatch, Hatch Design Group; Keith Youngquist, Aumiller/Youngquist Architects.

9:15-10:15 am

Design for a Healthy Planet: Designers, Architects and Manufacturers Working Together
Frederic Lyman, AIA Committee for the Environment; Carol Ross, Wilson & Assoc.; Gary Stafford, California Furniture Manufacturers Assoc.

9:15-10:15 am

The Nature of Creativity
Barbara Lazaroff, Imaginings Interior Design; Deborah Sussman, Sussman/Prejza; others to be announced; Rachel Long, Restaurant/Hotel Design International, moderator.

10:30 am-6:00 pm

Expo
Registration on site \$10.

Recession's Impact on Furniture

Grand Rapids, Mich. - The debilitating impact of the recession on the office furniture industry is clearly depicted in the Fall 1991 installment of Kennedy Research Inc.'s *Office Trends* study. "The current recession has hit white collar workers and, by extension, the office furniture industry harder than any recent recession," reported Myron Aldrink, vice president of Kennedy Research, the market research firm conducting the biannual study.

Among the survey's findings is the uneven picture shown in both short and long term sales projections. In general, sales expectations are lower relative to 1989, but up somewhat from the very negative expectations reported in 1990.

For the first time since 1988, dealers say average discounts for orders over \$500,000 have decreased a percentage point or two, though discounts are uniformly up slightly for smaller ones. Designers and facilities managers can't point to a single order in which discounts have decreased during the past year.

With the office furniture industry still struggling, product literature and direct mail appear to be shouldering heavy responsibility for moving products.

U.S. and U.K. Firms Wed

London, U.K. - Hellmuth, Obata & Kassabaum International Ltd. of London and Chapman Taylor Partners, a British architectural practice, have agreed to form an association for the purpose of pursuing and working jointly on specific

projects in the European Community. The HOK International and Chapman Taylor Association is intended to enable the firms to jointly pursue work in governmental and institutional facilities. The firms will also join forces for selected work in large office and retail development.

Making ADA Compliance Pay

New York - Recognizing the sweeping mandate of the Americans with Disabilities Act and its physical and legal implications for U.S. business, the interior design and space planning firm of SCR Design Organization and the law firm of Morrison Cohen Singer & Weinstein have formed a collaboration to help businesses, building owners and tenants comply with the ADA, which

TRENDS

took effect January 26, 1992. The collaboration, one of the first to provide this service from both design and legal criteria, is based upon years of experience with New York City's Local Law 58, an ADA prototype.

Jay Seeman, the Morrison Cohen Singer & Weinstein partner in charge of the law firm's ADA Group, said, "Compliance requires the coordinated input of design and legal experts if the extent and the manner of compliance is to be defensible and cost-efficient."

Richard A. Romm, a principal in SCR, added "Our joint effort will advise businesses, building owners and tenants on what must be done under the law, what is feasible from a design point, how much it will cost and what liabilities there may be."

Commissions and Awards

American Business Interiors, Melbourne, Fla., has been retained by Little Tokyo Corporation to develop its prototype restaurant to be located in the Southdale Center in Edina, Minn. The second unit will go in the Mall of America, Bloomington, Minn. Celina Chen will be project manager.

Cabinetry for Espace Beauté, New York, designed by architect Fred Pirkey, was produced by Avjame, Inc.

P/A+ Architects, Inc., Newport Beach, Calif., has been retained by the Santa Margarita Water District, Mission Viejo, Calif., to provide full architectural & interior design services for its new 78,000-sq.-ft. headquarters facility located in Rancho Santa Margarita, Calif.

Trisha Wilson, president of Wilson & Associates, an interior architectural design firm, won two awards at the recent Design Ovation Awards Ceremony sponsored by the Dallas Association of the Texas Chapter of the ASID. She won first place in the hospitality facility category for her firm's work on the Inn of the Anasazi in Santa Fe, N.M., and honorable mention for The Ritz Carlton Huntington Hotel in Pasadena, Calif.

The recently completed headquarters of TR Trading, Inc., in the World Trade Center, Long Beach, Calif., was designed by the Laguna Beach, Calif., firm of Thanaes Maurier Company.

Greenwell Goetz Architects, Washington, D.C., was awarded the Best of Competition and Out-

standing Achievement Awards, in the 3rd Annual IBD/Regardies design competition, for its design of MCI's National Marketing Offices and Marketing Center at Tysons Corner, Va.

P.T. Gajah Tunggal Mulia, a major Indonesian business concern, and Bank Dagang National Indonesia have selected the Los Angeles architecture firm of Albert C. Martin & Associates, with design headed by David C. Martin, AIA to design their 1.4 million-sq. ft. headquarters complex in Jakarta, Indonesia.

Philadelphia based AI-Five, Inc. will provide architectural and interior design services for Galfand, Berger, Lurie & March for its new offices in 1818 Market Street, Philadelphia.

The City of Nagoya, Japan, has selected Kaplan/McLaughlin/Diaz of San Francisco and Daiken Sekkei of Nagoya for the city's new \$350 million, 1 million-sq.-ft. International Design Center.

Carroll Associates Architects Ltd., a Pallatine, Ill.-based firm, has designed the 112,000-sq.-ft. Montgomery Ward & Co. store that will anchor the new, 180,500-sq.-ft. Heritage Square Shopping Center in Naperville, Ill.

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Fitzpatrick Design Group, Inc. has been retained by Fabergé to develop a prototype shop to be located in Bloomingdale's, New York, and has also been retained by Saks Fifth Avenue to design the men's floor in its New York flagship store.

Ronnette Riley Architect, New York, has been awarded the following commissions: design of the New York office of the law firm of Baker & Botts, an office for Alvarez & Marwal, both located at 885 Third Avenue, New York, and retail design concepts for Colours by Alexander Julian.

People in the News

Stephen D. Channer, executive director of the Business and Institutional Furniture Manufacturers Association, Grand Rapids, Mich., announced his resignation after 15 years of service, to pursue other opportunities and interests.

The J.M. Lynne Company, of Smithtown, N.Y., mourns the passing of (Mrs.) Bobbie Landsberg, one its two co-founders, at the age of 71. With her husband, Gil, Landsberg established the company in 1963 as a specialist in contract wallcoverings. She retired in 1982.

Corning International, Corning, N.Y., has named Donald M. Rorke as president and CEO of its Steuben Glass Division. Rorke was execu-

tive vice president for The Knoll Group and had served Knoll since 1975.

Phillips Swager Associates, Peoria, Ill., recently appointed Frederick J. Roecker and James M. Matarelli, senior vice president, to the Board of Directors.

Pacific Design Center President Richard T. Norfolk has named Rocky LaFleur vice president leasing of the 1.2-million-sq. ft. Los Angeles furnishings center.

Nancee Ariagno has joined Plunckett Raysich Architects, Milwaukee, Wis., as senior designer and will head the firm's medical facilities interior design division.

The New York-based executive search and consulting firm, The Viscusi Group, Inc., has opened an office in London to be headed by Joan A. Podel.

Edward A. Latham has been promoted to vice president of Griswold, Heckel & Kelly Associates, as announced by Curt Zeiser, president and CEO of the Chicago-based interior architecture firm.

Pat Howe, chairman and CEO of Howe Furniture, Trumbull, Conn., announces the appointment Eric Smith as president.

Dario Tainer, AIA, principal, of ChicagoTainer Associates, Ltd., Chicago, has been elected vice

president, president-elect of the American Association of Architectural Perspectivists for 1992-93, an organization based in Boston that promotes the standards of design drawings.

Walker Group/Japan, Tokyo, a joint-venture company between Walker Group/CNI, New York, and Nomura Co. Ltd., Tokyo, announces the appointment of Karen Campbell as director of business development.

Ballinger, an architecture, engineering, planning and interior design firm in Philadelphia, has named Terry D. Steelman, AIA as design director.

Folger Architects & Facility Design, Chicago, announces the promotion of Terence A. Moeller to principal of the firm.

John Syvertsen, AIA, has joined O'Donnell Wicklund Pigozzi and Peterson Architects Inc., Deerfield, Ill., as a principal of the firm.

Pierce Goodwin Alexander & Linville, Houston, welcomes Janet K. Ross to the firm as director of strategic planning and programming for the firm's Interior Architecture Group.

Arnold Mikon, AIA, president and CEO of the board of directors of Smith, Hinchman & Grylls Associates, Detroit, announces the election of 10 individuals as associates: Laurie L. Catey, PE,

TRENDS

mechanical engineer; **D. Rockford Denny**, senior equipment specialist; **Gregory Graczyk**, AIA, architect; **Rainy Hamilton, Jr.**, AIA, senior architect/project manager; **Gordon T. Peck**, AIA, senior planner/project manager; **B. Jeffrey Stebar**, AIA, architectural designer; **Russell P. Sykes**, electrical engineer; **Guy W. Taylor**, AIA, senior planner; **Paul D. Tontí**, AIA, senior architect; and **Albino B. Zanchettin**, PE, construction administrator.

TRO/The Ritchie Organization, Newton, Mass., is appointing **Charles J. Rizza, Jr.**, AIA as vice president and principal.

Coming Events

April 29-August 2: Frank Gehry: New Bentwood Furniture Designs, The American Craft Museum, New York; (514) 259-2575.

April 29-May 1: 33rd Annual Conference of the American Design Drafting Association, Hyatt Regency Hotel, Minneapolis; (301) 460-6875.

April 30-May 2: Hospitality '92, Restaurant/Hotel Design International, Los Angeles Convention Center, Los Angeles; (212) 984-2436.

May 1-2: Interior Perspectives: the Challenge to Interior Design Excellence. AIA Headquarters,

Washington D.C.; (202) 626-7464 or 7589.

May 5-July 5: An English Arcadia, 1600-1990: Designs for Gardens & Garden Buildings in the Care of the National Trust, The Octagon Museum, Washington, D.C.; (202) 638-3221.

May 6: IDCNY Market Wednesday: Techno-Environment Day, IDCNY, Long Island City, NY; (212) 889-0808.

May 6-8: 1992 Lightfair International, Jacob Javits Center, New York; (404) 220-2215.

May 6-8: Design ADAC 1992, Atlanta Decorative Arts Center, Atlanta; (404) 231-1720.

May 6-10: The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (011) 45 32 47 21 62.

May 14-15: Universal Design: Access To Daily Living, conference on designing for accessibility to help the disabled, elderly and children. Grand Hyatt Hotel, New York; (212) 838-6033.

May 14-17: 1992 International Furnishings and Design Association Conference, The Hyatt Regency Cambridge, Boston; (800) 727-5202.

May 15-17: 13th Annual Chicago International

Art Exposition, Donnelley International Hall, McCormick Place, Chicago; (312) 787-6858.

May 17-20: The International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

May 18-20: The 47th Symposium of The Office Planners and Users Group, Rosslyn Westpark Hotel, Rosslyn, VA; contact Frank J. Carberry (215) 335-9400.

May 21-24: Asia Expo '92 - 2nd Asia Furniture Expo, Hamburg Fairgrounds, Germany; contact Headway Trade Fairs, Ltd., Hong Kong (852) 827-5121, fax (852) 827-7064.

May 21-24: STAR/The International Exhibition For Furnishing Textiles, South Pavilion Milan Fair, Lacchiarella, Italy; 02/2871515-520.

June 1-4: Asbestos Abatement Project Design and Design Refresher courses offered by the Univ. of Wisconsin-Madison, Depart. of Engineering Professional Development, Madison, WI; (800) 462-0876.

June 8-10: NeoCon 92, Contract Furnishings Exposition, Merchandise Mart, Chicago; pre-registration, hotel, airfare reservations (800) 528-8700; general info (800) 677-MART.

June 8-11: A/E/C Systems '92, Dallas Convention Center, Dallas; (800) 451-1196.

June 9-11: Autodesk Expo '92, Dallas Convention Center, Dallas; (800) 451-1196 or (203) 666-6097.

June 10-13: Public Design '92: International Trade Fair for Interior and Exterior Design, Frankfurt Fair and Exhibition Center, Frankfurt, Germany; 49 69 7575-6292 or 6534.

June 13-16: NADI 100: The National Association of Display Industries' Semi-Annual Visual Merchandising Show, Jacob Javits Center, New York; (212) 213-2662.

June 13-16: Montreal Furniture Market, Place Bonaventure and the Palais des Congress, Montreal, Quebec, Canada; (514) 866-3631.

June 14-19: 42nd International Design Conference, Aspen, CO; (303) 925-2257.

June 18-19: Themed Project Design Strategies: "Using Philanthropy to Generate Capital When There Isn't Any." Executive Forum of the National Symposium on Healthcare Design, Newport Beach Four Season Hotel, Newport Beach, CA; (510) 370-0345.

June 19-21: 1992 American Institute of Architects National Convention and Expo, Hynes Convention Center, Boston; (202) 626-7395.

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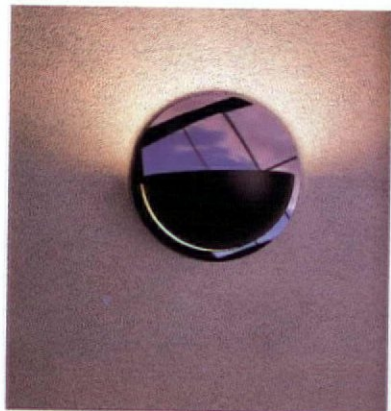
MARKETPLACE



Peer, Inc. introduces Almute acoustical panels made of 100% sintered aluminum grains. They impart a sleek, hi-tech look to walls and ceilings while providing ultra-high noise absorption. Almute provides a deeply sound-conditioned, tranquil space in auditoriums, lecture halls, classrooms and libraries. As-sintered, Almute is an iridescent gray, but panels may also be painted to match colors without diminishing the acoustic effect.

Circle No. 269

DAYLIGHT, SAVINGS — AND STYLE



R.A. Manning Co. offers a line of standard lighting fixtures for commercial and institutional use. The Designer Collection includes a variety of designs in contemporary wall sconces and pendant fixtures. This

new line offers designers, architects and specifiers numerous options in sizes, materials, colors and lamping possibilities.

Circle No. 253

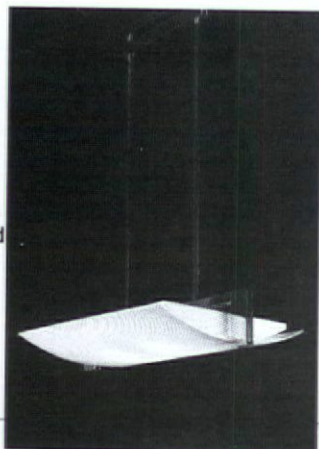


A new contract collection of durable, moderately priced fabrics by Brunshaw & Fils is intended for corporate and hospitality applications. The fabrics, largely of European inspiration, are offered in multiple colorways. The collection includes Outlands Tapestry, a 100% cotton tapestry that reproduces the design of a wool needlepoint; Pavilion Stripe, a large-scale-stripe fabric based on late 18th-century callamancoes or camblets woven in England; and York Chenille, a cotton-rayon combination with a rich supple feel.

Circle No. 268

Joseph, the new ceiling pendant designed by architect Richard Meier and executed by Baldinger Architectural Lighting, brings forth elegance in a most simple form. Joseph parallels design solutions for which Meier has been acclaimed—a sculptural and pristine coupling of form and function, the merging of the literal with the figurative, the epitome of light as architecture. The diffuser is offered in white opal or clear frosted glass or white or black perforated metal.

Circle No. 252

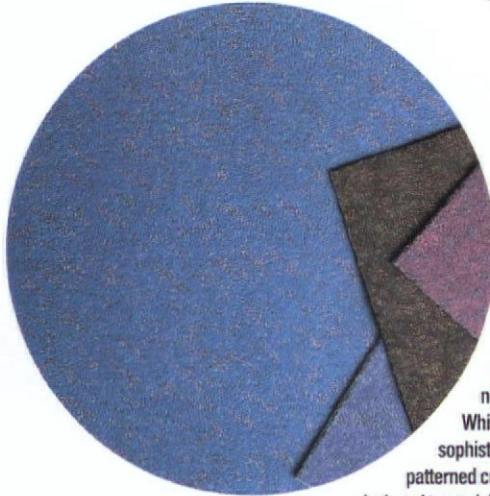


Amtab Manufacturing Co.'s Adjust-A-Leg series folding tables feature an easily adjustable and secure leg assembly that permits the table top to be raised or lowered in a 9-in. range in 1-in.

increments. Telescopic tubing allows adjustment of table height with only a touch, and locks securely without tools.

Circle No. 250

SPRINGTIME: WHEN THOUGHTS TURN TO DESIGN



Gatwick is a vibrant new collection from Whitecrest Mills. The sophisticated, 40-oz., multi-patterned cut and uncut carpet is designed to work hard in any commercial installation. Highlighted by a subtle multi-color rippling effect, Gatwick combines durability and versatility.

Circle No. 262



Tiffany Ergoflex Seating is ergonomically correct to the human form; it flexes with the movements of the body. The three mid-back managerial, guest and operational models offer optional comfort arms and incorporate the latest in passive ergonomic features.

Circle No. 255



Palio is a new executive leather office accessories collection from KnollExtra, a division of The Knoll Group. Designed by New York architect Raul de Armas and Carolyn Lu, associate partner at Skidmore Owings & Merrill, the collection expands the current KnollExtra product scope by providing an option of versatile leather goods appropriate for both traditional and modern executive suites.

Circle No. 267



Designs from the Wolf-Gordon Classic Silk Collection of 100% imported silk wallcoverings are characterized by the rich shimmering effect that is available in 27 colors. The collection

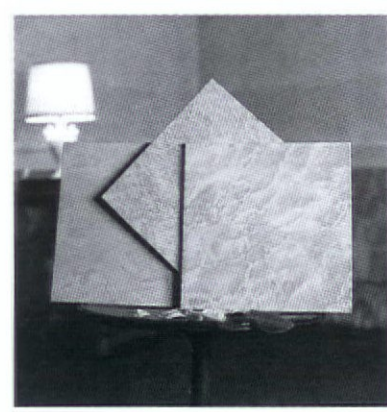
comes with paper backing for wallcoverings and knit backing for upholstery. Classic Silk is 48 in. wide and is available for quick delivery.

Circle No. 261

Natural Stones is the latest breakthrough in porcelain technology developed by Granitifiandre. The Natural Stones collection, with its soft colors and intricate veining, exhibits the superb aesthetic characteristics typical of ancient marble. The collection provides

Old World style through its technologically innovative tiles, in a wide palette of colors in both matte and polished finishes.

Circle No. 260



MARKETPLACE

STEPPING UP STYLE FOR SPRING



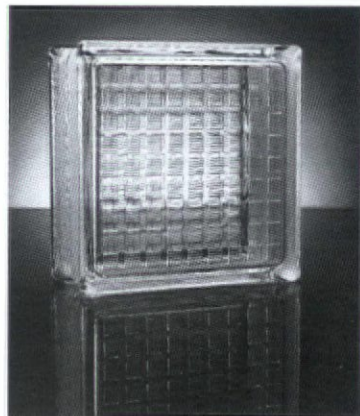
Proceeds from Arc-Com's DIFFA Collection will be shared with the Design Industries Foundation for AIDS. The collection includes Cadena Cafe, a large-scale contemporary pattern, influenced by Cubism, in a tapestry construction; and Vineyard, a large-scale transitional organic and floral tapestry, suitable for both traditional and contemporary environments.

Circle No. 263



Pittsburgh Corning has introduced Textra Pattern glass block, featuring what is best described as a checkerboard or lattice design. Textra combines the sparkle and distortion of repeating multi-ribbed squares with transparent open areas. The dynamic pattern changes with the viewing point, light source and movement.

Circle No. 254



The Tenex 500 Class Off-Surface system is designed to extend and organize work space. Created to complement the 500 Class Desk Accessories, the Off-Surface line transforms panels and walls into custom work stations.

Installed simply, the system is efficient and flexible to meet changing needs.

Circle No. 256



Nevamar Corporation's new Matrix additions to their 1992 Decorative Laminate offering reflect the continuing evolution of visual textures in the marketplace, and today's particular color preferences for interiors. The series' color palette expands with the additions of Mesa, Navy, Taupe, Sage and Cranberry Matrix.

Circle No. 265

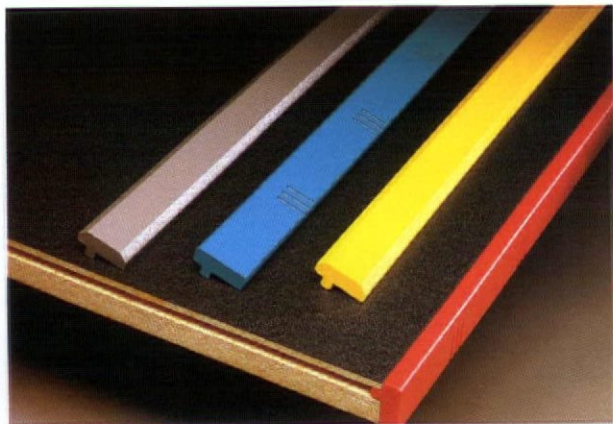


The Wailea Focal Table from Peter Anthony was inspired by an 18th century floor design. The center of the table top is ebony and mappa burl veneer with inlaid lines. Columns, table rim and base are selected figured cherry veneer. The base of the Wailea Focal table is of hand carved mahogany shells.

Circle No. 259



Edgemold Products offers post-applied Contours table edges for a dramatic look that is easy to apply to tables, displays and casegoods.



Durable, semisoft urethane incorporates texture and unique reveal detail not possible with standard extrusions. Many standard and custom profiles and colors are available.

Circle No. 251



Milliken & Company introduces Legacy, a collection of piece-dyed fabrics featuring a raw, silk-like hand and rich, expressive tones that are especially well-suited for printing. Shown here are base Legacy fabrics and Tahiti prints on Legacy, evoking images of Gauguin's Art Nouveau, where warm colors blend in interfacing patterns and networks of gentle curving lines to add a touch of elegance to any interior.

Circle No. 264

Model 383 from Flair Designs Ltd. presents a new web construction for more comfort on this steel chair with powder coat finish. Model 383 offers graceful styling, durability and now even more comfort.



