

JULY 1992

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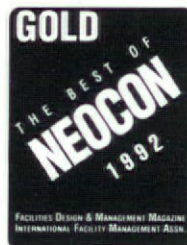
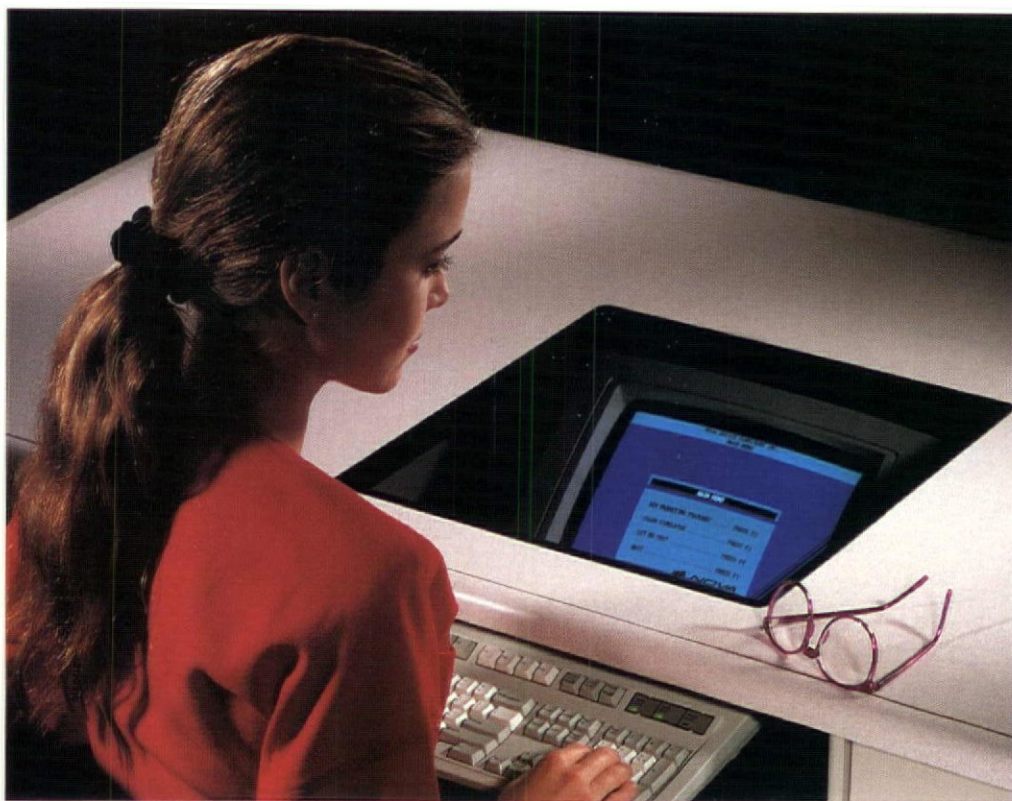
**Designing for Show Business: When What You See Is Less Than Meets the Eye**

**A Striking New Look at the Nixon Years in the Nixon Library & Birthplace**

**On the Health Care Frontline with Kaiser Permanente's Remarkable MRI Unit**

**How to Time and Make Your Career Moves—A Special IBD Report**

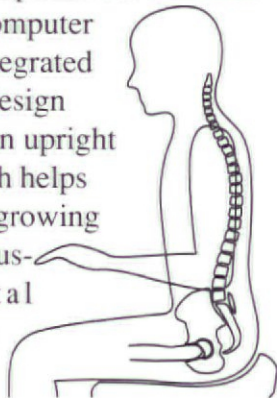




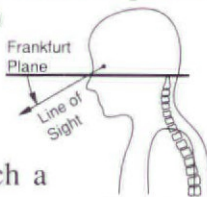
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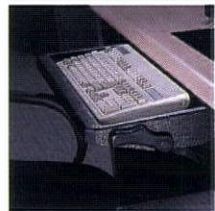


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Cover Photo: Detail in office wing of Apple Computer's New York Regional Sales Office, New York, N.Y. Photographer: Paul Warchol.