Circle No. 266

NO (APRIL) FOOLING: A BRIGHT FUTURE FOR DESIGN



From Louis Interiors' Louis Collection comes Chobo, a voluptuous chair designed by design team Yabu Pushelberg. An approachable form,

this chair is relevant for residential and contract use. The silhouette naturally invites slouching and reclining for a relaxed mood. The massing of the bulbous back conceals the added reinforcement required for the independent extended arms.

Circle No. 257



Grey Watkins Ltd. introduces the renowned fadini borghi s.r.l. collection of textured fabrics. Important among the introductory designs are the epingle weaves of the Luxembourg collection. Richly-colored to provide a wide range of coordinating options, the designs include versatile Luxembourg Stripe, the graphic Luxembourg Chevron and striking Luxembourg Tableau.

Circle No. 258



Passages.

There is a beginning and a culmination.
And between those points, change.

Change of style.

Change of function.

Departures from the standard.

When limits are surpassed,
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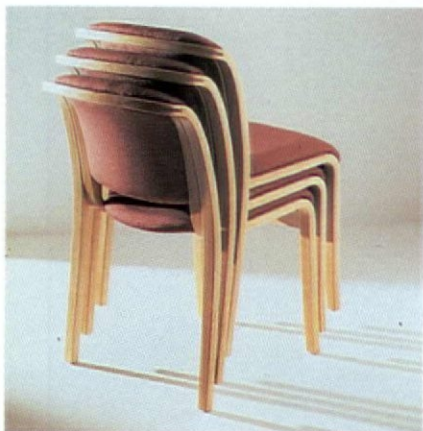
STACKING CHAIRS

Stacking chairs, the acrobats of furniture, perform quiet miracles so often no one pays them much attention. Yet a good stacking chair must be strong enough to resist wracking, denting, buckling, scratching and other indignities of rough use. It must seat people who are typically in a hurry, more or less comfortably. It must be light in weight for easy setting up and taking down. It must stack compactly for storage. And it must have a minimum of parts, little or no need of maintenance and a low price. If it looks halfway decent, that's a bonus. Not such an easy accomplishment, is it?

THONET

The Petitt Stacking chair establishes eloquence in a flexible, versatile stacking seating option. Chairs stack seven free-standing, and are available in 22 standard wood finishes as well as custom finishes.

Circle No. 203



BRAYTON INTERNATIONAL

The BCN armchair's contoured frame makes a unique seating statement. The arms are made of steel with finishes available in polished aluminum, black, silver or grey metallic powder coat. Seat and back can be upholstered in brown, saddle, grey, red or black hand stitched belt leathers. BCN, available with a table arm, is a multi-purpose chair that stacks for use as a side chair.

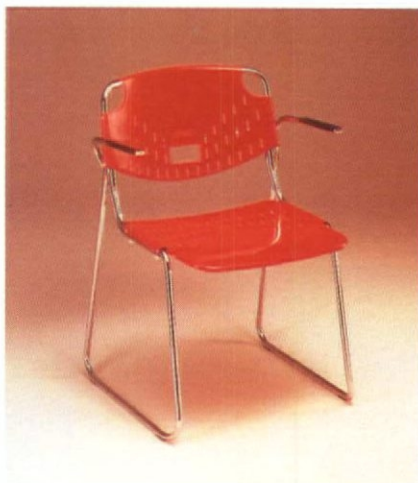
Circle No. 201



KINETICS/HAWORTH PORTFOLIO

The distinctive 100 Series Dallas Stacking Chair features a frame on that is crafted from 3.4 in. tubular steel. Floor guides are standard, but chairs without glides are available for use on carpet. Frame, seat and back can be finished in any Kinetics Kinkote color.

Circle No. 204



DAVIS FURNITURE

The simple, classic beauty of the Dialog Stacking Chair was designed for efficiency and comfort. Sleek cushion treatment, available in leather or fabric, has special supporting comfort built-in. Tubular steel, cantilever framing scaled for perfect pull-up conferencing is offered in polished mirror, brass, and black or gunstock grey powder coat.

Circle No. 202



HICKORY LEATHER CO.

Stacking chairs in contemporary and traditional styles are available in a variety of finishes and covers from leather to vinyl to fabric. Model 904 is shown.

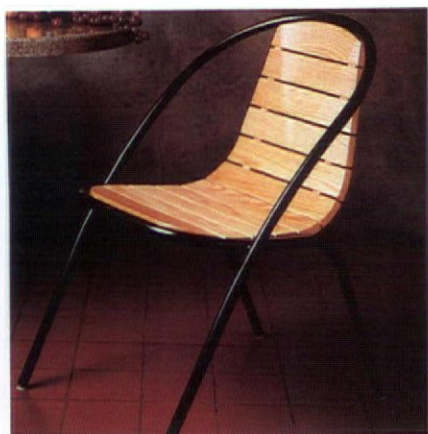
Circle No. 206



LFI/LANDSCAPE FORMS

Inspired by Italian design and created by Robert Chapman, Firenze is a durable stacking chair suitable for interior or exterior public areas. Firenze is constructed of 7/8 in. tubular steel, and is available with a selection wire grid or wood seat inserts.

Circle No. 207



FLEXSTEEL

Bent oak trim, available in a variety of finishes, outlines the C5250-C5255 series of stacking chairs. Appropriate for banquet or conference areas, three contemporary back upholstery treatments are available, each in both arm and armless versions.

Circle No. 208



BRICKEL ASSOCIATES

A juxtaposition of straight and curved lines, the Arbat Series draws its inspiration from the bold, harsh lines of early 20th century Russian Constructivism. The powerful convex curve of the chair's crest rail creates a dramatic gesture. Both wood versions can be stacked four high, creating a beautiful, sculptural form.

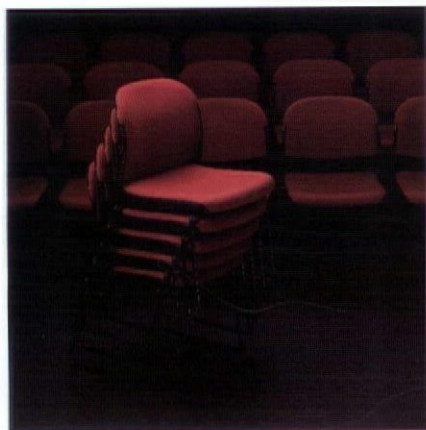
Circle No. 209



KI

Piretti Stack Chairs are available in sled base and four-leg models with arm or armless versions. They belong to a family of office seating which includes executive, managerial, operational, visitor and tandem seating models.

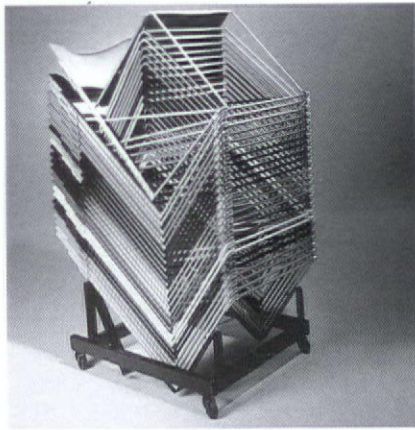
Circle No. 211



GLOBAL INDUSTRIES

OLA, an institutional seating system, features integrated ganging devices utilizing male/female connectors. Powder coat, epoxy painted steel frames are available in nine colors, and molded polyethylene seats and backs are available in eight colors. Interchangeable seats and backs are available.

Circle No. 212



GROUP FOUR FURNITURE

Float is a stackable side chair that offers beautiful comfort and durability in offices, dining rooms, libraries and meeting rooms. The handsome profile, fabricated from 1.25 in. and 1 in. steel tubings, is emphasized when the chair is ganged for use in reception areas or meeting settings. Float may be finished in chrome or any of the Group Four powder epoxy colors.

Circle No. 213



ST. TIMOTHY CHAIR

Style S-74SC is constructed of selected hardwoods. Exterior wood is mahogany, available with walnut and mahogany lacquer finishes that are hand rubbed and waxed. Chairs are available in a variety of St. Timothy fabrics, in a choice of colorways.

Circle No. 214



FIXTURES FURNITURE

The d chair is available in thermoplastic and upholstered versions. Form and function are elegantly combined in a rugged one-piece, continuous, solid rod, slimline frame and carefully detailed thermoplastic seat. Choose from an artist's palette of high gloss or softone thermoplastic designer colors for seats, and bright chrome or epoxy colors for frame finish.

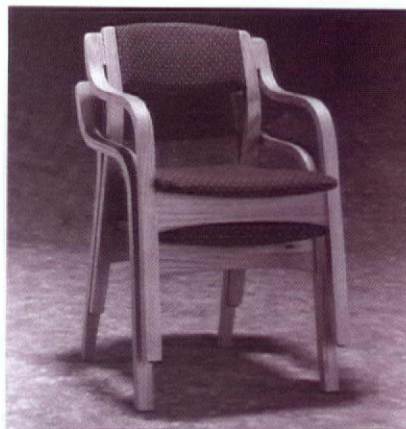
Circle No. 215



AMERICAN OF MARTINSVILLE

Designed for use in public areas for the hospitality, university and health care markets, this chair offers stacking capabilities for easy storage. The chairs are constructed of white oak by skilled craftsmen, and all frames are carefully fitted and secured for durability.

Circle No. 217



METROPOLITAN FURNITURE

Designed by Brian Kane, the 605/606 Rubber Stacking Chair is constructed of a black powder coated steel frame encased in textured rubber tubing, and is available with or without arms. Seats and backs can be specified in maple, padded and upholstered or any of the 224 colors offered in Metro Textured Finish.

Circle No. 218



VECTA

The Assisa is a sleekly-styled, multi-purpose side chair, contoured for comfort with a supportive curved back and seat. A tubular steel frame provides the stability and even weight distribution inherent in a sled base while holding the seat and back away from walls. Arms, writing tablets and underseat book racks are available.

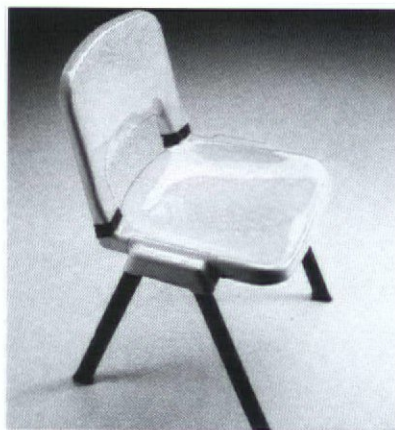
Circle No. 219



MARTIN DESIGN INTERNATIONAL

Susy represents a new technology in seating, featuring a totally injection-molded backrest and seat structure of ABS plastic with the strength of an integrated cantilevered design. The high gloss ABS colors are interpenetrated and easy to maintain. All models have a tilting back with compensation springs.

Circle No. 220



ERG INTERNATIONAL

The Carina chair will stack 20 high, and is available in chrome finish or 10 epoxy color finishes, with a seat and back available in six polypropylene colors. A new version offers four legs and optional upholstery.

Circle No. 221



AMERICAN SEATING

The Acton Stacker offers an unmatched range of options in both form and function. Acton's ergonomically sculpted seat and back provide overall support. The waterfall edge allows for proper lower leg circulation, and the open design under the seat allows for free leg movement. Acton is available in a wide array of contemporary colors in upholstered or polypropylene shell styles.

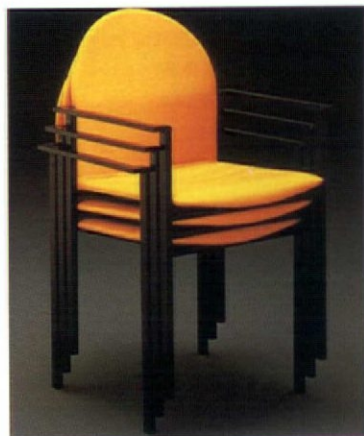
Circle No. 222



CHARLOTTE

Symphony II is a distinctive side chair that is lightly scaled and ideally proportioned. Its delicate but sturdy steel frame supports a back and seat that can be fully upholstered or left in a handsome exposed wood version. It has a medium-density stacking capability of eight chairs with a dolly available to facilitate movement and storage.

Circle No. 223



GF OFFICE FURNITURE

The award-winning 40/4 Stacking Chair was recently introduced the first time with arms. The chair derives its name from its ability to stack 40 chairs 4 ft. high on a specially designed dolly. The new version with arms will also stack and will be available in fabric, painted and wood versions.

Circle No. 224



KRUG FURNITURE

Jazz is a stacking arm and side chair with flair. The Jazz design features a molded laminated frame and steel to steel connectors for maximum strength. A compound curved molded plywood seat has a waterfall seat front for comfort. The upholstered back features a carefully detailed scallop over the frame.

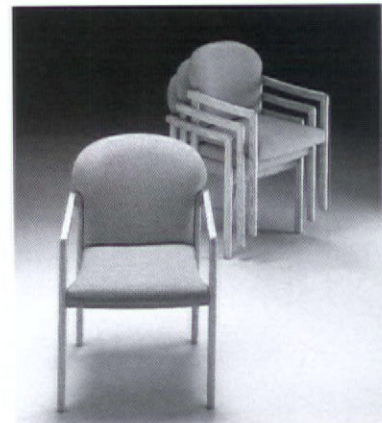
Circle No. 225



ARCADIA CHAIR

The Truffle Series stack chair brings warm elegance and functionality to the office environment. A variety of applications within an office setting is only enhanced by the chair's light, scaled design and ease of handling.

Circle No. 226



THAYER COGGIN INSTITUTIONAL

Millenium is a collection of executive chairs of singular comfort and durability. The executive stack chair model features a tubular steel back frame and exposed bent maple arms.

Circle No. 227



HBF

Designed by Massimo and Lella Vignelli with David Law, the March Chair was inspired by classic Shaker lines. Offered in four versions—with or without arms and with wood slat or upholstered back—the chair comes in all standard HBF finishes and newly developed colors matte black, grey, natural cherry and red mahogany.

Circle No. 228



KNOLLSTUDIO

The Toledo Chair was designed by Spanish architect Jorge Pensi, and sports sinuous curves in its back splat, seat and arms. Its back and seat are made of polished cast aluminum, a material that is not only sleek and sensuous, but tough and resilient.

Circle No. 229



STEELCASE

The 473 Max-Stacker II features a rounded, higher back rest than previous models, redesigned seat contours, added overall flex, and optional upholstered back and seat cushions. Max-Stacker is available in 10 shell colors and eight frame colors, including polished chrome.

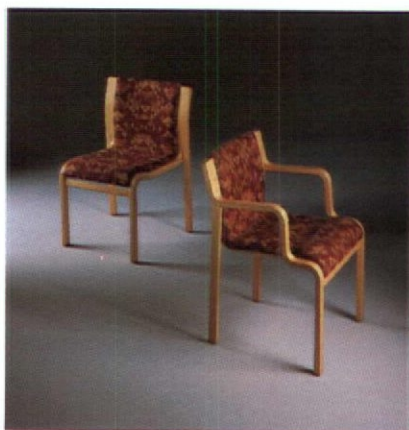
Circle No. 231



SAUDER MANUFACTURING

The Nelson II from Swedish architects Borge Lindau and Bo Lindekrantz offers an up-to-date but unpretentious appearance. Not quite modern, not quite classic, but timeless in its combination of form and function, the Nelson II is available in a choice of upholstery fabrics and colors, as well as stain alternatives to fit any decor.

Circle No. 232



VIRCO

Combining the virtues of strength and space economy, the Ultrastack chair is designed to withstand vigorous, long-term use. Ultrastack is formed of solid, chrome-plated steel and high-impact thermo plastic. The chair's modular design features an extra-wide, contoured seat and backrest for improved seating posture and comfort. It is available in six contemporary colors.

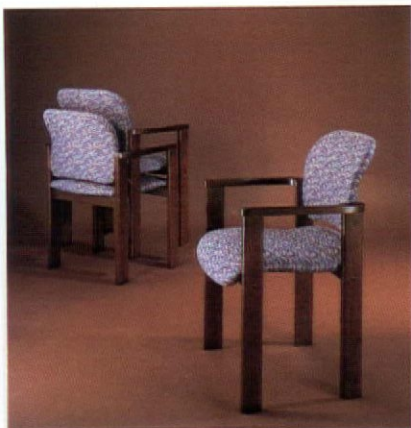
Circle No. 233



THE BOLING COMPANY

The Burke Selection of stackable upholstered wood chairs are constructed of ash wood and are available in walnut, mahogany, Richewood, and three ash finishes (Harvard, Oxford or Cambridge). The four-chair series includes two arm chairs and two armless side chairs.

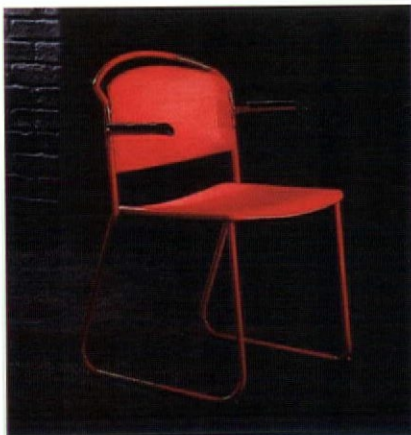
Circle No. 234



CURTIS PRODUCTS

Graffiti is a stacking chair with design versatility, available in 15 designer colors with easy-to-install upholstery kit for a custom look. The Graffiti chair will stack with arms, with a tablet arm and with a book rack. A ganging option is also available.

Circle No. 235



DS BROWN

The Mondri Conference Stacking Chairs are characterized by the distinctive back shape element. The models are available with steel frames in chrome or epoxy. The back and seat are finished stained birch with optional upholstered back or seat pads.

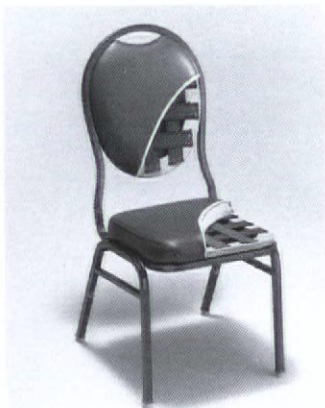
Circle No. 237



MTS

The Comfortweb support system, combined with specially formulated foam pads, provides exceptional comfort for extended seating without resorting to moving parts. An optional stacking bar aligns the chairs to stack square, reducing wear and tear on seat and upholstery.

Circle No. 238



BRIGHT

The 990 Stacking Chair is finely shaped with sculptured arms for graceful detail. The chair is available in oak, walnut or cherry woods.

Circle No. 239



LOEWENSTEIN

Ilyssa is a durable, multi-purpose stacking chair featuring one-piece bent wood arms and back. The chair is available in 26 standard ultraviolet-cured wood finishes.

Circle No. 200



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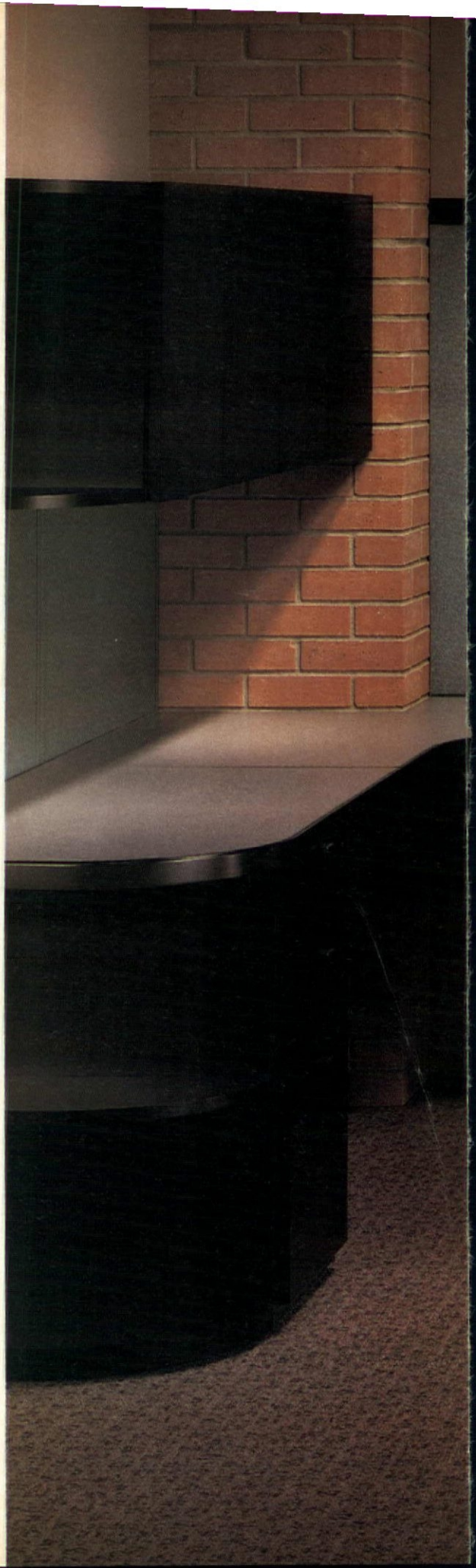
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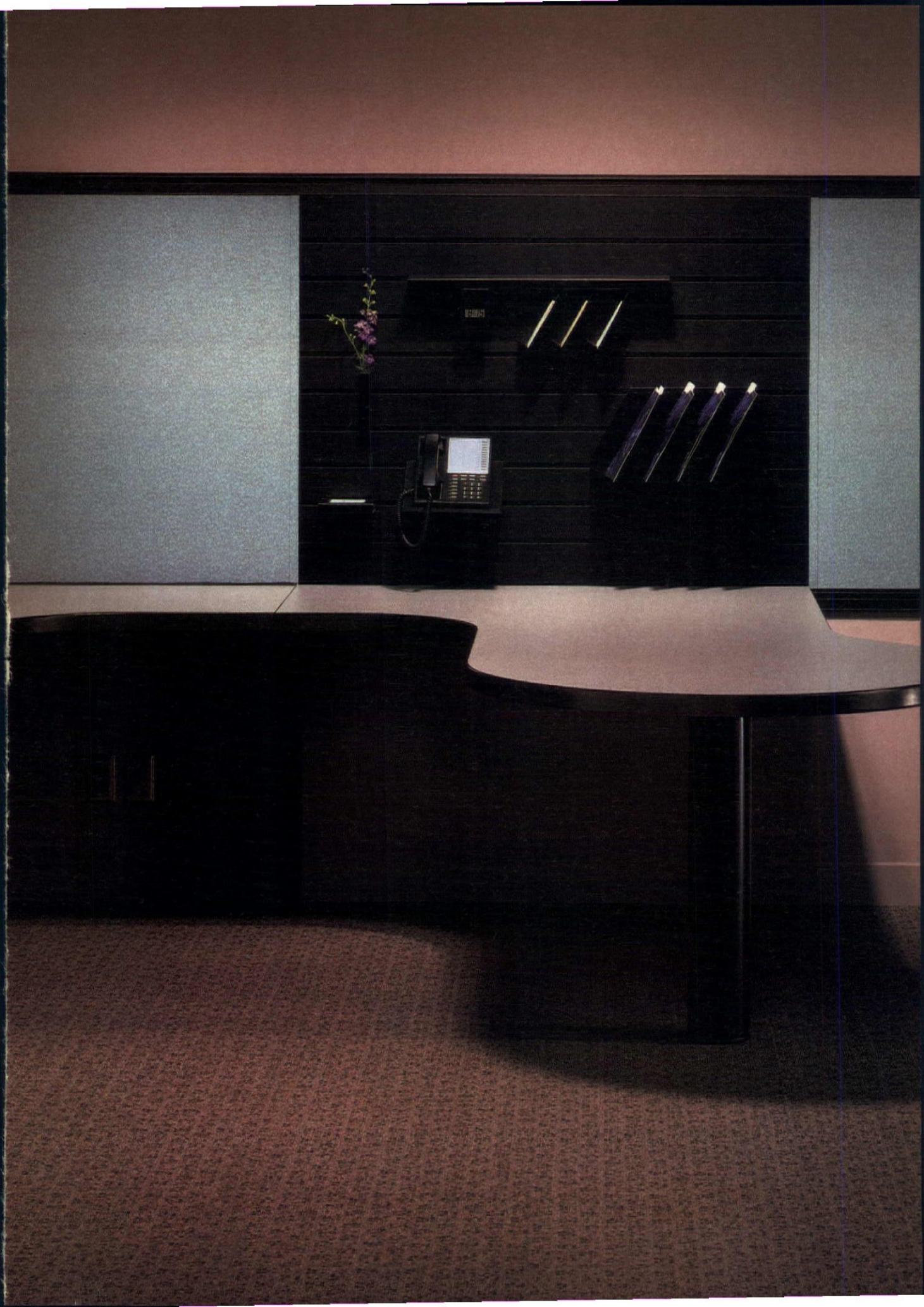
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Making History new

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William Raftery are
ditional—until you
t them in motion

Jean Godfrey-June



A twist on tradition that won't shout: HBF's new executive seating (William Raftery's Arlington series, above, and Michael Vanderbyl's Princeton series, left) goes beyond the nuts-and-bolts aesthetics of the ergonomic market with much-needed style and wit.

Imagine the Governor's Palace in 18th-century Williamsburg with an up-to-the-minute, "ergonomically correct" executive task chair plunked down in the middle of it. Or Louis XIV seated on a pneumatically adjustable, swivel-tilt throne. Executive office seating is clearly a 20th-century concept. But what if your design calls for a distinctly un-20th-century look? As the residential and contract markets move ever-closer together, some clients will prefer something more akin to *This Old House* than Bauhaus no matter how ergonomically correct the latter is. If you recoil at the thought of a Modern chair holding court in a traditional space, despair no more. HBF has created two swivel-tilt chair series that really work as well as they look.

"We wanted a more complete offering for our customers," HBF president Chris G. Plasman explains. "With Princeton and Arlington, we're filling a gap in the market." While each series fills a slightly different niche, the two work well together. In fact, most people are surprised to find that Princeton and Arlington have been developed by separate designers, literally a continent apart.

Michael Vanderbyl's uncluttered Princeton seating series follows up on his previous HBF collections, including Yale and Harvard. (The simple, clean lines also complement the company's Meetinghouse Chair series by Davis Allen.) A multi-disciplined designer whose clients include IBM, Esprit and the San Francis-

co Museum of Art, Vanderbyl has designed HBF's graphics and showrooms for many years.

"All my work for HBF is spare, pared-down," he observes. He reports that Princeton began as a rough sketch that he sent by facsimile to Plasman as the two talked on the phone. "It's wonderful—and quite rare—to be able to work that loosely at the beginning of a project," he admits. "The pure logic of how much the market needed a design like this made sense to both of us."

Princeton's subtly angled camelback top-rail and front seat-edge lend the chair to both traditional and modern environments while incorporating the latest pneumatic technology. "I think the chair would be incredible with a really wild conference table," Vanderbyl says.

In contrast to Vanderbyl's fax drawings, William Raftery designed the Arlington series almost purely on speculation. "I did what I thought was the ultimate HBF chair, and I showed it to them," he says. "I didn't anticipate their liking it and producing it quite as readily as they did."

A veteran industrial designer who worked for Steelcase, Vecta and Herman Miller before striking out on his own several years ago, Raftery readily acknowledges how helpful HBF craftspeople were. At one key moment, they recommended that he roll Arlington's crested back so that the detail would not become too crisp. "We worked very well together," Raftery says, singling out Kevin

Stark, HBF's director of product development in particular.

Arlington is a fairly serious foray into ergonomic design that incorporates upper back and lumbar support, an angled seat pan with a waterfall edge for better circulation, angled arm rest and multi-density foam construction in the seat and back. Raftery explains that incorporating ergonomics into furniture has always been his forte, and chalks the fresh look that Arlington achieves to his lack of training in tradition. "I have no background in the so-called 'traditional' market, so this is my *interpretation* of a traditional piece," he emphasizes.

Offered in regular and high back versions, both chairs combine large-scale production methods with the level of craftsmanship that HBF and the North Carolina are famous for. The combination has produced a somewhat unorthodox outcome: High design from Vanderbyl and Raftery is now available at relatively low cost. In fact, the chairs' interpretive quality may lend them to applications HBF never imagined: With their simple and vaguely referential details, the chairs might well hold their own in a room full of Philippe Starck.

And why not? Design traditions are destined to be challenged. HBF's new interpretations of the executive office chair may harken back to earlier times. For designers, they could represent a significant leap ahead. ☞

Circle No. 241



Into the Woods

Meridian takes a natural and award-winning step forward in contract furnishings—by joining wood to steel files

By Amy Milshtein



The four warm shades of Meridian's wood-front files (above) from front to back: Innertone, light ash, mahogany and dark mahogany.

Ah, the beauty of wood files. They add softness, warmth and luxury to any office. Unfortunately, they also add hassles for the designer and dollars to the budget. Until now—because Meridian is offering wood-front files, standard.

Before this simple yet revolutionary idea, designers wanting the cachet of wood files had two choices. They could purchase an all-wood file, or buy a frontless steel file and contract a millworker to create and apply the front. The problem with the first option is expense. It's hard to justify the premium for an all-wood file when the bulk of the material remains hidden behind the front.

The second option also has its caveats. Just contracting a second party to apply the front in the field adds considerably to the bill. Also, the millworker, while savvy about wood, may know nothing about steel files—the loads they need to shoulder and the abuses they have to endure. As a result, quality is never assured.

Meridian saw an opportunity and responded by employing

designer Don Shepherd to create a wood front file that can be offered standard at a competitive price and shipping time. Shepherd came up with architecturally-inspired files in four finishes and four pull options. The four finishes represent the most readily available veneers, including light ash, mahogany, dark mahogany and a neutral gray shade called "Innertone," a popular Herman Miller offering. (Meridian is a wholly owned subsidiary of Herman Miller.) All the wood comes from sustainable sources. If a designer wants another veneer, Meridian can obtain and apply it as a special order.

Knowing that Meridian's standard, full-width pull would interfere with the beauty of the wood, Shepherd came up with three new pull ideas: a left, right and center pull. "Don offered us this menu of pulls thinking we would pick just one," remembers David VanLangevelde, vice president of marketing for Meridian. "We were greedy. We took the whole platter."

With these three pull options,

along with Meridian's standard full-width pull, designers can create a plethora of looks. File columns can alternate, a right hand pull next to left hand pull, vice-versa or a center pull between them. Two different pulls can even be used on the same file, creating a row of undulating zigzags. The pulls are made of aluminum, so if the file is not slid into a niche, the designer can match to the sides and back.

The wood-front file is Meridian's fourth product option. Introduced at Designer's Saturday 1991, it has already won critical acclaim, including an IBD/Contract Design Product Design Silver Award. The company took care to work with its strengths and not strain its existing facilities. "The wood-front file complements our line wonderfully and fits right into our sell," says VanLangevelde. "It's a natural product extension." The file also proves that the most basic, natural ideas can be the most beautiful of all. ☺

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Opposites Attract

The interior of Chicago's new Harold Washington Library Center, designed by Hammond Beeby & Babka, offers a memorable reminder that you can't judge a book by its cover

By Jean Godfrey-June

People aren't equivocal about Chicago's new Harold Washington Library. Alternately scathed and celebrated for its broad-shouldered classicism, the building has generally been received as a symbol of hope for publicly-funded projects across the country. In a city renowned for its civic architecture, the Library vigorously reaffirms the notion of classicism as a viable architectural language. "It is grand, it is noble, it is a temple of urban glory," enthused architectural critic Paul Goldberger in the *New York Times*. But with over 8,000 visitors per day, the Library's role goes far beyond symbolism. As the world's largest library that actually lends books to the public, the Library's interiors are at least as important as its much-vaunted exterior.

Indeed, the burly building gave Chicago Public Library Commissioner John B. Duff pause as he watched it rise out of the rubble-strewn city block that it now occupies so solidly. "I was worried it was going to end up like Chartres inside," he recalls. One look at the Library's crowning Winter Garden makes it clear that his fears were groundless.

Charles G. Young, principal at Hammond, Beeby & Babka, admits that his firm has always advocated close linkages between interiors and exteriors through images, materials and quality. However, he emphasizes that the firm reversed concepts and pushed them in opposite directions for this design. "The exterior is extremely dense, heavy and dark," he says "and we needed the interiors to express almost the opposite atmosphere, light and air."

Together with SEBUS, the project's design/build team, Hammond, Beeby balanced the building's hefty architecture with a more airy interior through carefully reasoned images and elements. Romanesque arches delineate reading alcoves, for example, and reiterate the grand arches of the exterior windows and entryways. The exterior elements also mirror the interior functions: the rusticated, granite-clad two lower floors reflect their public nature; the working Library floors (three through eight) are sheathed

in smooth granite; and the airy Winter Garden at the top is heralded in metal and glass.

While the Winter Garden certainly belies any worries about the building's apparent heaviness with its light-filled space, the working floors of the Library rely primarily on artificial light, like any other working library. "Natural light deteriorates the library materials themselves, not to mention creating glare on computers and such," Young explains. "So you're forced into working with artificial light almost exclusively."

Light woods, pale paint shades and an almost loft-like floor-plan increase light levels without drawing too much wattage. But the lofty feel of the space owes more to basic circulation requirements than lighting design, Young emphasizes. "The problem with libraries is that librarians don't want obstacles in their way. And they like to re-arrange things," he says. "They like to believe they'll be able to see all the way through the space, even though stacks are not exactly opaque."

In addition, flexibility—always a priority for librarians—was even more important to the Chicago Public Library staff, who, by all accounts, are particularly given to moving around and changing collections. Duff notes that one of the consulting architects on the job, an associate at Colin St. John Wilson Associates, in London, said, "I don't know if there's a hell, but if there is, I'm sure it's flexible." For the competition, Hammond, Beeby had estab-



A landmark inside and out, the Harold Washington Library serves over 8,000 Chicagoans per day. At the top of the Library, Hammond, Beeby & Babka's breathtaking Winter Garden (opposite) echoes the arches of the building's muscular exterior, shown in detail (above).

Reading alcoves (below) allow semi-private study at the Harold Washington Library; at the same time they beef up security. Set into what could have been desolate perimeter spaces, the popular alcoves discourage trouble-makers simply by increasing traffic through the area.



User friendly—like a trip to Marshall Fields

lished a system for the layout of the floors. In the actual plan, the various departments were re-shuffled and re-stacked, but the original method of organization and circulation remained.

"There are certain basic diagrams about how the library worked that just made sense," Young observes. When librarians and users were queried after the competition on where

departments should go, they insisted that no departments be broken up. A modernist, Miesian grid was adopted to maximize flexibility within the departments. "It's like a department store," says Young. "All the solid things—the utilities—are in the perimeter, and the rest of it is free space."

The department store analogy is a salient one. Escalators rise through the space in a style reminiscent of another Chicago landmark, Marshall Field's. "You look out onto each floor as you pass through on the escalator," Duff describes. "If you see a subject you're interested in, you get off and investigate." And if flexibility was the means, "user-friendly" like a department store or shopping mall was the end.

"The librarians were very clear that they wanted a 'user friendly' space," recalls Duff. "We wanted everything to be easy and pleasurable to use. Good floor directories, central reference desks, clear signage and full disabled accessibility were vital."

Thus, the Library sports 48 interactive monitors and keyboards where people can search for materials, or scan the lists of administrative staff and activities for the day, even in Spanish. A Kurzweil machine can take a letter or document and read it aloud for the visually disabled. The Computer Connection Room has 50 different types of personal computers and hundreds of computer programs, so people can bring in disks to work from. A recent tour by 20 prominent Japanese architects found their jaws dropping—and their flashbulbs popping.

Most significant is the Library's commitment to open stacks for the public to peruse. "The Chicago Public Library is one of the most democratic urban library systems in the country," Young declares. Duff reports that a Library study several years ago revealed that patrons are a true cross-section of Chicago's population.

With over two-thirds of the Library's collection actually on the shelves, patrons, who can check out up to 30 books at a time, are well served. Over 55 miles of new steel shelving covering an area of two football fields were installed. The Aurora Quik-Lok shelving system was customized with built-in lighting, with each aisle opening onto reading and reference areas.

With a massive, 76,000-sq.-ft. footplate, Library security was a primary consideration. "Librarians are always—quite rightly—worried about the corners of the buildings," Young

observes. "We thought if we could populate and energize those areas along the perimeter, they would constitute a much lower security risk." Hammond, Beeby placed reading alcoves in the perimeter areas along the east wall, where patrons can see down the stacks while studying in a semi-private environment. Librarians have yet to report any security problems in the outlying stacks.

The reading alcoves, which Duff says are extremely popular with patrons, arose from Hammond, Beeby's belief that different people learn best in different environments. "There are smaller, contained spaces for groups, individual scholarly study, and the wide open spaces as well," says Young. "They encourage all kinds of readers to participate." Duff adds that the alcoves respond to the common knowledge that library patrons will only share a table when every table is occupied. "People like to be able to study in a private, serene space," he observes.

Even more contemplative in nature, the Winter Garden was designed as a reading room where readers would bring books from other floors to read and enjoy the view. Used primarily at this time as a fund-raising, large-event room, the Winter Garden "buys books for the Library, which is of paramount importance to us right now," says Duff. Both Young and Duff would like to see the Winter Garden return to its intended function someday. In the meantime, a public restaurant will allow patrons to enjoy the space in some capacity. Administrative areas and a staff restaurant are also accommodated at this level.

On a decidedly less lofty note, the children's library, the largest in the world, is also thriving on a lower floor. Opening day alone attracted 7,800 visitors. "It's crazy on Saturdays in here," Duff says. "Wall-to-wall kids."

Each area takes its cues from the Library's extensive plan, which was laid out for the design/build team and strictly followed—a primary reason behind the project's remarkably fast track. "Every library is different," notes Young. "You've got to listen to the librarians."

A new Chicago Library had been talked about since the 1920s, Duff says. "Convincing them it was worth a major investment was the biggest challenge," he feels. "But we got a great bargain: \$145 million for the amount of space we have in the amount of time we got it completed. I don't think any other city can come close to that."

Coming in on time and under budget was indeed a feat for any public building of the Library's magnitude. The design/build organization cut some of the red tape that might normally entangle a large public project, but the Library still represents an extraordinary effort. "It's a throwback to a time when cities built great buildings," says Duff, "when they made halls of marble, when civic architecture was a great statement."

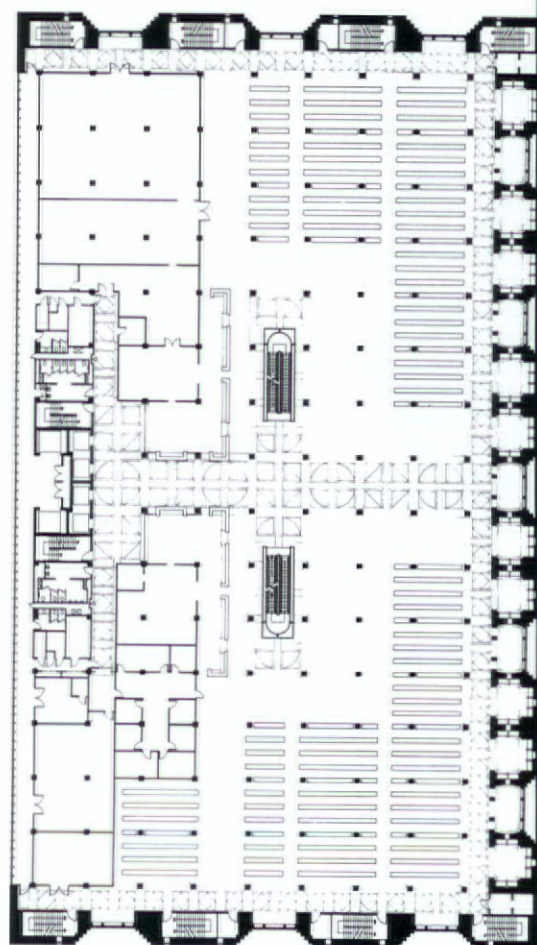
Thanks to the exterior's grand statement and the interior's user-friendly design, Library staff morale is at an all-time high. Most employ-



User friendly: Hammond, Beeby & Babka designed reading rooms with a sense of life, and the requisite sense of calm. While the children's library (top) enlivens the studious atmosphere with kites and works of art, adults can have fun too, as in this reading room (above), where a whimsical timepiece and fabric-festooned ceilings preside.



The main lobby's grand scale (left) reflects the Harold Washington Library's massive scale of public jurisdiction. A typical floor plan (right) illustrates the simple flexibility that the librarians were aiming for.



ees are veterans of the system, Duff states, so they appreciate the improvements. "We all remember what it was like to have to tell someone who was looking for a history book that they'd have to go across town to another library," he says. "Now we don't have to."

The building bucked another Windy City precedent: The temperature remains constant, Duff indicates, unlike another recent and voluminous public project, Helmut Jahn's State of Illinois Center. "We can have meetings in here when it's 100° in the shade, or 30° below," he says.

The public's overwhelmingly enthusiastic response has everybody on their toes. Even Duff ends up pitching in time at the general information desk to accommodate the crowds. Yet employees love it as much as the patrons. "It's quite gratifying for us," he says. "We're exhilarated, and we're exhausted—and we love it."

Sounds like a very good read. ☺

Project Summary: Harold Washington Library Center

Location: Chicago, IL. **Total floor area:** 756,640 sq. ft. **No. of floors:** 11. **Average floor size:** 76,000 sq. ft. **Total staff size:** 300. **Total cost:** \$144 million. **Paint:** Glidden. **Flooring:** Milwaukee Marble (stone), Metropolitan (terrazzo). **Carpet/carpet tile:** Interface, Lees, Harbinger. **Ceiling:** Armstrong (acoustic tile), Chicago Metallic (regressed grid), McNulty (curved gypsum board). **Lighting:** SPI/Lam Lighting (custom pendant/wall sconces), SPI (escalator lighting), Alcco (fluorescent undercounter strips). **Doors:** Algoma, Fenestra, Kreiger Steel Products, Cookson. **Door hardware:** Hager, Soss, Rixon, Yale. **Window frames:** Columbia Metals. **Window treatments:** Levolor (blinds), Maharam (drapery), Mecho Shade (blackout shades). **Railings:** Blum. **Work stations:** Allsteel. **Custom library furniture:** Lombard, Parenti & Rafelli. **Public seating:** Irwin Seating. **Upholstery:** Maharam. **Bleachers:** Baranti Woodworking. **Partitions:** Allsteel, Guilford of Maine (upholstery), Modernfold. **Files:** Storwal.

Shelving: Richards-Wilcox, Bradford Spacesaver. **Architectural woodworking:** Baranti Woodworking. **Elevators:** Mid-America. **Moving stairways:** Montgomery. **Stairs:** Anderson Industries. **Access flooring:** Tate. **Client:** Department of Public Works, City of Chicago. **User:** Chicago Public Library. **Design architect:** Hammond Beeby & Babka. **Architect of record:** A. Epstein & Sons International. **Other architects:** Dubin Dubin & Moutoussamy, Colin St. John Wilson & Partners (library consultants), London, UK. **Interior design consultant:** Architectural Interiors. **Ornamenter:** Kent Bloomer. **Sculptor:** Raymond Kaskey. **Poet:** Estella Conwill Majozo. **Structural, mechanical and electrical engineer:** A. Epstein & Sons International, Inc. **Civil engineer:** Avila & Assoc. **Design-build team:** SEBUS Group, including Schal Assoc. Partnership, A. Epstein & Sons International, Inc., Hammond, Beeby & Babka, U.S. Equities Realty, Inc. **Builder:** Schal Mortenson, Louis Jones Enterprises. **Lighting designer:** A. Epstein & Sons International. **Acoustician:** Shiner & Assoc. **Photography:** Judith Bromley.

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Made In U.S.A.

Stroll into Ghurka in midtown Manhattan, designed by ZB Inc., to catch a glimpse of what makes America beautiful

By Jennifer Thiele

Reports of America's demise have been greatly exaggerated. The Japanese may rightfully boast about automotive and electronic superiority, but even citizens of the Land of the Rising Sun must admit that there are some American ideas they simply must have. Baseball, for one—and Ghurka leather goods. So impressed are the Japanese with Ghurka, in fact, that Takashimaya, Japan's premier department store, has contracted with the Norwalk, Conn.-based retailer to market Ghurka products in Japan. Takashimaya has even agreed to maintain Ghurka's deliberately American image with in-store boutiques that replicate the Manhattan flagship store design by interior design firm ZB Inc.