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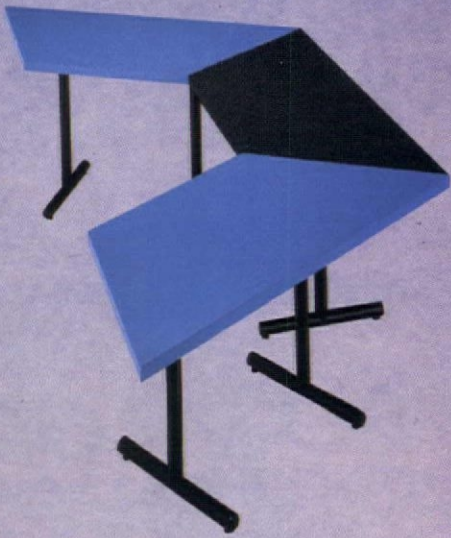
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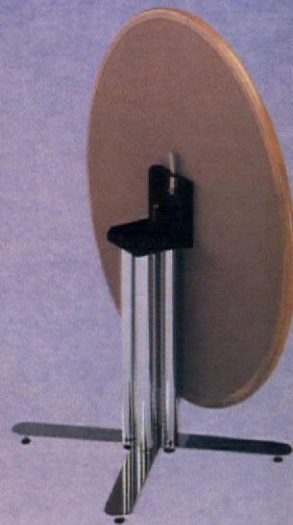
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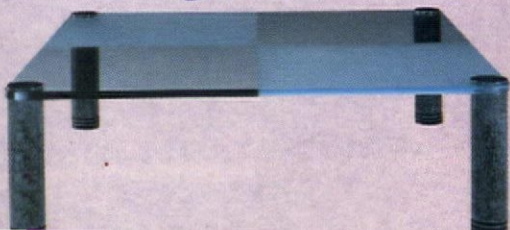
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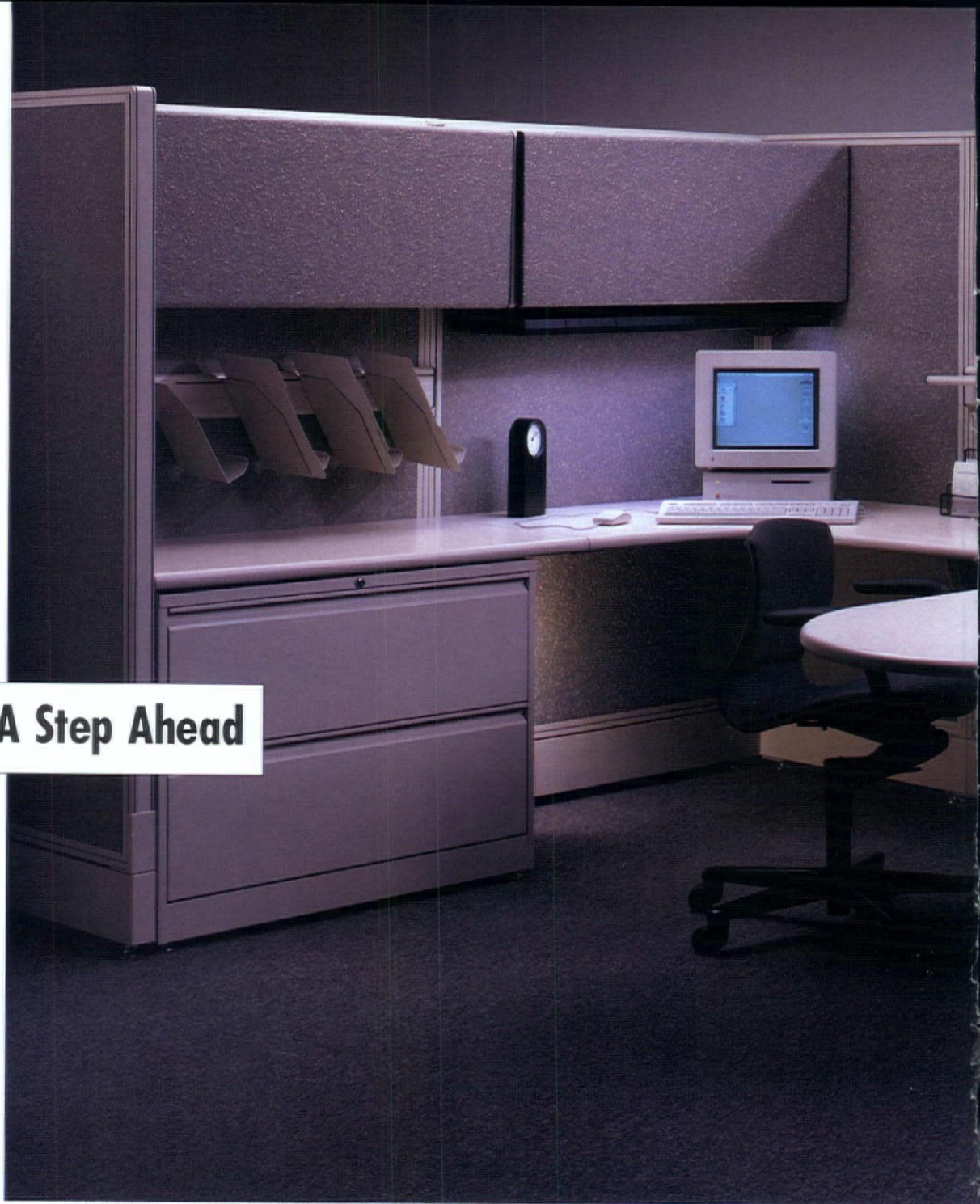
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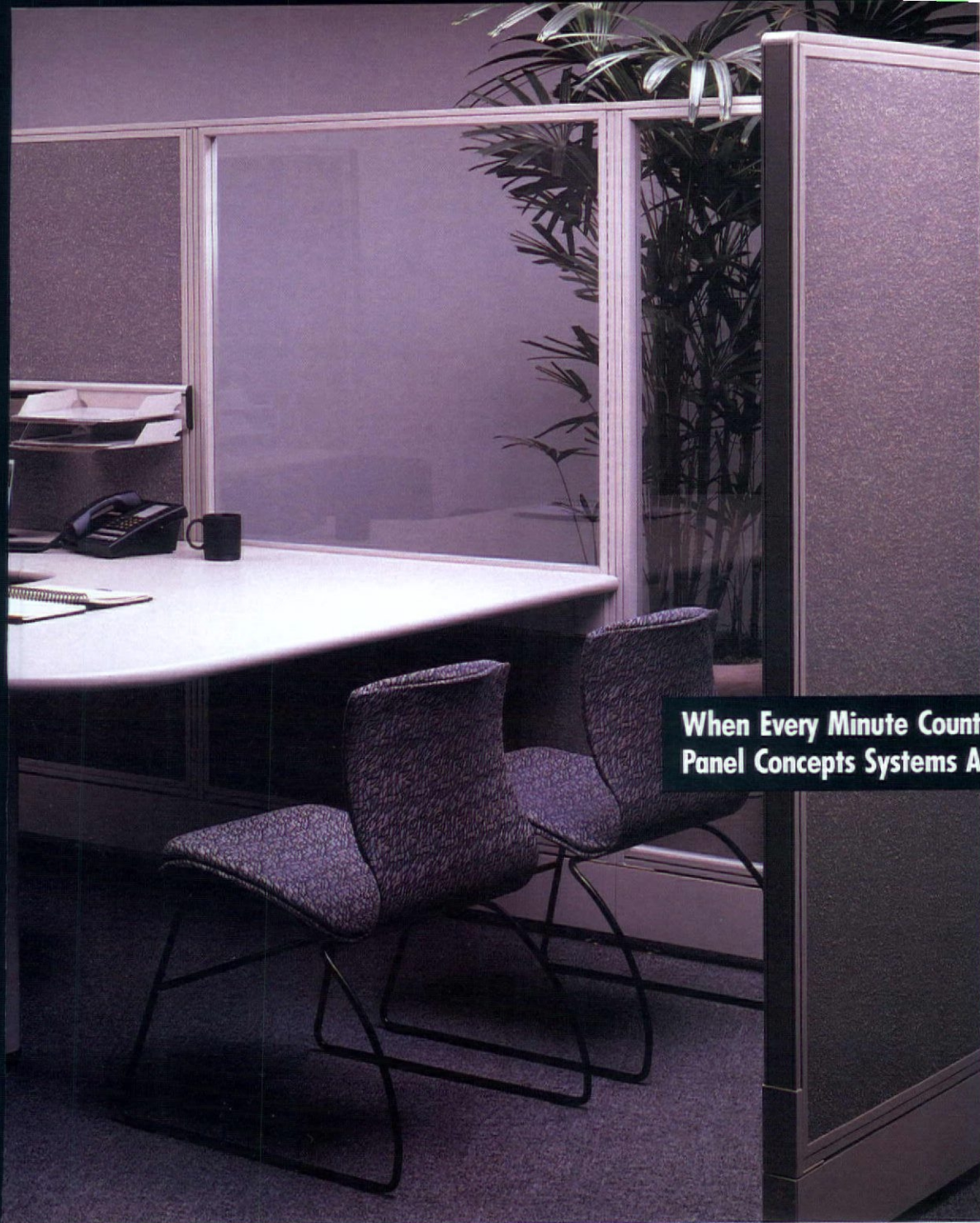