Ghurka takes its name and concept of quality from the durable leather gear used in the early 1900s by British officers of the elite Ghurka regiments stationed in India. However, proprietor Marley Hodgson has carefully sculpted an all-American image for Ghurka that has traveled as far and wide as the company's wood and leather steamer trunks, which retail for between \$2,800 and \$4,200.

Featuring a special vegetable tanning and tumble-immersion process that Hodgson revived, meticulous hand craftsmanship by highly-trained artisans, exclusive brass detailing and durable construction, Ghurka leather goods are not inexpensive. Since Ghurka goods had been sold only through other stores since its founding in 1975, Hodgson wanted his flagship store on East 57th Street to not only showcase and sell the merchandise, but to reflect pride in American quality and tradition as well.

"We wanted a store where Ghurka would be seen the way it isn't seen anywhere else," explains Sarah Gill, general manager of Ghurka's retail division. Lori Beitler, a principal of ZB, recalls that Hodgson specifically asked for a very American design that would make the merchandise highly visible. Since much of the store's business results from walk-by traffic (about 35% of customers are foreign travelers,



All-American: From Colonial wood display cabinetry stained with traditional milkpaints to the vinyl mats that represent an early floor treatment, ZB Inc. designed Ghurka's East 57th Street flagship store (opposite) to reflect the retailer's pride in its American handcrafted leather goods.

Every salable item is on vivid display at Ghurka. Ceiling-height shelving (left) is carefully arranged to give customers—and passersby on the street—the best possible view of the merchandise from a distance. Ghurka prefers to service its customers, rather than let them help themselves.

about 30% domestic travelers) the logic of an open design with plenty of exposure is obvious.

Traditional materials including dark woods, glass and brass set the tone for the space, where custom-designed casegoods and ceiling-height shelving display the merchandise. Colonial-style cabinets were stained with milkpaints that conjure the image of traditional Americana. The four milkpaint colors available to ZB set a color palette of teal, blue, gold and rust for the entire store, including the vinyl mats that represent an early American painted floor treatment.

Hodgson, who was intensely involved in the design, wanted everything to fit perfectly on the shelves. Beitler accordingly measured the handbags, travel cases and other wares to make sure they would fit snugly into the display nooks, with enough room to be viewed from three sides. The white background of the shelves "shows off the leather and makes the colors of the cabinetry pop out," Beitler adds.

Much of the 1,000-sq.-ft. shop's merchandise is stowed inside display cabinets and under shelves, as much for efficiency as for the fact that service-oriented Ghurka does not want to encourage customers to help themselves. "It's like living on a boat," says Gill of the tight but functional quarters.

Since the Japanese have developed a yen for Ghurka and plan to retail the leather goods through in-store boutiques now—and free-standing stores in 1993—Ghurka's design has come under their intense scrutiny. Much to Gill's surprise, the Japanese have decided to base the Asian boutiques closely on the flagship store design. No doubt, Hodgson's exacting standards have gone a long way towards impressing them. If imitation is the best form of flattery, Ghurka and ZB Inc. have just been paid a very nice compliment from Far East of East 57th Street. ☺

Project Summary: Ghurka Collection

Location: New York, NY. Total floor area: 1,000 sq. ft. No. of floors: 1. Custom display showcases: Rohner Furniture. Rolling ladders: Putnam Ladder. Custom storefront: Lancer Metal & Glass. Light fixtures: Lighting Collaborative. Custom seating: Supplied by The Ghurka Collection. Custom vinyl floor mat: Grandes Illusions. Awning: Acme Awning. Signage: 10-11-A. Client: Ghurka Collection; Marley Hodgson, Sarah Gill. Interior designer: ZB Inc.; Lori Beitler, Fred Zonzius. Structural engineer: Peter Galdi. Mechanical/electrical engineer: Lilker Associates. General contractor: Civalo & Trovato Inc. Photographer: Tom Reiss.

Follow That Shopper

He won't shop till he drops—forcing stores, banks and other retail-oriented businesses to design for the 1990s consumer in new and surprising ways—as Walker Group/CNI reports

By Roger Yee



Who could resist an invitation to Crayola Kids, a 2,400-sq.-ft. store licensed to sell children's merchandise capitalizing on the Crayola name and packaging, for which Walker Group/CNI conceived the prototype design and in-store graphics? The doorway (opposite) at Woodfield Mall, Schaumburg, Ill., is a 12-ft.-high copy of the famous yellow box with green chevrons. A rear display area (left) features suspended crayons "coloring" the wall. Elsewhere, parents and kids can find a crayon dispenser, a giant roll of drawing paper, a size chart, a child-size mailbox to "mail" cards to enroll on a mailing list, and more.

vice, selection of merchandise, overall efficiency of operation and the degree to which they know their customers. (Retail consultants estimate their share of general merchandise sold in America at 26% in 1991.) But proud names such

Who's zapping the great American shopper? Shopping, the all-American pastime equated with adventure in the 1970s and self expression in the 1980s, is now being likened to drudgery—at a time when the nation's retail space inventory has reached an historic high of 18 sq. ft. per capita, double the amount in 1975. Of course, the 1990-1992 recession has done nothing to help sales.

Yet many stores, banks and other retail-oriented businesses are struggling with more fundamental problems: too few consumers for too many retail outlets, too many merchants offering identical products and services, and shoppers with too many other demands on their time and money to enjoy shopping as they once did. As Walker Group/CNI, an international, multi-disciplined retail design firm based in New York with offices in Tokyo and Singapore, points out, designing for the reluctant, skeptical and harried consumer of the 1990s is producing new and surprising retail environments.

"The excesses of consumption came close to crashing in both a literal and figurative sense in

the 1980s," says Kenneth H. Walker, president of Walker Group/CNI. "The American shopper's mindset is proving to be very different in the 1990s. We're dressing down instead of keeping up with the Joneses. And we're suffering from a poverty of time as well as money. Shopping has taken second place to hiking and biking, taking extension courses at night or spending more time with our families."

Consequently, Walker sees the rules of the game in retail design changing faster than ever before. While basic principles of store layout may endure, the formats of stores may transform themselves before shoppers' eyes with dizzying speed. In the fierce retailing environment of the 1990s, many hallowed traditions are already giving way.

"The distinctions between department stores and specialty stores will continue to blur," Walker believes, "as merchants try to seduce shoppers with a wide range of formats, merchandise, price points and amenities." Department stores are likely to survive, he feels, depending on their size, level of ser-

vice, selection of merchandise, overall efficiency of operation and the degree to which they know their customers. (Retail consultants estimate their share of general merchandise sold in America at 26% in 1991.) But proud names such

as Nordstrom, Bloomingdale's, Saks Fifth Avenue and Macy's won't necessarily be the innovators that retailing desperately needs. "It's hard to focus on who your customer is when you're broad by definition, and must appeal to families to come and spend a lot of time," Walker points out. "That's why department stores find themselves so slow to change. Even flagship stores in downtown locations are an anachronism today."

What kinds of new store formats can designers expect to tackle in the 1990s? "Merchants can distinguish themselves in two ways," says Walker, "namely by merchandise or price." Unfortunately, as he indicates, exclusive or unusual merchandise is hard to obtain, and only the most efficient, lowest-cost operators can trade on low price. This leaves many retailers in a balancing act with merchandise, price and amenities that has produced a bumper crop of specialty stores.

How a store chooses to specialize may be limited only by the retailer's imagination. Walker notes that you can always concentrate on

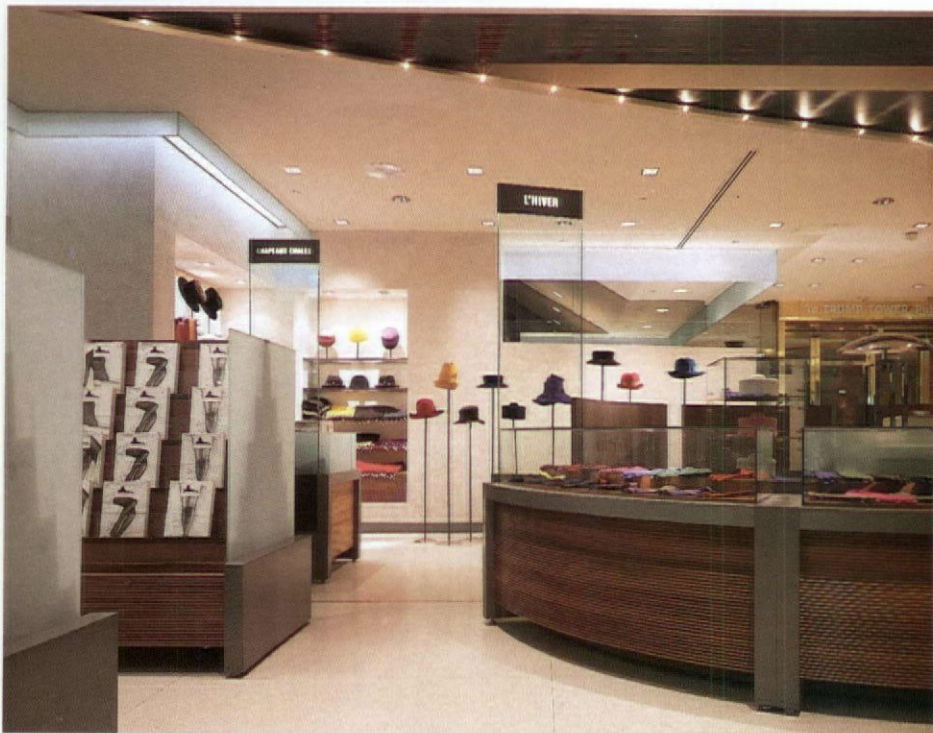


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In bringing Galeries Lafayette, the famed Parisian department store, to New York, Walker Group/CNI, the store's own in-house design team and French architect Jean-Michel Wilmotte sought an image that would be contemporary yet in keeping with a French tradition of refinement. Thus, the first floor (top) displays cosmetics and

accessories in an environment of frosted glass, steel and wood that is jaunty in plan, smoothly detailed and bold in execution, as can be seen in the layered ceiling. An upstairs shoe department (above) uses bold columns, graffiti and a recessed alcove to great effect.

product categories, such as running shoes, toiletries or electronics, which traditional specialty retailers—such as “category killer” Toys ‘R’ Us—have done. Or you can focus on demographic groups, such as young mothers, teenagers, children or affluent young men, or special interests, such as nature, cinema or sports. The swift rise of Mothercare, The Nature Company, The Disney Store and other kinds of specialty retailers like them shows what can be done. However, the window of opportunity in retailing can close as quickly as it opens.

“Because a specialty store tends to be more focused, it can experiment more than a department store,” says Walker. “Interestingly, the low end of retailing—mass marketers, discounters and supermarkets—is very creative right now.” But retailers do not have the luxury of time to test their latest recipes in what is proving to be an increasingly fickle selling environment. “The cycle is shortening for specialty stores,” Walker adds. “If something doesn’t work, the tendency is to get rid of it fast.”

Time is not the only precious resource retailers are watching carefully these days as they rethink their strategies. Inventory, technology, merchandise and size are all being questioned. Stores are carrying leaner inventory, for example, with merchants ordering smaller quantities with greater frequency. More electronic equipment is being added in back-room operations to free up staff to attend to shoppers directly on the selling floor—and on the floor to aid retailers in managing inventory and shoppers in helping themselves.

Lower priced merchandise, such as special promotional purchases and “bridge” lines (secondary designer apparel lines, such as Donna Karan’s DKNY, that sell for some 40% less than their primary lines), are being added to stimulate sales. And stores are getting larger again, after a brief hiatus in the 1980s, with Wal-Mart opening 110,000-sq.-ft. stores instead of its typical 76,000-sq.-ft. installations, K-mart designing 100,000-sq.-ft. stores rather than 86,000-sq.-ft. ones, and even such specialty retailers as the Gap moving from a 4,700-sq.-ft. typical store to a 7,000-sq.-ft. prototype, and The Limited experimenting with a 20,000-sq.-ft. store, a big leap beyond its current 5,000-sq.-ft. standard.

Of course, retail environments are inherently unstable, being pushed and pulled by economic, social and cultural trends. Walker admits as much. “We don’t claim to build monuments for our clients,” he says. “Retailers can expect about a five- to seven-year lifetime for their facilities. Bankers are looking at a 10-year horizon.”

If merchants wonder why Walker Group/CNI mentions bankers in the same breath as retailers, recent headlines about the crisis in banking should offer some clues. With portfolios filled with troubled real estate and LBOs, consumers defaulting on loans as credit quality erodes, non-bank financial institutions courting well-heeled depositors, and corporate customers bypassing loans by selling commercial paper, banks have been forced to sell their services much like retailers. Their predicament is

typical of newly deregulated businesses that suddenly realize they don't know who their customers—or competitors—really are.

"Banks are being brought kicking and screaming into retail," Walker declares. "They are becoming aware that retail design matters. To persuade customers to use them for all their financial needs, they have to build up a relationship with them." One way to create the kind of

Dragged into retail, kicking and screaming

selling environment bankers need for the brave new world of the financial services supermarket has been to retain firms like Walker Group/CNI.

Since bankers traditionally handle design as a cost, persuading them to use design as a strategic tool has been no easy feat. "What we do might be seen as a cross between a management consultant and an advertising agency," says Andrew J. Atkin, vice president and director of financial planning. "We might start with a business plan, merchandising program and corporate identity. Then we get involved with market research, staff training and internal communications on what we're doing. The idea is for bankers to see their retail facilities as three-dimensional Money magazines."

Creating separate zones to guide customers through a bank is a powerful conceptual tool that Walker Group/CNI employs to transform bank facilities. In the typical new plan, the customer first encounters a "service zone," staffed with a meeter/greeter or customer service desk, passes to a "promotional" or "core-product zone," that advertises the full range of the bank's products while the customer waits for teller service, and then arrives at the "business zone," where transactions actually take place. But modern banking doesn't end here. Walker Group/CNI recommends that the bank also include a "community zone" that lets the community get involved—so that the bank is seen as a local business.

What does a design firm which first distinguished itself in the 1970s through major, image-building programs for department stores do for an encore in its third decade? Besides serving specialty stores and retail banking, Walker Group/CNI is expanding its outreach into a comprehensive embrace of the retail business through graphic design, retail-related architecture and business abroad, particularly in Europe and Asia. (Currently, department stores contribute 25% of the firm's revenues, retail-related architecture 35% and specialty retail and graphic design 40%.) The willingness of clients to accept a growing role for Walker Group/CNI in their business suggests how seriously the visual environment is being regarded by retailers today.

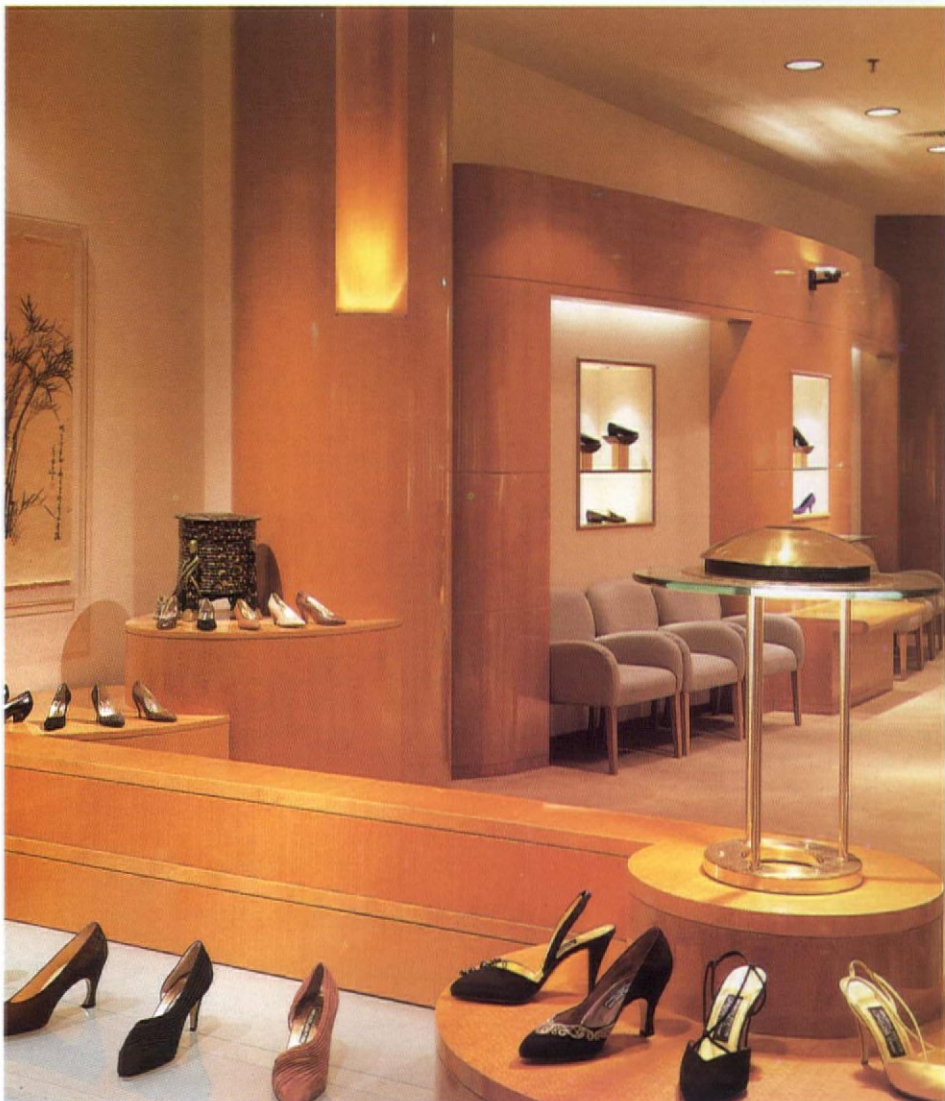
The graphic design group, headed by Peter Scavuzzo, vice president and director of graphic design, works on store exteriors as well as interiors, integrating its services in environmental graphics, signage systems, identity development, and the design of packaging, tags and shopping bags with those of retailers' own in-house designers, other architects and interior designers as well as Walker

Group/CNI. "Graphic design may be a somewhat nebulous term that includes two and three-dimensional things," admits Scavuzzo. "In any case, graphics are a relatively low-cost way to make dramatic, visible changes in retailing." Though the firm tends to collaborate closely with a client's design staff, it is also involved in turnkey projects in Asia, setting up complete, CADD-driven graphic design

operations that retailers can run on their own.

For Robert L. Meckfessel, AIA, vice president and director of architecture, a significant challenge posed by the architecture of the shopping mall is how to shape this quintessential building type, as American as the skyscraper, so that it can impart a convincing image to the community it serves—and even dominates. Unfortunately, shopping malls are seldom seen as more than plain, large boxes for retail tenants to fill. Compounding the problem is the fact that many towns have little if any meaningful heritage to embellish, which obliges designers to fantasize about what might have been.

For a 315,000-sq.-ft. expansion of Saks Fifth Avenue's flagship store in New York, representing a 30% increase in selling space, Walker Group/CNI sought to renovate all nine existing floors while maintaining their distinctive flavor. This shoe department (below) relies on contemporary wood fixtures in rounded forms, dramatic lighting and complementary furniture and accessories to conjure an ambiance reminiscent of the Art Deco era that characterizes much of the store.





Walker Group/CNI is assisting Citibank in rethinking the concept of a commercial bank by developing a national franchise program whose visual objective is a retail-oriented banking environment. Obviously, such a project embraces financial service strategies and bank operations as well as design, as can be seen in two contrasting installations. A supermarket site in the Chicago area (above) emphasizes speed and convenience for Citicorp Savings transactions as part of a day's shopping. In Tokyo (opposite), customers wait in comfort and dignity while their transactions are completed elsewhere.

"Let's face it, the shopping mall is the center of activity in most towns," Meckfessel insists. "Young people, seniors and families go to the mall to shop, meet and be entertained. The old downtowns are dead."

In planning and designing retail architecture, Walker Group/CNI copes with very different retail markets in the United States, Europe and Asia. "There's relatively little new U.S. retail development in sight," says Meckfessel. "You'll see far more action in expanding and remodeling existing shopping centers, with U.S. developers becoming more calculating about what works and what doesn't—fountains, video walls, food courts and all." European retail development has entered a relatively mature phase as well, so that Walker Group/CNI expects to be engaged mainly in strategic planning for stores, an area in which European designers tend to be weak.

shopping centers are appealing to a broader cross-section of the population than the United States," Meckfessel reports. "With larger centers containing many more shops, they're not afraid to try new concepts that wouldn't be ventured here, such as mixing discount and high-end by locating high-end merchants on the primary entry level and placing discount stores upstairs in a vertical stacking plan."

Yet in the end, the differences between retail design practices on the three continents may be outnumbered by the similarities. "Good retail design follows universal principles," Walker maintains. "You just have to know how to dress them to suit local markets." He cites the fact that while the basement of a Japanese department store is reserved for the food hall, the American custom of situating the restaurant or food court and entertainment at the top has been shown to work in Asia too.

Overall, the demand for U.S. retail design services looks reassuringly robust across the globe. "The United States is a leader in retailing," Kenneth Walker says. "Entry into the market is relatively easy here, so retailers are always creating and testing new ideas. If you want to succeed at retail design, you have to get into these retailers' businesses, spend upfront

Guess where your community is tonight

Asia, where the firm is working on such projects as the 500,000-sq.-ft. Dragon Centre in Kowloon, Hong Kong, the 3 million-sq.-ft. Megamall in Manila, The Philippines, and the 587,000-sq.-ft. Uchinada Adventure Park in Uchinada, Japan, is another story. "Asian



time with them in strategic planning, and find out what makes sales and money for them.”

Evidently, when the going gets tough, the tough retailers still like to go shopping—for professional design services, of course. ☺

Project Summary: Crayola Kids

Location: Woodfield Mall, Schaumburg, IL. **Total floor area:** 2,400 sq. ft. **No. of floors:** 1. **Carpet:** Hawthorne. **Tile:** UAD, Vogue, Summitmates. **Paint:** Pratt & Lambert. **Laminate:** Formica, Pionite. **Neon:** EGL Inc., Voltarc Technologies. **Client:** The Spiegel Company. **Architect:** Walker Group/CNI. **Lighting consultant:** Plunkett & Lynch, Rudie Gilley. **Photographer:** Heinrich Photography.

Project Summary: Galeries Lafayette

Location: New York, NY. **Total floor area:** 80,000 sq. ft., 40,000 sq. ft. selling space. **No. of floors:** 6. **Carpet:** Wunda Weve, Bentley. **Area rugs:** Coast to Coast Carpets. **Wood floors:** Hoboken Floors. **Custom showcases:** Dula S.A.R.L., Germany. **Custom fixtures:** Met Merchandising. **Terrazzo floor:** D. Magnan & Co. **Client:** Galeries Lafayette. **Architect:** Walker Group/CNI. **Consulting architect:** Jean Michel

Wilmott, Paris. **Client in-house designer:** Galeries Lafayette Design Team. **Structural engineer:** Gleit Engineering Group. **Construction manager:** Herbert Construction. **Lighting consultant:** David A. Mintz & Assoc. **Painting contractor:** Omega Interiors, Steven Alvarez, European Surfaces Inc. **Photographer:** Scott Frances/ESTO.

Project Summary: Saks Fifth Avenue

Location: New York, NY. **Total floor area:** 315,000 sq. ft. **No. of floors:** 9. **Carpet:** Milliken, Corniche, Patcraft, Bentley, Shaw/Stratton. **Masonry:** Innovative Marble & Tile. **Vinyl floor:** Armstrong. **Wood floor:** Permagrain. **Wallcovering:** LCS, Hines & Co., Coloroll, Norton Blumenthal. **Client:** Investcorp. **Paint contractor:** Allen Painting & Decorating. **Fixture contractors:** H.B.S.A., Modern Woodcrafts, Steingart Woodcrafters. **Client:** Investcorp. **Architect:** Walker Group/CNI. **General contractor:** James Inman Construction. **Lighting consultant:** David A. Mintz & Assoc. **Photographer:** Michael Moran.

Project Summary: Citibank

Location: Suburban Chicago, IL, and Tokyo, Japan. **Client:** Citicorp. **Architect:** Walker Group/CNI.



Silent Partner

Swanke Hayden Connell has spent years studying law with client Steel, Hector & Davis—and the design of the law firm's West Palm Beach office shows it

By Jennifer Thiele

It isn't often that a design firm gets *carte blanche* with an interiors project, especially when the client is a corporate law firm with a well-established internal culture and a solid, conservative reputation to protect. But the working relationship between Miami-based Steel, Hector & Davis and the Miami office of Swanke Hayden Connell Architects has been so productive that the attorneys—ever mindful of billable hours—have happily left the design of their new West Palm Beach, Fla., branch office in the capable hands of a design team lead by Swanke associate principal Alvaro Velez.

The relationship started in 1982, when 70-year-old Steel, Hector began actively shopping for an architectural firm that could design its new Miami office. The search took executive director Richard Braun and managing partner Joe Kloch to New York, where a meeting at Swanke's headquarters revealed an attitude the attorneys liked. "All the other architects we met with talked about what the offices would look like," recalls Braun. "Swanke Hayden Connell said, 'Let's talk about function, and worry about what it's going to look like later.' It was the only firm that had that approach."

The design for the Miami office did not come painlessly. "I was subjected to a grueling series of interviews by their programming people," says Braun, who had no way of knowing at the time how valuable those sessions would prove in the future. Two years later, Swanke "had created a functional set of offices—and they looked good too," he adds. So pleased was Steel, Hector with the results that when the firm branched out into Tallahassee and then West Palm Beach, there was no question that Swanke would design the offices.

Swanke's latest encounter with Steel, Hector came in 1990, when the firm decided to upgrade the West Palm Beach office by moving the 28 attorneys and 45 support staffers to the top two floors of Phillips Point, a 40-story office tower with magnificent views of the posh resort town and the nearby coastline. The



move was good news for Swanke and Alvaro Velez, who had by this time become so adept at weaving the firm's personality and mechanics into appealing and functional office designs that he was given a great deal of latitude—and a decent budget to boot.

"All our offices are different, but certain design features are similar," Braun observes. "You can definitely tell that they were all designed by the same firm, and the same man within that firm." The choice of materials has remained consistent from location to location. Warm woods, leather, brass accents and marble all go a long way towards projecting the conservative, traditional and solid image of the firm; at the same time they reveal that the firm is willing to pay for quality. The way materials are executed, however, says a lot about the firm's young, dynamic attitude. "Velez manages to give us a contemporary feel," points out Braun. "Should the firm suddenly become *avante garde*, all we'd have to do is throw down a new carpet, change the pictures, and we'd be right there."

The evolution of the law office has naturally led to significant functional changes in Velez' design. The West Palm Beach offices are truly state-of-the-art, where one of the most notice-

Swanke Hayden Connell ties the various facilities of Steel, Hector & Davis together through the use of similar materials, such as the dark mahogany wood that encases the elevator lobby in the West Palm Beach office (opposite). The design firm softened the severity of the flat surfaces with angled arches.

The main conference room's interior walls were originally designed by Swanke Hayden Connell with glass panels to help bring natural light in from the outside. Steel, Hector & Davis expanded on the idea, requesting glass patio doors that open up into the main reception area (above).

able upgrades is in the secretaries' accommodations. "We've updated the equipment at the secretarial stations," says Velez. "There is always new technology available to help make them more functional, comfortable and interesting." As technology increases the potential

point in the design. "They believe it is nice to display the tools of the profession," explains Velez. "The library is symbolic of education, research and knowledge."

Everyone at Steel, Hector is expected to work hard, but Braun insists the place "is no sweat shop." Thus, exposed views and the introduction of natural light into support staff areas—not just attorney offices and significant public spaces—to eliminate claustrophobia has always been a major concern to the firm's management. "Steel, Hector believes in quality of life," says Velez. "They want their people to feel good."

In the West Palm Beach office, Velez has succeeded in bringing southern Florida's bright, sunny atmosphere inside by using clerestory windows throughout. Perimeter spaces, including law library and conference rooms, are enclosed by wood and glass walls that promote a feeling of openness, with ribbed glass panels strategically placed to

A luxury that even many attorneys don't have

efficiency of each employee, the secretary-to-partner ratio of 1:1 that existed when the Miami office was designed has risen to 2:1 in West Palm Beach, requiring more square footage for each secretary for filing and computer equipment.

As far as the law library goes, however, the advent of technology has not diminished its importance. While many firms are downsizing their traditional libraries in deference to electronic information services, Steel, Hector maintains a large and very complete library that lines a window wall and figures as a focal



The law library at Steel, Hector & Davis (above) features the same wood-and-glass panel wall design as the conference rooms. Patio doors between the stacks also open up, allowing free circulation between major public areas.

Inside the main conference room at Steel, Hector & Davis, Swanke Hayden Connell has hidden state-of-the-art teleconferencing equipment inside a custom-designed mahogany and marble table (right).



maintain vital privacy. Even the predominantly blue color palette was chosen to capture the essence of the surrounding environment. "When you look out the windows, you are struck by the blue of the sky and the blue of the ocean," says Velez.

What began as an elegant way to brighten the space yielded another appealing design feature. So energetic is the relationship between designer and client that when Velez presented the clerestory window idea to Steel, Hector management for approval, the attorneys expanded on the concept. "They asked me, 'Wouldn't it be wonderful to design the windows as patio doors that could open?'" recalls Velez. "This client isn't stuffy at all."

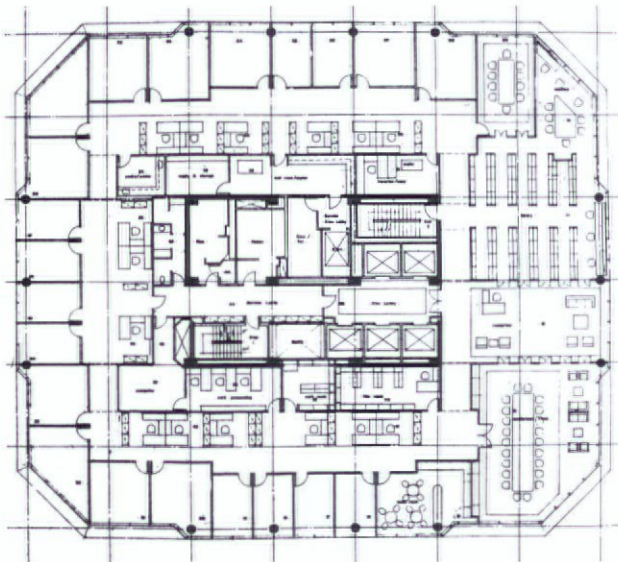
Consequently, the walls defining the public areas on the second floor, including those of the library, can literally be opened up, so that staff and visitors can pass unimpeded from one space into another. Coupled with a circulation plan that breaks up long corridors with small portals, the space "gives you the feeling of walking from room to room," says Braun. The feature is greatly valued for entertaining purposes.

From a dramatic front elevator lobby encased in mahogany to the more spare but highly functional working interior, Velez' design speaks eloquently of the advantages of growing with a client. "The ultimate results stem from having worked with the same designer for almost eight years," agrees Braun. "It's a luxury that a lot of people don't have."

Braun gauges the design's appeal in part by how well the staff of Steel, Hector maintains the space. "Lawyers tend to get messy," he admits. "That the people here take tremendously good care of the office is a sign of pride." You won't find the names of Alvaro Velez or Swanke Hayden Connell on the employee roster of Steel, Hector & Davis, but if design can in any way breed success, the designer and his firm must certainly be counted among the firm's most influential and valuable partners. ☺

Project Summary: Steel, Hector & Davis, West Palm Beach

Location: West Palm Beach, FL. **Total floor area:** 30,000 sq. ft. **Number of floors:** 2. **Average floor area:** 15,000 sq. ft. **Paint:** Benjamin Moore. **Wallcoverings:** J.M. Lynne. **Floor covering:** Harbinger, Kentucky Woods. **Ceiling systems:** USG Donn Finline. **Glass:** Asahi Glass Co. **Lighting fixtures:** Baldinger, Keene, Lightolier, Devine. **Plastic laminate:** Formica. **Systems furniture:** Knoll. **Other furniture:** HBF Custom furniture; Gayesky Furniture. **Upholstery:** Jack Lenor Larsen, Knoll, Pallas, Charles McMurray. **Millwork:** Begg and Daigle. **Client:** The Goodman Company; Steel, Hector & Davis. **Architect/interior designer:** Swanke Hayden Connell Architects; Rafael de la Sierra, partner in charge; Alvaro Velez, design director; Carl Young, project manager. **General contractor:** RCC Associates. **Mechanical engineer:** Bailey Engineering Corp. **Electrical engineer:** Kuhns Engineering Corp. **Teleconferencing:** Smith Mecker. **Signage:** Designer Systems. **Photographer:** Max Hillaire.



Swanke Hayden Connell has directed its design efforts for Steel, Hector & Davis into creating dramatic public spaces, while placing less emphasis on design and more emphasis on function in the actual working areas. Both core work stations (top) and associates' offices (above) are clean and spare, without departing from the aesthetic quality of the design.



It's How You Play The Game

Jack L. Gordon Architects goes behind the scenes at Shea Stadium to cater to the fans—and the New York Mets who don't wear uniforms

By Jennifer Thiele

Daryl Strawberry, Mookie Wilson, Ron Darling and Kevin McReynolds are out; Bobby Bonilla, Bret Saberhagen, Eddie Murray and Willie Randolph have signed on; Jeff Torborg, former Chicago White Sox skipper and 1990 American League Manager of the Year, has just taken the helm. It promises to be an interesting year at Shea Stadium, home of the New York Mets, as the Boys of Summer don their cleats and mitts and hit the field with a team that appears to be a serious contender.

The roster is not the only thing changing out at Shea. Jack L. Gordon Architects has pitched in with a series of Stadium improvements financed by a City that loves its baseball. And even though money spent on players' salaries is spiraling out of the ballpark—just prior to spring training, Mets superstar pitcher David Cone won an all-time high \$4.25 million per year in salary arbitration, a record surpassed the following day when Texas Rangers outfielder Ruben Sierra was granted \$5 million per year in arbitration—it's nice to see that Mets management has not balked at spending a little of its own money on the part of the team that rarely grabs the sports page headlines. The front office out at Shea has quietly undergone some significant renovations of its own.

Improvements to Shea began in 1985 when its owner, the City of New York, granted the Mets organization \$36 million to refurbish the Stadium, which had not undergone any major renovations since it was built in Flushing, Queens, in 1962. The work included: a number of structural repairs; upgrading of mechanical, electrical, plumbing and lighting systems; toilet renovations; painting and waterproofing; elevator and escalator renovations; new signage; construction of new ticket pavilions and the addition of a windscreen and graphics to the exterior of the stadium. "Public areas of the stadium were beginning to deteriorate, and the appearance needed to be upgraded," explains Mets vice president and treasurer Harold O'Shaughnessy. "We wanted to create a stadium environment more fitting with current times."



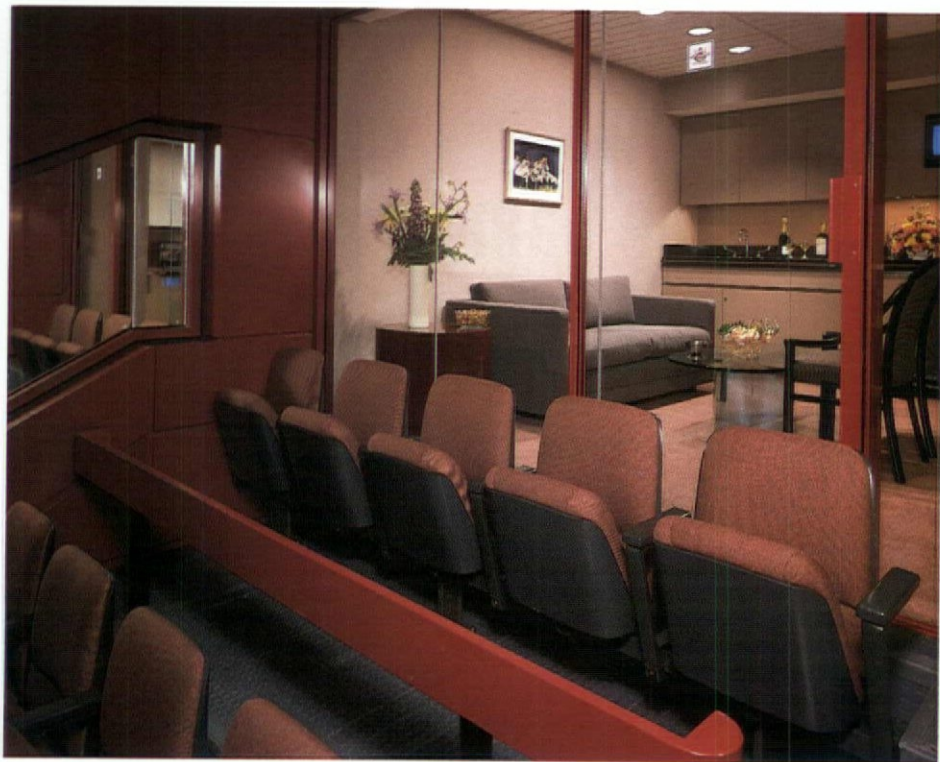
Most visible of the improvements at Shea is the new exterior windscreen wall, constructed to protect the renovated concourse levels from deterioration due to the elements. Recognizing the Mets' desire to maintain Shea's outdoor-stadium quality, but keenly aware of the need to protect the interior, Jack Gordon Architects covered the ends of the Stadium between the ramps with a metal skin that limits exposure to the elements while it provides a strong unifying image for the Mets. The skin is finished in a striking "Mets Blue," against which oversized neon images of baseball players convey a sense of anticipation of the action within.

"A stadium is a unique structure that houses and generates an image of the excitement and thrill of sports which is seldom expressed on the exteriors," explains principal Jack Gordon. "One of the challenges, therefore, was to create a dynamic image for the home of one of the more colorful teams in baseball, and to reflect the excitement of New York City."

"We think the stadium is an important part of the baseball experience," says O'Shaughnessy. "People should feel as though they can sit and enjoy a ball game in a clean, safe environment." While fans who patronize Shea obviously benefit from a more attractive, comfortable and functional environment, they may

The renovated ticket offices at Shea Stadium (opposite) are one of the few parts of the front office operation that the average baseball fan will ever see. Jack Gordon Architects designed the space to present a professional and hospitable face to the public. Behind the scenes, the office must function efficiently, due to the volume of ticket production, and securely, since tickets are a valuable commodity—especially during post-season play.

Visitors to the Mets front office at Shea Stadium (above) are greeted by a spare, clean professional environment. The offices are built entirely inside the stadium, with little or no exposure to natural light. Jack Gordon Architects compensated by using lots of greenery.



Luxury sky boxes (above) may carry a high price, but they are also worth much more than just a day at the ballpark. Businesses lease the boxes for five-year terms to entertain important clients. For the Mets, they provide a valuable alternative revenue source that helps defray the cost of tickets to the average fan.

The Mets executive offices are oriented towards the inside (below), since there is no outside to speak of. Large, central open spaces permeate the space with a sense of openness, improve circulation and allow open communication that promotes teamwork behind the scenes—in addition to the teamwork on the field.



not be aware of its many subtle improvements. O'Shaughnessy jokes that recent visitors definitely have not expressed their appreciation of the new water main that runs

Take me out of the ball game

through a service tunnel deep in the bowels of Shea, for example. But the renovations take on an even weightier significance when one considers the financial benefits of keeping a team happy in its home.

Listen up, sports fans: Professional sports is not just a game, it's a business. In 1980 New York City lost a sizable chunk of that business when the New York Giants football team packed their lockers and moved across the Hudson to a new stadium at The Meadowlands in New Jersey. In 1983 they were followed by the New York Jets, who had shared Shea with the Mets. Though many factors come into play with the relocation of any professional sports team, dissatisfaction with Shea was certainly a factor in the Jets' departure.

One long-standing complaint: The toilet facilities at the ballpark could easily handle the baseball fans, who tend to time their visits between nine innings. Football spectators, however, tend to converge en masse on the restrooms during halftime, making the need for more quality facilities a pressing matter.

O'Shaughnessy says that the Mets, who enjoy a positive tenant/landlord relationship

with the City, never seriously considered leaving Shea, and didn't have to. Undoubtedly concerned over the loss of the Giants and Jets (and the ever-present competition from The Meadowlands) the City promptly recognized the need to update the facility. In exchange for the funding, the Mets agreed to commit to an additional 10 years on their lease. "The City and the Mets had the same objective: to improve the Stadium," says O'Shaughnessy. And though the baseball team has enjoyed exclusive tenancy, all renovations at Shea, including the bathrooms, were done with the eventual return of a professional football team in mind.

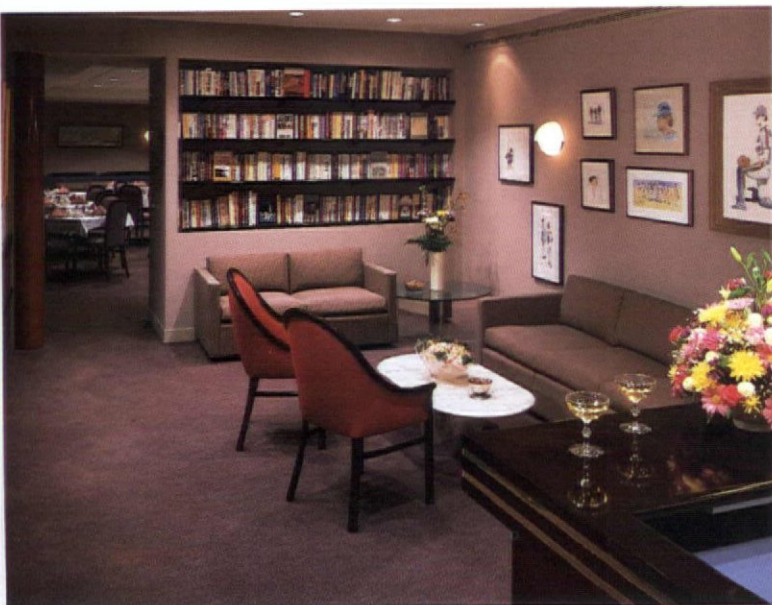
The overall renovations at Shea Stadium prompted Mets management to evaluate the condition of its own offices, described by O'Shaughnessy as "a rabbit warren," and to commit an additional \$3 million of the Mets own money (funding from the City did not cover office improvements) to upgrade the space. The front office space had originally been built "as an afterthought," explains Gordon. Its inefficient design had resulted from having to weave the offices among vital Stadium structural supports.

Offices were not only maze-like, but so disjointed that staffers actually had to cross public access corridors to get from one department to another. For much of the staff, the trek was merely an inconvenience. But for the publicly-recognizable front office figures, the exposure meant frequent approaches by fans with suggestions on how to run the ball club.

Clearly the Mets behind the scenes would benefit from a unified, private office space that was distinctly separate from the public areas. By expanding the office structure into open space beneath the Stadium ramps and re-routing mechanical services and public access, Jack Gordon Architects was able to redesign the executive offices to greatly improve internal circulation patterns and create major open areas that serve as focal points for groupings of offices. An electronic security system limits access to those who belong.

The new interior had to present a professional face to visitors, while it energized employees by emphasizing their importance to the team. Jack Gordon Architects associate John Ingram, who was in charge of the front office project, recalls that opening up the space and creating a sense of teamwork within a corporate environment was a primary directive. Glass-walled private offices and open plan systems with wood finishes have achieved the goal nicely.

Built entirely within the Stadium, the almost windowless offices have little access to natural light. "So we created the opposite of what people normally try to create in an office environment," says O'Shaughnessy. "We developed a central space to look *in* on, as opposed to looking out." To round out the atmosphere, green plants are used generously throughout the space. Two private offices have small windows through which staffers can glimpse the light of day. "The two men who use those offices are commanded to leave the blinds open at all times," laughs



The Directors Club (left), designed for private receptions and parties, is divided into two dining rooms separated by a bar area. The space can function in a number of combinations, as separate areas to accommodate three smaller groups, as one unit to accommodate a larger function, or with the bar attached to either dining area.