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## Honey, I Shrank the Client

America is shrinking. We can all think of examples: the desktop computer that does the work of a mainframe, the shopper anxiously eyeing the contents of a wallet as the cash register rings on, the residential subdivision that was a dairy farm only last year, the vast auto assembly plant shuttered now that the operation has been shifted to Mexico. The richest nation on earth seems unable to sustain the American way of life at the close of what historian Henry Steele Commager called "The American Century."

Have architecture and interior design been spared? Scores of individual designers speaking to *Contract Design* emphatically say no. And an informal assessment by the Building Owners and Managers Association (BOMA) suggests that the numbers bear this out. From the 1980s to the present, it appears that the average ratio of office space to office worker has dropped from 250 sq. ft. to somewhere between 180-200 sq. ft.

The client is driving a hard bargain in 1992. Can you create a space that is extremely functional, yet environmentally sound; sturdy and maintainable, yet flexible enough to serve multiple missions; friendly and accessible, yet equipped for state-of-the-art technology; sensitive to individual needs for privacy and identity, yet dense with population; high in value, yet low in budget? Oh yes—and design it in less time for less money than ever before? Why does this sound suspiciously like the specifications for a practical, four-door, family sedan?

What's happening is that the client has begun to realize how space really works—or how it fails to. Now that America must compete on global terms with its goods and services (and real estate is no longer the road to instant riches in the United States, Europe or Japan), space is being handled a lot more pragmatically. In one painful lesson after another, businesses and institutions are looking carefully at how they use space, and what

they see is often shocking. Too many existing workplaces across the nation reflect a willingness to let symbolic concerns prevail over functional ones. The issue is not that they don't work. They simply don't work as well as they should.

How many U.S. offices, for example, reflect a "business as usual" that lavishes disproportionate square footage and FF&E budgets on managerial quarters while keeping operational areas on claustrophobic floors packed with inefficient if economical furnishings—when the real challenge is to increase white-collar productivity through leaner bureaucracy, employee empowerment and more teamwork? How many U.S. department stores, facing one

of the greatest challenges in their history, would benefit from rethinking the function, shape and size of the selling floor to counterattack raids on their customers by nimble, specialty retailers offering the right merchandise at the right price—with courteous service and atmosphere to boot? How many U.S. schools, currently under siege by communities having too many unfilled social needs and too little money to shelter them, might become invaluable resources if redefined as combined schools, daycare centers for the very young and the very old, and family education campuses?