Neon graphics on the exterior of Shea Stadium (right) depict figures of baseball players in various action postures. With all the changes that go on in professional sports, it's no wonder that designer and client agreed that the figures should be abstract and not identifiable as actual team members.

O'Shaughnessy. "That way we can at least see what the weather is like."

Major League Baseball weather is, like everything else these days, fraught with some economic turbulence. As the cost of maintaining a good team continues to rise and discretionary income becomes more scarce ("We're in the entertainment business," reminds O'Shaughnessy. "We compete with a lot of other things besides sports.") baseball teams have been forced to look for alternative revenue sources.

Advertisers help, and that aspect of the business of baseball also benefits significantly from stadium improvements. "If we're asking advertisers and other business associates to spend more money at Shea," points out O'Shaughnessy, "we need a first class facility." Corporate America is also courted to purchase sky boxes, luxury suites with elegant living rooms and catering facilities—and of course, great seats for the games—that were built out on the press level by Jack Gordon Architects as part of the overall renovations. Most professional sports stadiums have them, and the Mets and the City

of New York jointly enjoy an annual revenue of \$80,000 per year for each 15-seat box, a little more than twice that for each 30-seater.

The financial commitment represents a hefty investment in baseball by the businesses that lease them for a term of five years, but as O'Shaughnessy points out, "It breaks down to \$1,000 per game to entertain 15 clients. Try entertaining those same 15 clients in Manhattan and see how much it costs." And though the average fan may never see a game from a sky box, "We try to keep the cost to the average baseball fan as reasonable as we can," says O'Shaughnessy. "One way to do that is to offer additional services to spectators who are willing to pay more for them."

In the end, this business about the business of baseball falls short of the game's true intention. "To say that baseball is not a business would be less than honest," O'Shaughnessy muses. "But the remarkable thing about this game is that despite the incredible amount of money involved, the competitive quality of the team is more important than the profitability of the team."

On the other hand, the baseball people

know that having a team—and a stadium—that are big hits is the best way to have a winning season at the ticket office. ☺

Project Summary: Shea Stadium

Location: Flushing, NY. **Wallcovering:** Wolf-Gordon (executive and ticket offices), J.M. Lynne (suites). **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Flooring:** Fiandre (tile), Pirelli (rubber tile). **Carpet/carpet tile:** Mort West Mills. **Ceiling:** Armstrong. **Lighting:** National, Edison Price. **Work stations and seating:** Knoll (executive offices), Steelcase (ticket offices). **Lounge seating:** Knoll (executive offices); Woodlee, Metro (suites); Steelcase, Stow & Davis (ticket offices). **Other seating:** American Seating. **Upholstery:** Knoll (executive offices); Steelcase, Stow & Davis (ticket offices). **Conference tables:** Knoll. **Other tables:** Intrex, Habitat. **Files:** Knoll (executive offices). **Architectural woodworking and cabinetmaking:** A.H. Leeming & Sons. **Signage:** Universal. **Planters, accessories:** Architectural Supplements, Top-siders. **Client:** The City of New York. **Architect:** Jack L. Gordon Architects AIA. **Structural engineer:**

Irwin G. Cantor (executive offices). **Mechanical engineer:** Cosentini Assoc., Ambrosino, DePinto & Schmieder (executive and ticket offices). **General contractor:** Universal Builders Supply. **Construction manager:** Lehrer McGovern Bovis. **Furniture dealer:** Furniture Consultants Inc. (executive offices), Lane Office Equipment (suites), Danker Sellow & Douglas (ticket offices). **Graphic design, signage:** Jack L. Gordon Architects AIA. **Graphic consultants, exterior neon:** DeHarak & Poulin Assoc. **Photographer:** Steve Williams (exterior, executive and ticket offices), Nathaniel Lieberman Studio (private box), Andrew Appell (Directors Club).





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Reading, Writing—and Please Pass the Bricks

While America ponders why Johnny and Mary can't read better, educators are struggling just to keep the roof over their heads

Money alone won't save America's schools. We know that although some technological societies spend more of their gross domestic product on education than the 5.6% allocated in the United States, including Russia at 7.0%, Canada at 7.4% and Sweden at 7.6%, many spend less, including the United Kingdom at 5.2%, Japan at 5.1%, Germany at 4.6% and Italy at 4.0%. Nevertheless, federal and state budget cuts and diminished private funding are beginning to hurt the nation's public and private schools in conspicuous ways.

Even our elite institutions of higher learning have not been spared. Yale University, for example, faces a current \$8.8 million operating deficit that could expand to \$50 million within a few years unless it takes drastic action by slashing faculty and programs—including a 10.7% drop in faculty positions. Stanford University hopes to trim \$43 million over the next two years through a reduction of up to 13% of administrative and academic expenses. Columbia University is determined to head off deficits projected to reach \$87 million in 1993 with a

massive restructuring that some two dozen department chairmen have vowed to resist.

As a result, many of America's greatest universities are likely to shrink and specialize, scholars already juggling schedules for teaching and research will be obliged to handle heavier teaching loads, and tuition is expected to become more expensive at the same time financial aid will be harder to find. A college degree may seem more like a dream—undergraduate tuition at Harvard University stands at \$15,410 a year plus \$5,520 for room and board—to growing numbers of middle class families as well as poor, minority students. You don't have to be a doctor of philosophy to imagine how the shrinking of the educational establishment could effect our economy.

How can designers help educators in their struggles? Designing new or remodeled facilities with attractive and durable buildings products and materials that would discourage vandalism and require little maintenance could go a long way. (Yale University faces an estimated \$1 billion construction bill just for rehabilitating its great Collegiate Gothic campus.) Giving teachers more efficient and effective spaces, such as private offices for preparing classes that free up classrooms for continuous use, can also make a big difference. Incorporating multiple functions in a key space so that more than one user can be accommodated, such as designing an auditorium or gym to hold off-hours community events, might even raise the possibility of generating income. Some of these ideas can be seen in the innovative educational facilities that appear on the following pages.

Design tactics are scarcely a panacea for America's educational woes. However, turning the schoolhouse, museum or library into an asset rather than a liability for educators will free them to concentrate on the real subjects of all this concern. Namely, all the Johnnys and Marys trying to see Spot run. ☛



There's another side to New York City's much maligned South Bronx that can be glimpsed in the Shirley J. Hinds Allied Health Building at Eugenio Maria de Hostos Community College, designed by Voorsanger & Associates Architects. The school teaches nursing, radiology and dental hygiene to over 7,000 students who are predominantly Hispanic women. Despite a tight budget and demanding program, the design includes such open gestures as this third story overlook on the main entrance floor lobby. Photography by Paul Warchol.



Quiet In The Study Mall

Why does HTB, Inc.'s unusual design for the Summit Middle School in Edmond, Okla., make children think of shopping?

By Amy Milshtein

What kid doesn't love hanging out at the mall? The atmosphere bustles, friends are around every corner and there is always lots to do. In a child's eyes that's pretty hard to beat. When Oklahoma City architecture firm HTB wondered what would happen if it designed a school like a mall, HTB's designers conducted an experiment with the design of Summit Middle School in Edmond, Okla.—and the results may surprise you.

"We created sort of a shop for education," says Larry Keller, corporate director of design at HTB. "Of course, the school doesn't offer as much personal freedom as a mall, but they do share many of the same attributes." He points to the school's wide hallways, two-story high cafeteria and inherent flexibility as more evocative of retailing than education. By doing this, he feels Summit no longer locks students in classrooms, and the whole building becomes a resource.

It's no surprise that the Edmond public school system would take a risk like this. The Oklahoma City suburb's reputation for excellence in education attracted a stampede of young marrieds with children some years before, which spurred new housing developments and eventually, a new middle school. HTB's involvement is no surprise either, since the firm brought some 50 years of experience in education design to this job. Instead of going with the standard it created something new—inside and out.

Summit's exterior blends with both the surrounding community of single-family homes and an existing sister school for grades K-5. Even though it encompasses a sizable 50,000 sq. ft., the building is far from threatening. In fact, its sloped roof, which works as a simplified solar collector providing inexpensive heat in the winter, and below-grade first story make Summit seem more residential than institutional.



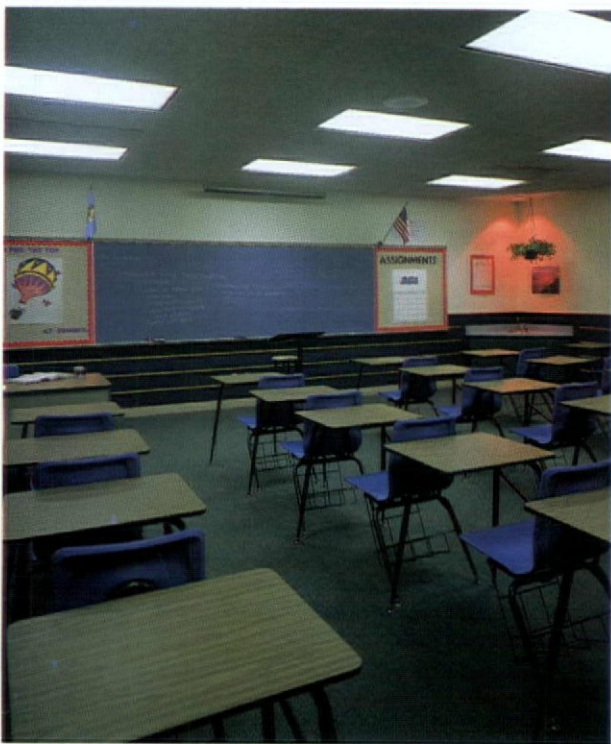
Comfortably sized entrances also help humanize the building. Summit's brick exterior provides warmth, while its multi-colored bands reduce scale. Its offset, undulating facade works well within the neighborhood while allowing windows for the bulk of the classrooms.

How does HTB bring this spirit indoors? Summit's 42 classrooms are wrapped around two high-activity areas, the cafeteria and the gym. HTB feels that this configuration promotes visual accessibility and increases interaction between students and faculty. Though the gym walls are made of concrete block to stifle noise, they are also punctuated with clerestory windows for natural light. In such a refined atmosphere, even dodge ball seems enlightened.

The two-story high cafeteria, festooned with brightly colored flags, provides the school's most striking resemblance to a mall. "We wanted to create a celebration of eating," says Keller. The adjoining food prep area is poised for a time in the future when the school

Food court or cafeteria? Actually it's both. Summit's two-story, flag-filled cafeteria (opposite) is supposed to evoke the excitement of a mall food court. The space also pulls double duty. Tables and chairs can be whisked away after lunch to create an auditorium, evening PTA forum or space for the science fair.

HTB, Inc. worked to integrate Summit with its surrounding community by giving it a warm brick, undulating facade and sloped roof. The 50,000-sq.-ft. building (above) looks approachable because of comfortably sized entrances and a below-grade first floor.



Dodge ball, anyone? Summit's gym (above) lies at the heart of the school to promote visual accessibility and interaction between students and faculty. The two-story concrete block walls are punctuated with clerestory windows for natural light.

Classrooms (left) were designed in the traditional manner, but don't be surprised if a few years from now this picture looks very different. HTB added removable walls for the team-teaching method whereby two educators work a double-size class.

day is lengthened and breakfast is served. For now, the cafeteria's tables and chairs fold away into designated storage spaces after lunch, so that the facility can work as an auditorium, evening forum for the PTA and host to the science fair, a bonus space for the school.

The classrooms also exhibit their versatility. Currently set up in the traditional one-teacher-per-class manner, they have walls that can whisk out of sight for team teaching, so that two teachers can work with a double

Carpeted corridors—and other heresies

size class. This method was very popular a few years ago but has recently fallen out of vogue. If and when the trend comes full circle, Summit is prepared.

One glaring sign of the times at the school is the lack of a library—or at least a library as many of us know it. Books, along with computers and electronic catalogs, are housed in the media room. This is no play pen, but rather a high-tech space where kids jump feet first into the electronic age.

While Summit boasts many unique features, perhaps the most unusual element is its hallways. They are wide, looped and carpeted. Because of this, they do more than just allow passage between destinations. "The hallways add to the school's flexibility," says Keller. "They become an extension of the classroom with groups splintering off to work in them."

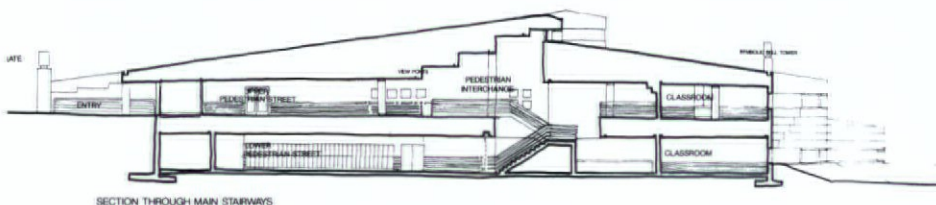
But does theory work in practice? Dr. Brenda Lyons, director of secondary education for Edmond public schools, notes that sometimes large groups of several classes gather in the corridors for special presentations. The carpet underfoot wears quicker and demands more maintenance than other flooring, yet it humanizes, softens and silences the space so that students can sit on it and work. "Class changes are incredibly quiet," says Lyons.

HTB didn't neglect corridor maintenance, all the same. Corridor walls are protected by wood strips which work like chair rails as they help bring the scale down. The bottom half of the walls are covered in durable vinyl. The top half functions as the school art gallery, decorated with student pieces.

The corridors also help foster Summit's tightly-knit atmosphere through their geometry. Straight halls create a sense of isolation, so HTB looped them, encouraging kids to run into each other and feel as if they belong. "Just as living on a cul-de-sac is more cozy than a major thoroughfare," theorizes Keller.

Even though Summit is a striking step in the right direction, there are problems. Administrators note that the open cafeteria allows noise to drift up to second-story classes—and papers and debris to "drift" down on children's lunches. In addition, the facility's long, thin shape makes it hard to supervise. The lack of an auditorium that can be totally darkened for multi-media presentations is also keenly felt.

Still, because educators and architects have humanized and integrated the school



instead of plunking down the institution hard and fast, it has won the loyalty of the surrounding community. Edmond's residents show their sense of ownership and pride by having one of the highest PTA participation rates in the area. More importantly, the students feel the same way.

Along with parents, students and visitors give the school high marks. Summit's kids are openly proud of their school, and attendance levels show they enjoy being there. If getting and keeping kids in school is half the battle, HTB has done its homework at Summit Middle School. ☺

Project Summary: Summit Middle School

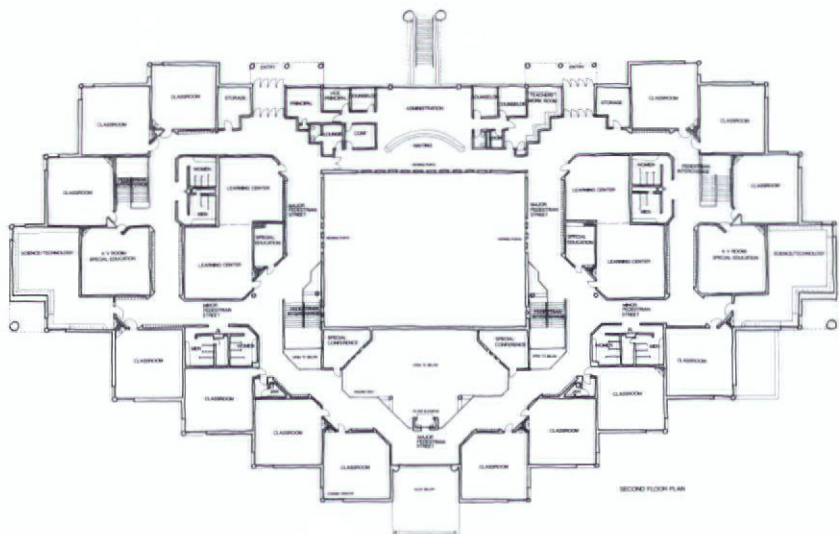
Location: Edmond, OK. **Total floor area:** 133,174 sq. ft. **No. of floors:** 2. **Student capacity:** 800. **Cost/sq. ft.:** \$39.00. **Paint:** Pittsburgh. **Laminate:** Formica. **Masonry:** Acme. **Flooring:** Armstrong, Roppe. **Carpet/carpet tile:** Bigelow. **Ceiling:** Armstrong. **Lighting:** Miller, Lightron, Prescolite, Markstone, Siltron. **Doors:** Celco, Doors Inc. **Door hardware:** Corbin. **Glass:** Armalite. **Window frames:** Armalite. **Window treatments:** EFCO. **Railings:** W&W Steel. **Shelving:** Fred Young & Associates. **Architectural woodworking:** Fred Young & Associ-

ates, American Millwork. **Cabinetmaking:** Fred Young & Associates. **Signage:** Vomar. **Elevators:** Dover. **HVAC:** York International. **Fire safety:** Edwards. **Client:** Edmond Public Schools, Edmond, OK. **Architect:** HTB, Inc.; Larry Keller, corporate director of design; Jim Luther, project manager. **Interior designer:** HTB, Inc.; Mike Kertock. **Structural engineer:** HTB, Inc.; Keith Hinchey. **Mechanical and electrical engineer:** PSA, Inc. **General contractor:** Huckabee General Contractor. **Construction manager:** HTB, Inc.; Darrell Stevens. **Photographer:** Larry Keller, HTB, Inc.; Greg Hursley, Jon Peterson.



The administration/waiting area (above) is located right by the main entrance at Summit, easing the way for parents and visitors. The space features viewing ports that HTB included to look down into the gym.

Wide, carpeted, looping hallways are a few of the things that make Summit unique—and make the kids proud of their school. This stairway (above, right) works as a gathering spot where several classes can get together.



City Smarts

Can an addition to Hostos Community College in the South Bronx by Voorsanger & Associates Architects help turn urban blight to urban might?

By Amy Milshtein

Bonfire of the Vanities, Fort Apache, gangs, crack cocaine and poverty: Mention the South Bronx and these images might come to mind. But there's another side to New York City's much maligned borough. A world-class zoo, lush botanical gardens and the home of the winningest team in sports, Yankee Stadium, remind us that the Bronx was once an urban paradise, with an aptly named Grand Concourse running up its middle. The Grand Concourse still traverses the Bronx, but it is far from grand. Yet amid the despair and decay one finds a spark of hope—the Eugenio Maria de Hostos Community College, with a new building by Voorsanger & Associates Architects, PC.

The Shirley J. Hinds Allied Health Building is the first of three phases planned for the school, part of the City University of New York (CUNY) system. Classes were previously held in a retrofitted tire factory and a former savings and loan institution that worked well enough from the school's inception in 1968. When enrollment grew to bursting in the early 1980s, the state recognized the need for planned buildings and a true campus.

Appropriately, the Shirley J. Hinds Allied Health Building was named for a former dean and professor of urban health. The school's focus is classes on nursing, radiology and dental hygiene, all of which lead to recession-proof, good-paying jobs. Hostos' 5,000 full-time, 2,000 adult education and 300 special high school students are predominantly Hispanic women; many are recent immigrants who speak only Spanish. Their average age is 29 and a large portion are single parents. All believe in the American Dream, a better life through education.

Along with a campus library and reading room, the facility houses eight classrooms, four laboratories, a pre-school and day-care facility. But perhaps more importantly, the Allied Health Building gives the school its first real sense of place. Here is a refuge in



the South Bronx with quiet places to study, comfortable areas to sit and read and sunny spots to meet with classmates.

The building also does much to rejuvenate the Grand Concourse. Once lined with charming shops and gorgeous homes, this wide avenue still has its share of landmarks. Voorsanger's addition recalls the Concourse's younger days. "We kept the building five stories to complement the surroundings," says Tom Brashares, project architect for Voorsanger. "And we used brick, to mirror the other Concourse structures."

Inside, the experience is equally meaningful as students find their way to the library and reading room, classrooms or labs. A grand, tapering staircase takes them from the ground floor lobby to a third story overlook. From there they can look down to the reading room, the heart of the school.

The reading room features a dramatic piece of furniture—a 70-ft.-long, custom-designed reading table. Made of cherry, Italian laminate and aluminum, the table provides both privacy and a sense of community. "We wanted to give people a place to spread out and work," says Corey Delany, Voorsanger's director of interiors, "but we didn't want anyone to take over a quarter of the table." The

Before the Allied Health Building (above) was completed, classes were held in a retrofitted tire factory and a former savings and loan institution. Aside from providing a library and classrooms for the school, the facility also adds life to a decaying Grand Concourse.

UFO? Radio tower? No, actually it's the porch (opposite) that will link Hostos' Allied Health Building to a soon-to-be-finished campus services facility across the street. This building represents Hostos' first real campus, and spaces like this make it grand.





Terrazzo floors and ground-face concrete block specified for the porch (top) stand up well to heavy traffic loads and reduced janitorial staffs. The three-story space will anchor a pedestrian bridge that students will use to cross the Bronx's busiest thoroughfare with ease.

Because many students at Hostos Community College are single parents, the school provides on-campus day care (above). Bright primary colors and simple-shape cut-outs define this safe space, which is secured with glass block windows and enclosed outdoor space.

solution is an undulating, aluminium bumper that wiggles down the center while evenly distributed task lamps define work space.

These three custom materials are found throughout the library. Individual study carrels are cherry with laminate work tops. Periodical racks are brushed aluminium. But the bulk of the interior materials are more rugged and forgiving. Ground-face concrete block walls and terrazzo floors stand up well to heavy traffic loads and reduced janitorial staffs.

Color, namely bold greens and strong blues, is everywhere. "We've gotten a lot of compliments on the color," says Delany. "Remember that strong hues are a part of most of the students' culture."

Another place where color plays a strong role is in the day-care area. Because so many students are single parents, Hostos considered

Custom furniture in a public building?

day care an integral part of the college. Students and staff can drop off their children at the ground floor day care with confidence, because the windows are glass block and all outdoor areas are enclosed. Bright primary colors and simple-shape cut-outs define this space.