Tragic though the toll from the recession has been in terms of lost jobs, distressed families and crippled communities, interior design is emerging more

powerful than before, a professional service that knows exactly why it's needed. Architects and interior designers aren't being asked to shrink space as much as make it work better. If you wonder just how much better interior design can be, look at today's four-door, family sedan, typically a Ford Taurus, Honda Accord or Toyota Camry. The incentive to do a much better job has done great things for the family car and the family that drives it. Think what it will do for interior design—and the satisfied clients who commission it. ☺




*Roger Yee*

Roger Yee  
Editor-in-Chief



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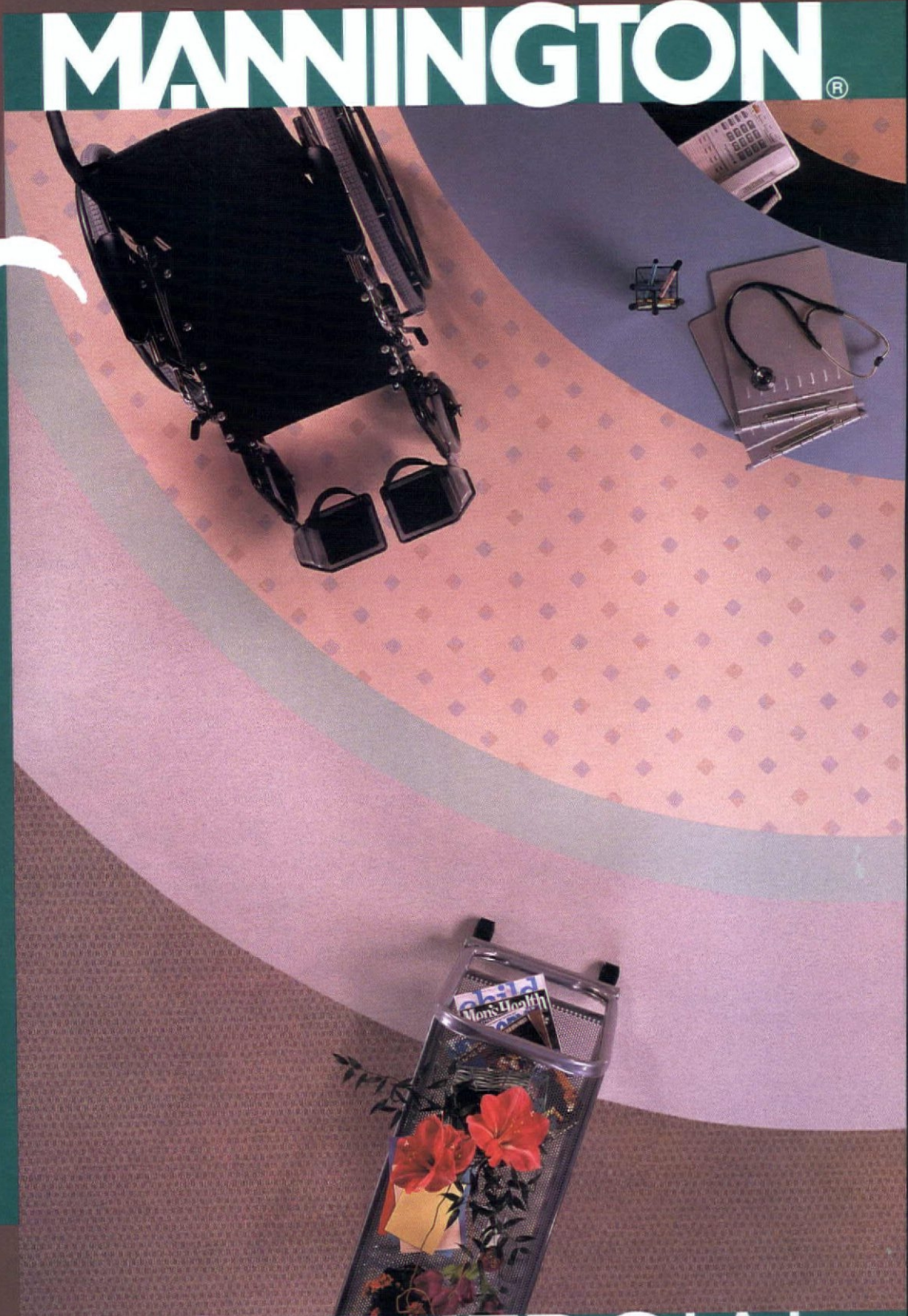
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## Welcome to Designfest 12

Designers gathering in the world's favorite playground will hear the latest word on marketing, ADA compliance and contract furnishings, July 24-25, 1992

Orlando - Disney World may be the main reason why the world flocks to this central Florida city but it's not the only one. Indeed, the Institute of Business Designers (IBD) North Florida Chapter is about to unveil yet another local attraction with its biggest and best "annual reunion of the Southeast design community" yet, Designfest 12, July 24 and 25, 1992. The event will be held at Orlando's Orange County Convention and Civic Center.

Over 300 manufacturers of contract furnishings will display their latest products in 806 booths, and many will compete for Exhibit Display Awards as well. Complementing the exhibition of new furnishings will be educational programs covering marketing by design firms, compliance with the Americans with Disabilities Act (ADA) and principles of contract textiles.

A Silent Auction will benefit the Health Crisis Network, an organization dedicated to the care and support of AIDS patients.

Admission is \$5.00 advance, \$10.00 at the door, with free advance registration for IBD members. For more information, call 407/648-9038 or write to IBD North Florida Chapter, 122 North Orange Avenue, Suite A, Orlando, FL 32801-3300.