To further serve their community and student body, Hostos plans to offer a pre-school. Neighborhood kids will come to the college to be taught by a certified instructor and a teaching aide from the Hostos education program. Vibrant colors also dominate this space.

The fourth and fifth floors of the Allied Health Building are devoted to classes, labs and offices. On the third floor is a three-story porch with the link to Phase Two, a bridge that will lead to a campus services building by Gwathmey Siegel. Currently under construction, this building on the other side of the Grand Concourse will hold a gym, theaters and food service. Together, the two structures will create a true campus with pedestrians freely crossing the busiest street in the borough from three stories above ground. Voorsanger and Gwathmey Siegel worked closely to create a cohesive look. "We used the same brick, window panes and glazing," says Brashares.

Gwathmey Siegel wasn't the only organization with whom Voorsanger had to work. The firm answered to three separate authorities along with a host of associations and government offices. At the top of the chain were CUNY and DASNY, the Dormitory Authority of the State of New York, the agency that sold bonds to fund the building and ran the construction process.

The Allied Health Building represents a first for DASNY. "They usually hire an architect for the building and have their in-house design team do the interiors," remembers Delany. "This is the first time they used outside designers." She sums up the project as a learning experience for both sides. DASNY realized that custom work is often right in both design and price, while Voorsanger acknowledged the need for straightforward, sturdy interiors.

Dealing with so many departments can get difficult, nevertheless. Every drawing, it seemed, came back with 200 comments on it. Hostos went through three presidents in the six-year process. Yet all admit that the end justifies the means.

One of the building's biggest fans is Hostos' Michael Mahoney, dean of administration. "This is a community college with a difference," he says. "We offer programs that are meaningful to the community in a well-planned, grand campus setting."

Admittedly, Mahoney wasn't always such a booster. "At first I doubted the facility would work," he says. "But being a reactive rather than trained critic of design, I have to say that the more I work here the more I appreciate and enjoy the space. This building will really help reestablish the economic, educational and cultural base of the South Bronx."

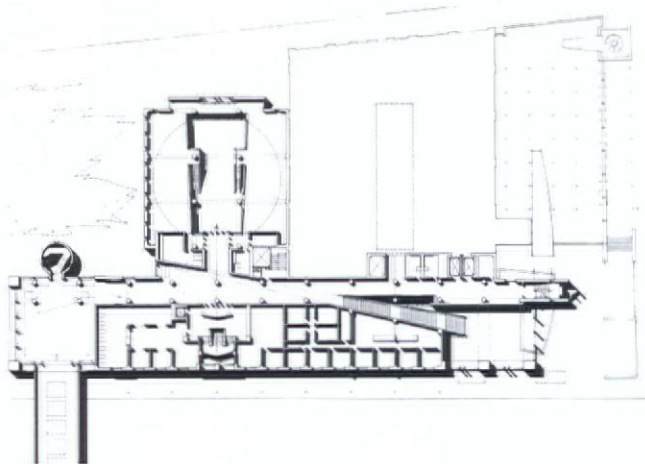
Praise like that is no Bronx cheer. ☺

Project Summary: Eugenio Maria de Hostos Community College/Allied Health Building

Location: Bronx, NY. **Total floor area:** 110,000 sq. ft. **No. of floors:** 5. **Average floor size:** 20,000 sq. ft. **Student capacity:** 600. **Wallcoverings:** Wolf-Gordon. **Paint:** Glidden. **Laminate:** Abet Laminati. **Dry wall:** USG. **Masonry:** Plasticrete. **Flooring:** Armstrong/Terrazzo (D. Magnan & Co.) **Carpet:** Mohawk. **Ceiling:** Armstrong. **Lighting:** Lightolier/Stern. **Doors:** Firedoor. **Door hardware:** Russwin. **Glass:** PPG. **Window frames:** Lynbrook. **Window treatments:** Louverdrape. **Railings:** Atlas. **Student seating:** Krueger. **Teacher desks:** Herman Miller. **Administrative desks:** Herman Miller. **Administrative seating:** Herman Miller, Krueger. **Lounge seating:** Mueller, Cartwright. **Seating upholstery:** Design-Tex. **Library and conference seating:** Herman Miller, Jasper. **Library and conference tables:** Custom by Lake Country Woodworkers. **Laboratory benches:** Collegedale. **Other tables:** Johnson, Howe. **Files:** Watson Industries. **Daycare chairs, tables:** Nemschoff. **Daycare storage:** Custom by Lake Country Woodworkers. **Shelving:** M.J. Industries. **Architectural woodworking/cabinetmaking:** Lake Country Woodworking. **Terrazzo benches:** D. Magnan & Co. **Signage:** Walter Sign Corp. **Elevators:** Curtis. **HVAC:** International Fan Coil/ McQuay. **Fire safety:** Reliable. **Security:** Simplex. **Building management system:** Honeywell. **Plumbing fixtures:** American Standard. **Client/owner:** The City University of New York/ Hostos Community College & the Dormitory Authority of the State of New York. **Architect/interior designer:** Voorsanger & Associates. **Architects PC in association with:** Hirsch/ Danois Architects PC; Bartholomew Voorsanger, FAIA, partner-in charge; David Danois, partner; Tom Brashares, Robert Chicas, associates; Corey C. Delany, interiors; Satoshi Ohashi, Daniel Alter, Paula Mary Murphy, George Jell, Shu Hashimoto, Enrique Colmenares, Noel Clarke, Peter Serafin, David Sassano, design team. **Structural/electrical engineer:** Ambrosino, De Pinto & Schneider. **Construction manager:** HRH/Arawak. **Lighting designer:** H.M. Brandston & Partners. **Photographer:** Paul Warchol.

The heart of the Allied Health Building, the reading room (right), features a 70-ft.-long, custom table made of cherry, Italian laminate and aluminum. Evenly placed task lamps and an undulating aluminium bumper define the work area so that students share space.

The staircase (below) at the Allied Health Building takes students from the ground floor lobby directly to a third story overlook that hangs over the library and reading room. To reach other floors, students can use two other staircases located at either end of the building.



MONIAL



Complete Chaos

...is just how the visitors at Austin Children's Museum, by RTG/Partners Inc., like it—or so it appears

By Jean Godfrey-June

While many a weary parent might blanch at the thought of it, getting kids good and excited is the best way to get them to learn. At the Austin Children's Museum, an animated child is an interested child—precisely what the Museum wants to encourage. "We present kids with all kinds of information," says Deborah Edward, the Museum's executive director, "in hopes that they'll make connections, get excited, and keep asking more questions. If a child learns a bit about archaeology, we're hoping that she will go home and dig in the backyard." While the information itself, ranging from astronomy and medicine to grocery shopping and recycling, is enough to spark a child's interest, the Museum tries harder, using a design by RTG/Partners.

Edward's philosophy had an irresistible appeal, admits James Susman, AIA, principal in charge of the project for RTG/Partners. "One of our partners heard a radio interview with the director of the Museum," he says. Only a few meetings later, he adds, "We just fell in love with the museum."

Museum personnel were equally enthusiastic. "When we saw Jim (Susman's) house, which has a big lightning bolt stuck right in the front yard," Edward recalls, "we knew we were on the same wavelength." Subsequent joint visits to other San Antonio museums confirmed the good match.

At the time, the Museum was a traveling show in need of a permanent facility. The group found an old, 5,500-sq.-ft. paper warehouse and, with little budget (the job was pro bono), set underway. The building itself had been added onto over the years, and included a 3-ft. level change where a truck dock had once been.

"Since we were very conscious of the disabled, we took a ramp through the space—with a few odd twists and turns," says Susman. "This dealt with the level change and provided easy access for disabled." Physically working the problem out was challenging, but the ramp has become a unifying element as well, tying the design together with geometric energy.

Susman ran the circulation from a temporary exhibit space in the entry, through perma-



nent exhibition spaces, downstairs into a child-size grocery store and a creative area with paper to cut and crayons to draw, winding up at the theater area and gift shop. Simple but bold materials often serve double-duty. A corrugated metal wall, for example, attracts visual interest while letting kids experiment with sound by thumping on it.

Surprises are built in everywhere. While materials have been used to encourage interaction, unexpected angles slice through the space at every turn. "We developed all the weird angles because we wanted kids to be aware that this is not their home or their school," says Susman. "We wanted it to be exciting by virtue of its chaos."

Parents: Don't cancel your visit yet. RTG focused on keeping the plan open enough to allow administrators and parents (who constitute at least half of the Museum's visitors) to see into each space. This is particularly important for an organization with limited funds that needs to keep its staff size as small as possible. So despite wildly sloping blue walls and

New kid on the block: RTG's theory of chaos works wonders for Austin's new Children's Museum, where calming, introspective spaces (opposite), give way to wild angles and an intriguing array of choices (above). A ramp ties exhibits together while allowing access for handicapped visitors.

bright graphics, children are easily located, even when engrossed in the exhibits.

"The design works for everyone," says Edward. "The interior is both playful and reassuring. Kids see things that interest them, parents are relieved that their kid's not going

Having a child's mind helps

to get lost in the design. Parents are always amazed at how small the space is, yet how much goes on inside it without getting cramped or crowded."

They might also marvel at how smoothly the design developed, thanks to enthusiasm on both sides. Museum personnel were extremely open to the whole design process. Susman reports, "I was worried they'd initially find it too chaotic, but they loved it. We included the staff in several workshops to get their input. They're all very creative people, so it worked well. And I've got a child's mind to begin with."

Edward saw the entire experience as an opportunity to learn. "I'm an educational psychologist," she indicates. "My only experience of architecture—speaking visually—has been making a few teepees, so the process was all new for me."

New terms weren't the half of it. Edward particularly admired RTG's emphasis on program and mission. "Jim always made sure the design reflected our general attitude and philosophy,"

she notes, "and concentrated on striking a good balance between stimulating and calming elements." Susman also listened carefully to his clients, incorporating more than one good idea from the Museum staff into the design.

The Museum and the design have been so successful that client and architect are together again for a second facility. Children ranging from toddlers to teenagers, but primarily between ages three and nine, can't seem to get enough of it. "We're out of space, out of parking places," says Edward.

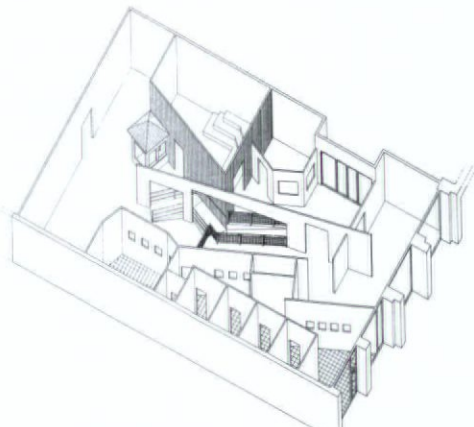
It seems the building and its architect have become products of the Museum's own philosophy. "We want kids to understand that it's fun to try things out and then expand on them later," Deborah Edward says. And no kidding. ☺

Project Summary: Austin Children's Museum

Location: Austin, TX. **Total floor area:** 5,500 sq. ft. **No. of floors:** 1. **Cost/sq. ft.:** \$17. **Paint:** Devco. **Laminate:** Laminate. **Vinyl flooring:** Azrock. **Carpet/carpet tile:** Bentley Mills with DuPont Antron. **Railings:** Floyd Rutledge Company. **Signage:** The Beneon Company. **Client:** Austin Children's Museum. **Architect/interior designer:** RTG/Partners, Inc. **Structural engineer:** Jaster Quintanilla. **Mechanical engineer:** HMG & Associates. **General contractor:** Faulkner Construction. **Lighting designer:** Charles Thompson/Archillum. **Photographer:** Greg Hursley.

The design of Austin Children's Museum encourages kids to act up, act out and interact, listening to their inner creative voice (below, right) or watching friends experiment (below, left).

The axonometric projection of the Austin Children's Museum (bottom, right) illustrates how this experiment in geometry and spatial perception by RTG/Partners works so well.



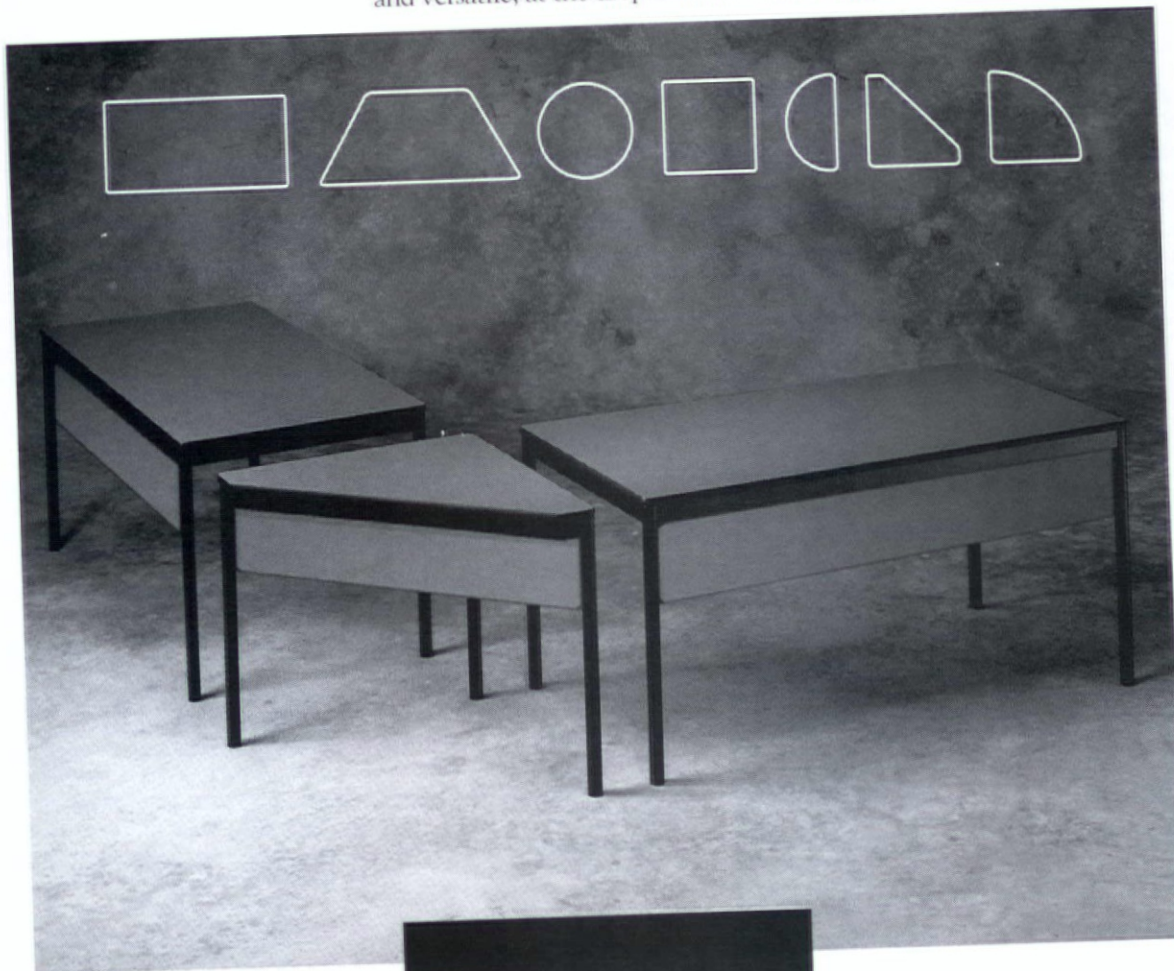


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Joint Ventures: Power Couples or Odd Couples?

Believe it or not, there are good reasons why two or more design firms will put up with arguments, compromises and split fees and kudos—as joint venture partners

By Roslyn S. Brandt

Why in the world would anyone want to work in a joint venture? Who in his or her right mind would put up with fighting and compromise and then turn around and voluntarily give away half the glory and half the profits? Lots of people, it turns out.

Many design firms today, reeling from a tight-fisted, highly competitive economy, are looking for ways to diversify their practice into new markets and to work in new geographical areas. One of the vehicles for accomplishing these goals is to form a strategic alliance. But is this a panacea or not? Joint ventures can provide a solution, but they can also be costly, disappointing failures. The basic premise behind a joint venture is that the potential rewards must outweigh the inherent risks.

Legally speaking, a joint venture is an equal partnership involving the establishment of a new corporation separate from the constituent firms. In essence, it requires that the firms involved pool their costs and divide their profits in proportion to the manpower, time or money each has invested. A true joint venture is a complex entity requiring detailed legal assistance to set up. Once established, it can enter into project agreements with clients to provide professional services.

How come we're seeing fewer of these strictly defined joint ventures today? Perhaps the most telling reason is because the cost of a separate errors-and-omissions insurance policy is quite prohibitive. Furthermore, many clients feel that this structure does not afford them the full commitment of each firm. What clients generally prefer is to have primary responsibility for overall project coordination reside in one firm, usually the one stamping and sealing the contract documents. In many cases, this firm will also be perceived to have the "deepest pockets" in terms of liability insurance.

The term "joint venture" is often used today for what are really associations or subconsultant arrangements between firms when appropriate for a specific project. In these situations, one of the firms becomes the "prime" consultant to the client and a separate agreement is developed between the primary and secondary consulting firms. These arrangements allow two or more firms to work under the contractual umbrella of one firm while each participant remains independently responsible for its own facili-

The term "joint venture" is often misused for what are really associations or subconsultant arrangements between firms.

ties, professional performance, legal status, expenses, profits and losses without affecting others in the association.

The prime consultant then becomes the "Architect of Record" and, in the eyes of the law, has the greatest exposure in terms of liability insurance. The prime consultant has a direct relationship with the client and is responsible and liable for the services provided by its associates or subconsultants. In the agreement between constituent firms, each firm's degree of participation is carefully spelled out, with the prime consultant usually commanding the greater percentage.

To joint venture or associate: What's really behind that pretty face?

Joint ventures or associations are formed in response to many situations. Obviously some of the potential circumstances make more sense than others.

- An architecture or interior design firm pursuing a project in a distant location decides to associate with a local firm, one which understands the local market, building codes and regulations, and can be responsible for

the filing of documents. This is especially common in today's abundant international work.

- A firm pursues a project type in which it has very little experience, and chooses to associate with a specialist whose technical credentials are well recognized. In our current economy, for example, many firms primarily practicing in the corporate sector form alliances with specialty firms in health care education or hospitality, in order to gain expertise and credibility in alternate project types.

- Most projects require the participation of many disciplines such as architecture, engineering, interior design and so forth. To augment its capabilities and thereby provide a full service team to the client, a single discipline firm thus decides to form an association with specialty firms.

- A joint venture or association is established to allow the full participation of a minority-owned firm whose size or experience may not qualify it to implement a project alone.

- A firm recognized for its design talent forms a joint venture with a firm whose reputation excels in production or project management.

- Two smaller firms form an association in order to pool their manpower and compete more effectively against firms of much larger size.

- For public sector projects, particularly involving city, county or state government, some jurisdictions require that the greater percentage of the fees be retained in the region. In that case, a local firm decides to associate with an outside firm whose credentials will strengthen its chances of winning the project.

Ultimately, joint ventures or associations are formed for one or two underlying reasons. Either a firm has the technical skill and needs the marketing clout, or it has the inside track for obtaining the commission and needs help in implementation.

Avoiding problems: What the client shouldn't see and other tips

Whether the strategic alliance is a legal joint venture or an association or subconsultant arrangement between firms, it is vital that a comprehensive written agreement be worked out between the participating firms. You can think of this as practicing your mountain climbing skills ahead of your date with the Himalayas. The time to discover that a joint venture is not going to work is *before* you make contractual




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commitments to the client. Fortunately, there are many precautions you can take.

- Choose the right form of agreement. AIA documents relating to subconsultants, such as C141, "Standard Form of Agreement Between Architect and Consultant," are used mainly with engineers. However, they may also be appropriate with other subconsultants, including other architectural firms. AIA document C801, "Joint Venture Agreement for Professional Services," outlines the key issue to be negotiated in strictly-defined joint ventures. Whatever the form of agreement, it should detail what each firm brings to the venture, the services each will provide, how compensation or profit will be shared, and the allo-

cation of responsibilities and risks.

- Communicate positively. When we've seen joint ventures fail, the reason has commonly been the lack of positive communication between joint venture partners. The joint venture relationship is pursued for marketing reasons which are conveniently forgotten once the project is acquired. For various reasons, each firm chooses to operate independently to further its own goals at the expense of the overall joint venture relationship. If you're in a joint venture, don't push your luck. Find a way to get along and establish clear lines of communications with your partner.

- Determine who's the designer with the capital D. Another sure recipe for disaster is

the clash of egos that occurs when a large, national firm insists on design control of a project, even when the local partner has been selected because of its design orientation. You must clearly define design leadership and responsibility at the start. This arrangement has no place for a lack of candor.

- Nip power struggles in the bud. So that joint ventures can be effectively managed, the structure of the team must be well defined at the outset. Power struggles are far too common and can be viciously destructive. In strictly-defined joint ventures, a policy board of partners should be put in place consisting of a representative and an alternate from each firm. One of the partners should be named principal-in-charge of the joint venture with responsibility for financial transactions and for maintaining prime contact with the client. Other team members who must be identified include the project director, project designer, and other senior members. Finally, see that your team members are disciplined to perform only their assigned responsibilities without overlapping into other territories.

- Beware of fees based on percentage of cost. Fee arrangements based on a percentage of project cost should be avoided wherever possible. Disputing which partner caused construction or furnishings costs to go up or down is especially destructive. When you quarrel over who is exceeding the fee budget, you reduce overall project profitability. Establishing lump sum fees for portions of the work and dividing project responsibilities accordingly works much better. Then, if one of the partners goes over the budget, the other isn't affected. In any case, a minimum 10% of the overall fee should always be set aside as a contingency in the joint venture account, before allocating fee percentages among joint venture partners.

- Minimize or eliminate the cost of joint venture overhead. Have each partner maintain individual liability insurance, and assign responsibility for bookkeeping to one of the firms instead of the joint venture. In very large projects, the joint venture team may be required to lease separate office space for the duration of the project. Whenever possible, the client should be required to cover or subsidize these costs, or the additional overhead should be figured as part of the project fee.