## SCHEDULE OF EVENTS

### FRIDAY, JULY 24

8:00 am-3:15 pm

**Principles of Textiles: Finishing, Performance and Evaluation of Contract Upholstery and Wallcovering**

Marty Gurién, Stretchwall, Inc.; Jim Johnston, Kiesling-Hess, Inc.; Dr. Stephen Grout, Philadelphia College of Textiles and Science. An IBD and DPR approved CEU credit program.

10:00 am-6:00 pm

**Designfest Exposition**

See over 300 exhibitors of contract furnishings in more than 800 booths.

3:00-4:00 pm

**Design Future/Marketing Excellence**

Lester Dundees, *Interior Design*, moderator; H. Davis Mayfield III, AIA, The Mayfield Group; Gwen S. Osgood, ASID, Osgood & Associates.

7:00 pm-Midnight

**Designfest 1992 Party**

Cocktails and buffet at 7:00 p.m., entertainment and dancing from 9:00 p.m. Tickets \$20 per person, advance registration only.

### SATURDAY, JULY 25

8:00 am-1:20 pm

**Americans with Disabilities Act and Design Compliance**  
Shelly Siegel, ASID. An ASID and DPR approved CEU credit program.

10:00 am-5:00 pm

**Designfest Exposition**  
Exhibition continues.

2:00-3:00 pm

**Finding a Path Through the Minefield of ADA Compliance**  
Susan M. Carter, Carter & Co.; Christopher J. Weiss, Esq., Maguire, Voorhis & Wells.

## Siza Wins Pritzker Prize

Chicago - Portugal's Alvaro Siza has received the profession's highest honor, the 1992 Pritzker Architecture Prize. As established by The Hyatt Foundation, the Prize honors a living architect whose built work demonstrates a combination of talent, vision and commitment that has produced consistent and significant contributions to humanity and the built environment through the art of architecture. Jay A. Pritzker hailed the jury's choice, saying, "Not since the late Luis Barragan of Mexico was elected Laureate in the second year of the prize have we honored someone whose work has so eluded the international spotlight, but is none the less worthy."

Praised in Europe as one of the century's finest architects but relatively unknown elsewhere, Siza joins an exclusive fraternity of Pritzker Laureates that includes seven architects from England, Italy, Japan, Austria, Germany, Mexico and Brazil, and seven more from the United States. The jury described Siza's accomplishment in this way: "The architecture of Alvaro Siza is a joy to the senses and uplifts the spirit. Each line and curve is placed with skill and sureness."

Among Siza's distinguished works are a swimming pool for Leça da Palmeira, Portugal; the Borges & Irmao Bank in Vila do Conde, Portugal; the Malagueira Quarter housing project in Evora, Portugal; and the Schilderswijk Ward housing project in The Hague, The Netherlands. Ongoing projects include the Museum of Contemporary Art of Galicia in Santiago de Compostela, Spain; the Meteorological Center for the Olympic Village in Barcelona, Spain; and a mixed-use development in Boavista, Porto, Portugal.

## A President's "E" for RTKL

Baltimore - The Baltimore District Office of the U.S. Department of Commerce announced that RTKL Associates Inc. has received the

President's "E" Award for Excellence in Exporting in recognition of "outstanding contributions to the increase of U.S. trade abroad."

RTKL, which has worked in 42 countries during the past five years, is one of the few design firms ever to receive an "E" Award since the program began in 1961. The firm was cited by the Commerce Department for its above-average industry billings, with international work representing 14% of 1991 billings versus an industry average of 2%, and for its particularly visible presence in Japan.

According to the U.S. Embassy in Tokyo, RTKL has more projects underway than any other U.S. A/E firm, and represents the first foreign company eligible to compete Japanese government construction projects in all nine regional construction bureaus of the Ministry of Construction.

## Whose Picture?

New York - Photographer Elliot Kaufman deserves credit for *Contract Design's* May 1992 Product Focus on Unika Vaev entitled "The Power of Myth."

## Commissions and Awards

San Francisco-based Kaplan/McLaughlin/Diaz Architects with architects Richard Magee & Associates has won a Grand Award/Best Commercial Project in the Pacific Coast Builders Conference Gold Nugget Competition for The Wilshire residential tower in Los Angeles.

The Rowland Associates, Inc./South, Indianapolis, has been selected to provide interior design and space planning services for KPMG/Peat Marwick's new office in Louisville, Ky.

Al-Five, Inc., Philadelphia, has been selected by Litvin, Blumberg, Matusow & Young to design its new Center City office.

Steven P. Papadatos Associates P.C., New York, will design the renovation of Federal Express' downtown Manhattan distribution center.

ELS/Elbasani & Logan Architects, Berkeley, Calif., has received the Concrete Masonry Award of Excellence for the Fairfield Center for Creative Arts, in Fairfield, Calif.

FORMA, Seattle, has provided design and purchasing services for the new, 250-room Ocean Pointe Resort in Victoria, B.C., Canada.

Cash prizes will be awarded to winners of the 1992 Student Design Awards Competition sponsored by the Society of American Registered Architects. Information can be





Woven Wood Chair by Timothy deFiebre IBD Gold Award 1990



Collegeville Chair by Timothy deFiebre 1991



Currents by Catherine Gardner 1991

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# TRENDS

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**Turner Construction Company**, Chicago, has been selected by Chicago Title and Trust Center to develop tenant space.

**Swanke Hayden Connell Architects**, New York, is pleased to announce that Richard S. Hayden FAIA, RIBA, managing principal principal,

has been awarded a National Historic Preservation Award by the Dept. of the Interior's National Park Service.

**Richard Pollack & Associates**, San Francisco, announces two new design contracts: Chiao Tung Bank, San Jose, Calif., and Zurich-American Insurance Group, San Francisco.

**Domore Corporation** and **DO3 Systems**, Elkhart, Ind. announce the merger of the companies.

Landscape architecture firm **RJM Design Group, Inc.**, of Mission Viejo, Calif., and architecture firm **LPA, Inc.**, of Irvine, Calif. will prepare designs for the Rancho California Sports Park and Community Recreation Center for the City of Temecula, Calif.

**Hellmuth, Obata & Kassabaum Sports Facilities Group**, Kansas City, architect of the new Oriole Park at Camden Yards, Baltimore, was lauded by the Washington-based National Organization on Disability for its accessible design.

**Clemens Markets, Inc.** has selected **KPA Design Group, Inc.**, Philadelphia, to provide interior design services for a new, 30,000-sq. ft. executive office building in Kulpville, Pa.

**Sidmore Owings & Merrill's** Chicago office was commissioned by **Aramco Service Company-Houston** to design an expansion of administrative offices for Saudi Arabian Oil Company (Saudi Aramco) in Dhahran, Saudi Arabia.

## People in the News

**Merchandise Mart Properties, Inc.** owners and managers of The Merchandise Mart, The Apparel Center and The Washington Design Center, has appointed **Jennifer Fontanals** to be managing director of its marketing communication department.

**Swanke Hayden Connell Architects** promotions include: **Allan Lee**, associate principal, New York; **Henry Kurtz**, associate principal, London; and **Joseph Spina**, AIA, director, Washington, D.C.

**Crosby Helmich Yandell & Drake**, San Francisco, has announced that **Gary R. Frye** has become a principal and director of the renamed Crosby Helmich Frye & Drake.

**Bentley Mills**, City of Industry, Calif., has appointed **George F. Walsh** to marketing services manager and **J. Osby Borchardt** to vice president, style and design.

**LPA, Inc.**, Irvine, Calif., has hired noted urban planner and landscape designer **Joseph Yee** as design director.

Toronto's **Zeidler Roberts Partnership** has appointed of **William P. Nankivell**, B. Arch., OAA, MRAIC as director of business development.

Chicago-based **Perkins & Will**, has elected four associate principals: **Jocelyn Frederick**, **Donghoon Han**, **Roger McFarland** and **James Woods**.

**Roland L. Lieber**, AIA, is pleased to announce the purchase of the Chicago office of **Swanke Hayden Connell Architects**, now renamed **Lieber Architects Inc.**



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# TRENDS

**Janet Robb** and **Denise Tom-Sera**, of San Francisco-based Swatt Architects, were awarded first place by the ASID California North Chapter for pro-bono remodeling of a children's day care center for low income families in San Francisco.

Trauth Associates Ltd., Park Ridge, Ill., has named **Robert J. Trauth** vice president/design.

**Daniel J. Cinelli**, AIA, a principal of O'Donnell Wicklund Pigozzi & Peterson Architects, Deerfield, Ill., was granted the Young Architects Award by the Chicago Chapter of the AIA, while chairman **Lawrence J. O'Donnell**, FAIA, was elevated to fellowship by the AIA.

ELS/Elbasani & Logan Architects, Berkeley, Calif., welcomes **Frank Fuller**, AIA and **David Petta**, AIA as new principals.

**Trish Strouse**, an interior design student at California State University in Long Beach, Calif., has won first place in the IFDA 1992 Student Design Competition.

**Evans A. Heath** has been named general manager of the Odenton, Md.-based Nevamar division of International Paper.

The ASID jurors have selected **Richard Himmel**, FASID, of Lubliner & Himmel, Chicago and Palm Beach as 1992 Designer of Distinction.

**Nina F. Hartung**, partner, The Coxe Group, Philadelphia and Seattle, died in a plane crash in April. Memorial contributions should be sent to scholarship funds of the AIA, the American Consulting Engineers Council or the American Society of Landscape Architects.

Irvine Associates Architects, Houston, has appointed **Russ Fabiani** as vice president in charge of management coordination.

**Tobin P. Ball** has assumed the position of vice president, sales of EckAdams in St. Louis.

**Laura Rea Johnson** was named director of marketing for Brayton Textiles in High Point, N.C.

**Widom Wein Cohen**, Santa Monica, has two new associates, **David M. Mackler**, director of interiors and **Jesus (Jay) Fondevila**, project manager.

AIA Chicago Chapter has appointed **Alice Sinkevitch** executive director effective August 1.

## Coming Events

**August 12-15:** National Office Products Association Annual Convention and Exhibit, Hilton Riverside, New Orleans; (800) 345-1187.

**September 19-22:** Art Resource Trade Expo, Jacob Javits Convention Center, New York; (914) 682-2027.

**September 29-October 2:** The 2nd Middle East International Furniture & Interior Design Exhibition/INDEX '92, Dubai World Trade Center, Dubai; (011) 44 (0) 932-84551.

**October 1-4:** SIDIM, The 4th Montreal International Interior Design Show, Montreal Convention Center, Montreal; (514) 273-4030.