Clearly the formation of strategic alliances is a growing trend in the design profession. The power of an interprofessional relationship comes from the combination of strengths, experience and qualifications that a team of firms can offer. This team can serve the client's needs while giving the individual firms opportunities to develop their special interests and skills. The participating professionals learn from each other, gaining experience and techniques that can be applied to future projects.

As brief encounters go, the joint venture between design firms can be unexpectedly rewarding. ☺

Roslyn Brandt is a principal of Barnes and Brandt Inc., a New York-based marketing and management consulting firm serving the design community.



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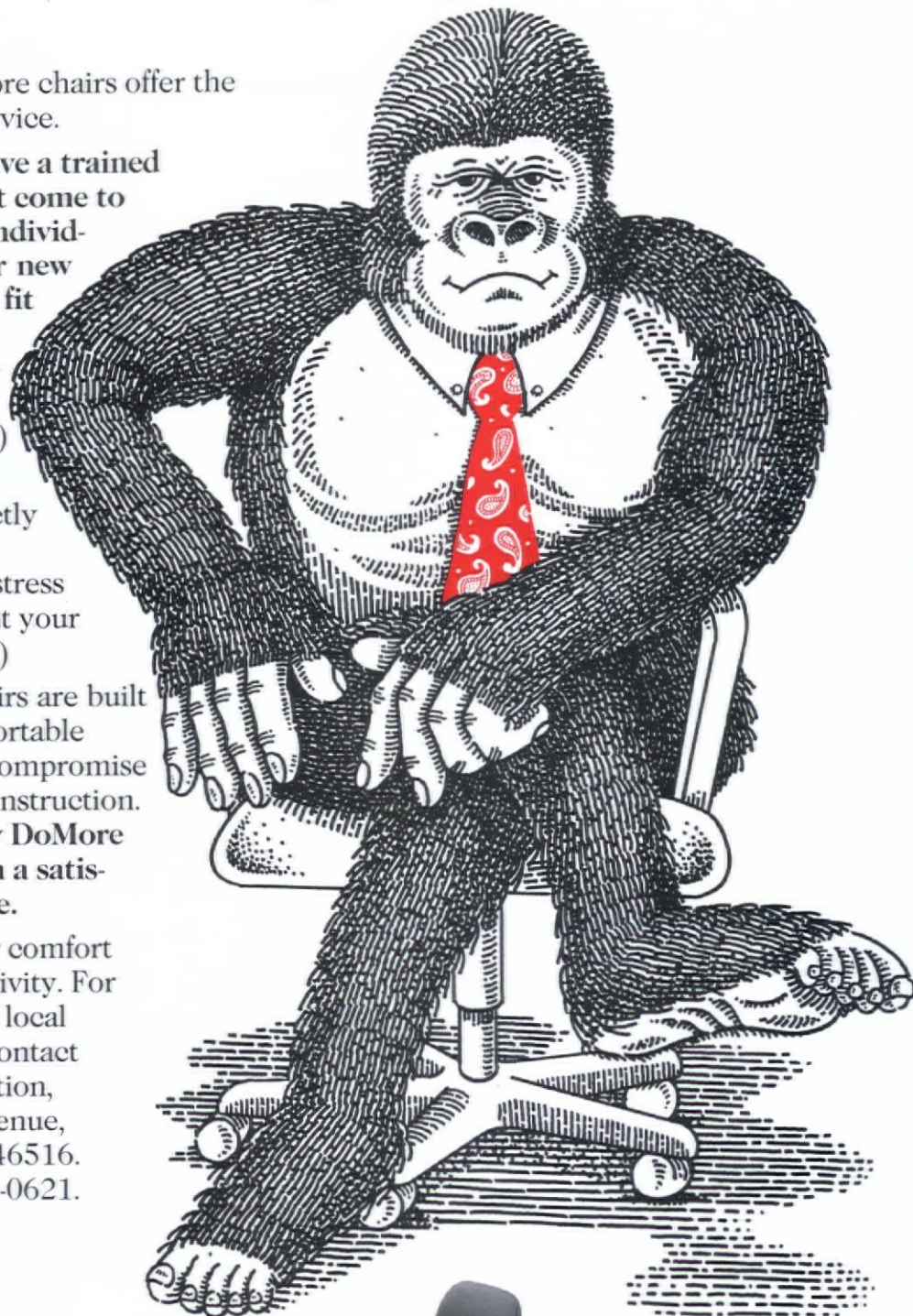
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Calling Health Care Central

What makes the modern nurses station function as the control center for contemporary health care?

By Jennifer Thiele

General Hospital is not too far off in depicting the nurses station as a central gathering area for hospital staffers. But don't look for melodramatic romances over the transaction counters. Health care professionals depend on the modern nurses station as a center for communication, conferencing, medication preparation and distribution, reception and wayfinding, charting and record keeping, staff supervision and patient monitoring.

"The term 'nurses station' is quite a misnomer," says Brendan Morrisroe, a principal of The Ritchie Organization (TRO) in Newton, Mass. "It should actually be called a control station for specialists." The specialists that frequent a nurses station extend far beyond the nurses and doctors one would expect to see there to include dietitians, therapists, technicians, unit clerks and housekeeping staff, all with vital functions to perform. "The station becomes almost like a mini intensive care unit," points out Morrisroe.

With the health care industry shortening hospital stays to keep soaring costs in line, likening the typical nurses station to an intensive care unit becomes more and more accurate. Longer stays are now reserved for sicker patients, who require more intense, personalized care in a shorter period of time, following the theory that a patient who receives better care will recover more quickly. Some hospitals have taken this philosophy to an extreme, going so far as to set up bedside nursing stations that maximize the personal attention paid to each patient, even in non-critical care units.

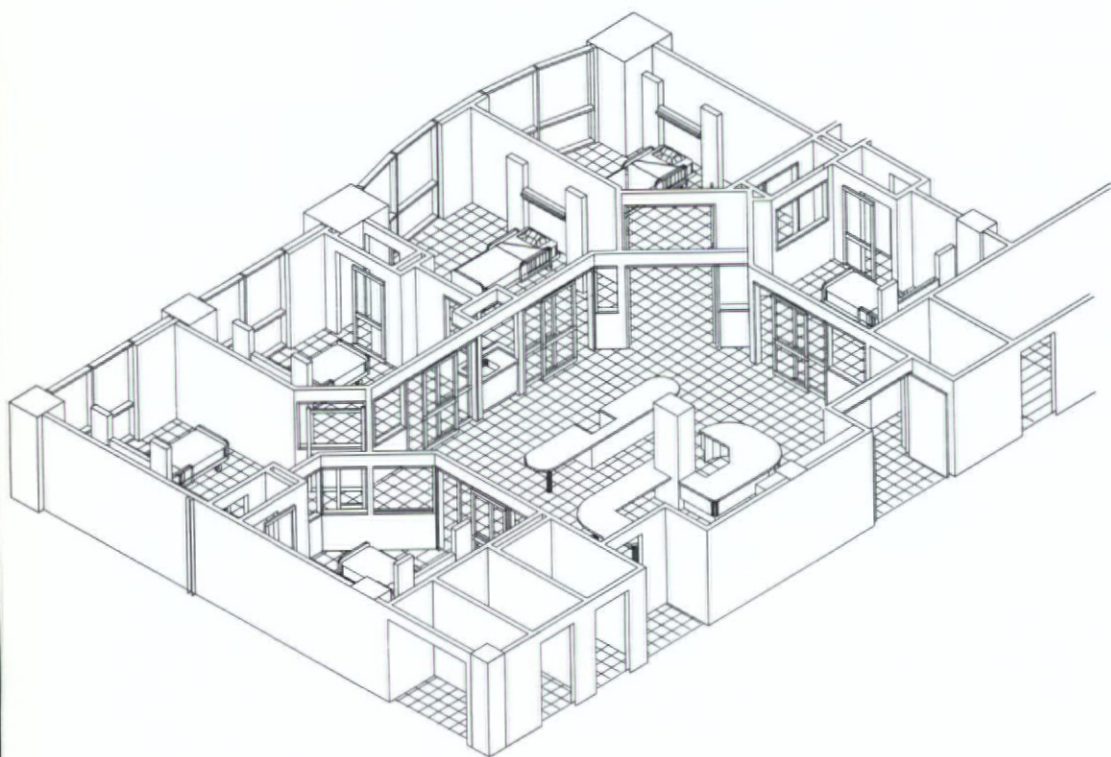
Though that level of patient care is the exception rather than the rule, nurses station design has nevertheless been influenced by a trend towards decentralization. As proximity to patients becomes increasingly important, nurses stations have been broken up within units, with satellite stations strategically placed to offer easier accessibility to a smaller group of patient rooms. Many hospital staffs now also

include unit clerks or coordinators, who man main stations and assume many administrative tasks to free nurses to practice their specialty, providing clinical care to patients.

Jenette Wright, a former nurse who is a medical planner for San Francisco-based Anshen & Allen, reports that while decentralization has not significantly influenced the size of nursing units—the space requirements for computer equipment, work surfaces, storage and filing remain constant—it has influenced how the units are staffed. Changes in the physical design of the nurses station have increased efficiency. However, the result is that nursing and ancillary staffs have been redeployed rather than decreased.

Orderly expansion and consolidation plans must be developed to accommodate changing shift sizes. During night shifts, for example, when patient care activity is normally at its

(Continued on p. 83)



At Abbott-Northwestern Hospital in Minneapolis, the hospital's nursing staff and HDR worked together to create this innovative nursing unit design. The layout provides an open concept that allows various health care disciplines to interact and plan patient care, while the design also includes individual work areas.

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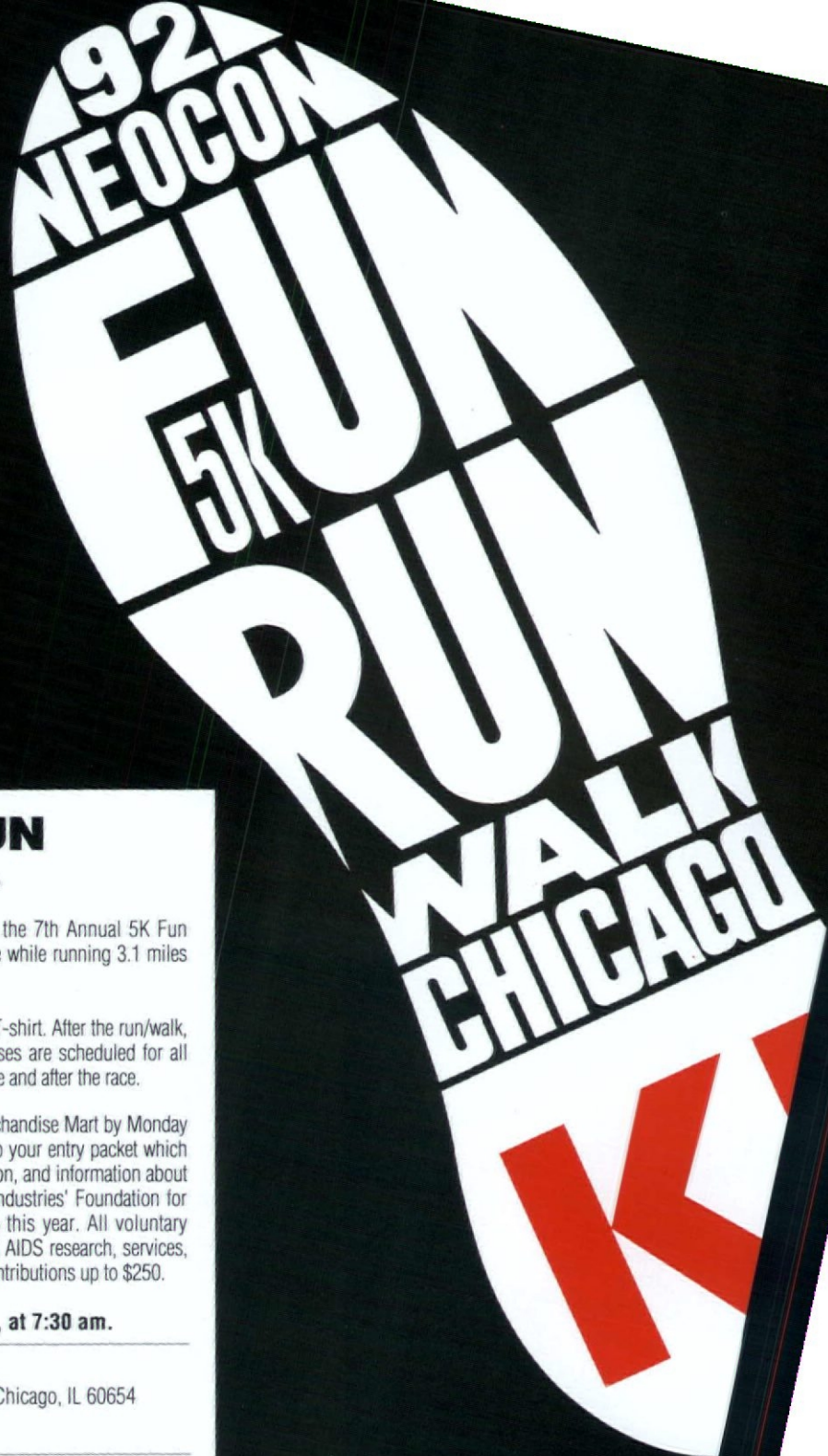
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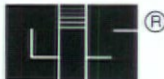
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lowest level, satellite stations may remain idle, with shift nurses concentrated in a main station. Morrisroe argues that designing separate nursing stations within a unit can be impractical. In circumstances where more than one station is required, they should be located back-to-back or "siamesed" for maximum cost and space efficiency.

The flurry of activity that normally takes place within a nurses station dictates a number of important characteristics. Bruce Carpenter, a project designer for Henningson Durham Richardson (HDR) in Omaha, Neb., reiterates Morrisroe's description of the station as an central area where various specialists will base their activities or gather to consult on a patient's care. Working space is usually provided for doctors, and that space should be relatively private to preserve patient confidentiality. Secure areas for medications, as well as backup rooms for storage and filing, are also important. "The station ends up with a little suite of offices attached," adds Morrisroe.

Placement within a health care unit design takes on special significance because of the nurses stations' role as a reception desk/buffer zone. "The station is next in the line of fire once you leave the main entrance of the hospital," points

out Morrisroe. "It's like the sentinel of the health care process." But while nurses stations should interrupt public access to patient care areas, Carpenter is quick to point out that as part of the increasingly "humanistic" aspect of health care—which attempts to care for the family as well as the patient—the trend is also towards making the stations more accessible and approachable to the public. "Stations play an acute role in wayfinding and reception, and should serve as a point of information," he says.

Technological changes and upgrades within the average hospital typically occur at a rate of 10% to 15% a year, according to Morrisroe. Yet the technology found in a nurses station, usually limited to computers for administrative, charting and tracking functions, has less of a tendency to become obsolete. "Nurses stations are not really high-tech areas," observes Wright. To address necessary technological changes, computers are not built into stations and work surfaces are provided to accommodate any technological expansion. "These computers change as rapidly as any computers," explains Carpenter. "Everything is cable linked so it's a matter of changing the cables. They probably don't produce any different demands than those at your desk."

Flexibility is therefore a key issue less for technological reasons than for personnel require-

ments. Nurses station design tends to change as health care delivery patterns change, notes Wright. Where possible, traditional built-in casework is giving way to adjustable modules and systems that are movable for reconfiguration as health care changes occur. "Designers must be aware of the changing technology, equipment and disciplines that take place within a health care unit," cautions Morrisroe. "What you have to do is work with the planners, equipment, patients and user groups to develop an environment that is palatable to live, work and cure in."

Aesthetics and materials selection go a long way towards designing a health care environment that will benefit staff members, patients and visitors alike. The trend, explains Carpenter, is to use absorptive materials—including carpeting—to establish better acoustic control over an active nurses station. Softer colors and higher quality finishes and materials are being executed more gracefully and more invitingly than ever before, according to Wright.

As health care providers struggle to contain costs, efficient and appealing design is more and more considered to be a vital part of the equation. The happy by-product of this scenario is a healthier environment for everyone involved. Even *General Hospital* should start feeling better. ☺

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Michael Alpert

You might say Michael Alpert is the king of the double-take. Everywhere his work appears—in nightclubs, restaurants, health care facilities and even subway stations—people come to a screeching halt and stare. It's for those lingering looks from potential customers that designers keep hiring him. In one installation, a three-dimensional motorcyclist smashes through a trompe l'oeil wall into a nightclub. For an atrium in a suburban health care facility, he created a three-story "tree of life" mural spanning the ages of man.

Alpert's fine arts training began at the age of six, when he attended New York's Pell School of Art after school. After progressing through RISD and Pratt, the native New Yorker learned marbling from a friend and began supporting himself. But Alpert quickly moved beyond marbling: In 1990, he won the first New York City contest for transit art with a design that resembles an archeological dig uncovering Michelangelo's Sistine Chapel. "People still try to 'uncover' the rest of the painting," he says.

Lately, Alpert's approach has become more sculptural. He has toughened up Manhattan's swank Equinox health club with a sculpted rock climber eternally strapped to the club's wall, gripping for dear life. It's easy to

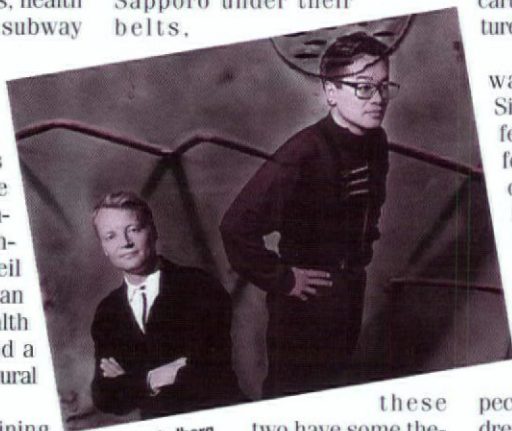
imagine Michelangelo himself in a similar pose, working on the original Sistine Chapel ceiling. The question is, could we picture the Master—on a StairMaster?

Fire and Ice

George Yabu and Glenn Pushelberg

Global warming may be spreading from icy Toronto, thanks to the hot design team of Yabu Pushelberg. They've already caused local meltdown with projects like the award-winning Stillife nightclub and the acclaimed Oceans restaurant, and by winning the coveted Toronto Arts Award in 1990 and Designer of the Year in 1987 and 1990. Now, the principals of the 12-year-old design firm Yabu Pushelberg have set their sites east—the Far East.

With Taiwan's Sunrise Department store in Taipei and Japan's Daiwa House Sapporo hotel in Sapporo under their belts,



Yabu & Pushelberg

these two have some theories about international design. Are we heading for one world, one look? "A single aesthetic will be hard to resist on the global design platform," says Yabu. "But sophisticated communication should cultivate ethnic curiosity and inspire a regional vernacular."

The team is also going global with the introduction of a seating line for LOUIS Interiors, Inc. Their plump, stylish chairs bridge the gap between modern and traditional in a variety of environments from office to hotel to residence. "Each piece speaks to us through its sensual form," says Yabu. "They invite with open arms and then almost seductively caress the body." Talk about sitting on a hot seat!

What—30 Already?

Bruce Sienkowski

Perhaps the only statistic more surprising about Bruce Sienkowski's turning 30 is the fact that he's been Charlotte's director of design since 1984. He had a premonition about this at age 12, when "I realized I was never going to be a pro hockey player," he confesses. "So I switched to wrestling, and discovered shop class and woodworking."

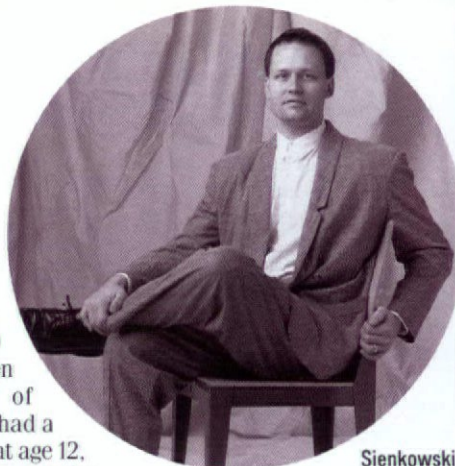
Sienkowski has had few regrets since. After graduating in furniture reproduction from Kendall College of Art and Design, he followed the suggestion of his professor, noted designer Hugh Acton, and went to Mueller Furniture. His time there was well spent. "I was laying out conveyors and designing shipping cartons before I touched any furniture," he recalls.

Not a moment has been wasted at Charlotte, either. Sienkowski has brought 18 different product lines to market for the company, including his own designs for the popular Praxis Chair and the new Eli Chair, named for his son, now 2-1/2. When he does relax, it's to devote himself to such pursuits as travel, landscaping and his beloved hockey. And he has another pastime peculiar to parents of young children, reading Dr. Seuss' *Cat in the Hat* ad infinitum. "I've already lost count," Sienkowski admits. And just think—he's only 30.

An Accidental Purist

Sally Sirkin Lewis

To hear Sally Sirkin Lewis, president of J. Robert Scott & Associates, her career has largely happened "by accident." Yet her clean, unfussy signature style hasn't changed since the 1950s. Back then, with a degree in fine art and illustration in hand, Sirkin Lewis apprenticed herself to a Miami Beach architect. While she did the decorating, he taught her "everything about struc-



Sienkowski

ture and form." Following a stint with Henry End, an architect who specialized in contract interiors, she freelanced in New York and Miami.

Then the West Coast cast its spell. After redesigning a Los Angeles handbag showroom, Sirkin Lewis found herself hooked—both on L.A. and Bernie Lewis, who became her husband and partner. Twenty years ago, they opened a showroom which evolved into J. Robert Scott, a wellspring of restrained, classic furniture and fabrics, all from Sirkin Lewis designs.

Today, her subtly-toned silks go on walls of corporate headquarters; her wool blends cover ergonomic chairs to banquettes; all reflect a devotion to serene, elemental interiors. "My taste really hasn't changed," she observes. Despite a recent New York showroom opening, she still loves L.A., and shuttles between homes in L.A., Santa Fe and the Florida Keys, designing non-stop. "I'm so terribly focused," she confesses. "I love what I do and that's about it." Whatever you do, Sally, don't stop now.



Sirkin Lewis