**October 8-9:** Design New York '92, The New York Design Center, New York; (212) 689-6656.

**October 15-17:** Designers Saturday, IDCNY, A&D Building, Decorative Arts Center, other locations, New York; (212) 826-3155.

**October 21-24:** 9th Hong Kong International Furniture Fair for Home, Offices and Special Projects, Hong Kong Convention and Exhibition Centre, Hong Kong; (852) 827-7064.

**October 22-27:** Orgatec '92, Cologne Fairgrounds, Cologne, Germany; (212) 974-8836/37.

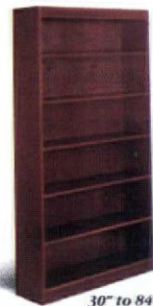


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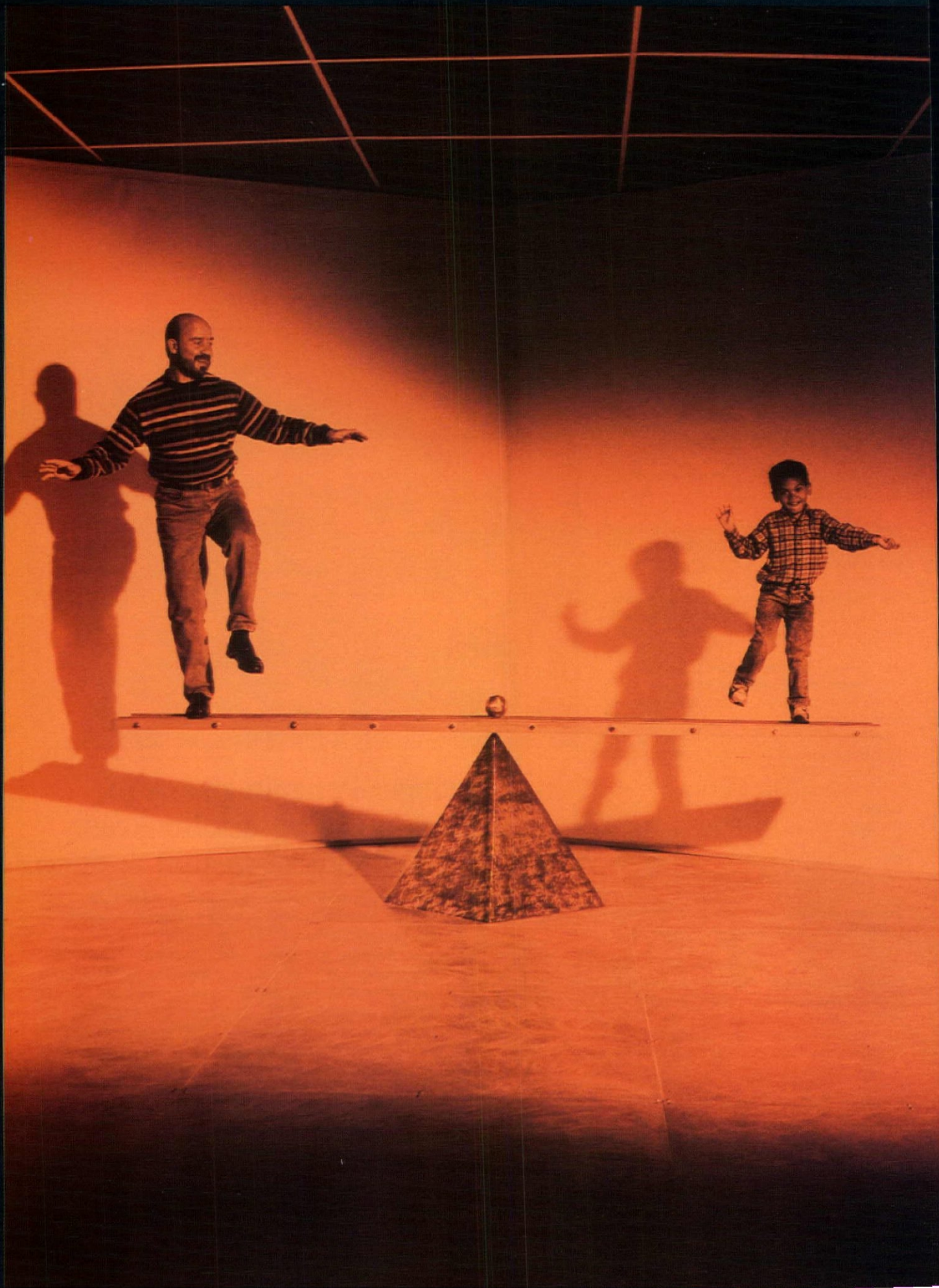


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# TONY TORRICE

*Tony Torrice, ASID, interior designer and author with a background in child psychology. Founding partner of Living & Learning Environments, Torrice specializes in designing for, and with, children.*

## JUSTICE FOR ALL.

"Call me a translator, an implementer," says Tony Torrice.

"Child care, health care, school, whatever the environment, I always co-design with as many individual children as I can. Working on their level, I try to see the world from their eyes. "Children are naturally curious. They have a basic need to interact with the things around them. An environment that's out of reach can deprive them of many important learning experiences. Once children realize they can influence their surroundings, they develop the positive feelings that are essential to mastering their world. "A floor is a place for all kinds of childhood activities. From crawling to tumbling to reading a book. Carpet softens a child's first area of exploration. It provides me, as a designer, with a paint box of colorful textures to work with."

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# MARKETPLACE

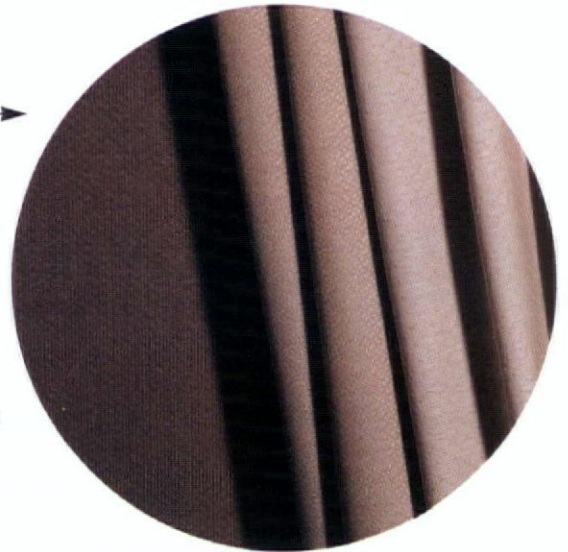


Helios, the Greek god of the sun, might just rule from a classic sculpted chair like this one from Alma Desk, with a spherical shape in the back insert and a warm honey finish. This office side/guest chair is one of seven from the Helios Collection.

Circle No. 214

Carnegie introduces the Discovery Collection by Creation Baumann of Switzerland. Woven of lustrous 100% flame retardant European Trevira, Discovery's three designs, Nina, Pinta and Santa Maria, feature subtle overall patterns ideal for contract wallcovering, panels and draperies.

Circle No. 215



The Pantone Textile Color System is available in both fabric and paper formats. A portable cotton edition displays 1,701 colors on fabric swatches. These colors can also be obtained on larger individual cotton swatch cards. The paper edition includes a three-ring specifier of tear-out chips with a matching compact fan guide.



Circle No. 206

Seagrave Coating launched OMNIPLEX Liquid Stone at NeoCon. OMNIPLEX is a spray-applied polyester material which, seamless when applied, gives the look of granite, onyx and other natural stone to the most complicated shapes and surfaces. OMNIPLEX's 12 designer colors are environmentally friendly, safe and EPA compliant.

Circle No. 211

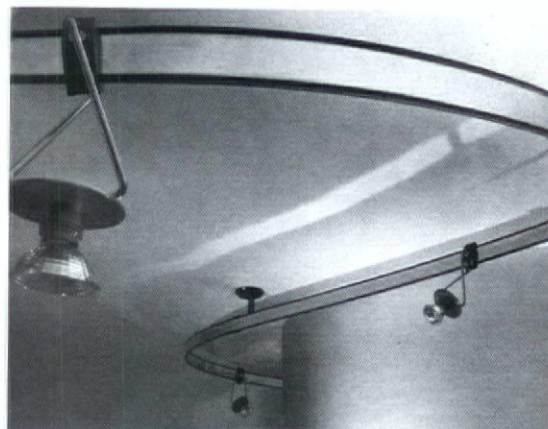


DECLARE INDEPENDENCE FROM BORING DESIGN

Lucifer Lighting has introduced Helix, an innovative new flexible track and spot system that can be mounted on walls, ceilings or a combination of both. Made of two nickel-plated chrysocale conductors, the track has a

maximum bending radius of only 12 in. and allows unprecedented mounting versatility. The track is available with blue, black or chrome spot fixtures for MR-16 type, 50 watt quartz halogen lamps.

Circle No. 208

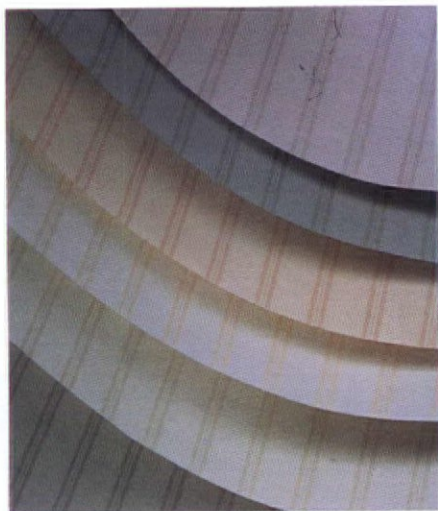




Southampton Stripe from Blumenthal Wallcoverings is a timeless classic pattern on a vinyl linen embossing. The 54-in. rolls come in traditional colors including ecru on beige linen, smoke, celadon, and peach on white linen and green on green linen.

Southampton Stripe is affordable too, at \$8.50 a yard.

Circle No. 212



Designed for the flexible accommodation of letter or legal filing, the 8900plus from Office Specialty is an attractive storage solution that represents exceptional value. Featuring subtle curves and clean uninterrupted horizontal finger pulls, 8900plus offers outstanding aesthetics in a quality engineered file. The 8900plus file is offered in 2, 3, 4 and 5 heights in fixed-front, lift-up and hinged door configurations. Available in 30-in., 36-in. and 42-in. widths, the files can be painted in 40 standard colors or custom colors.

Circle No. 213



Ekitta presents the Politan table series. Cosmopolitan, soft, cultured, encompassing, versatile and economical, this expressive occasional table series can be implemented in various venues by changing the apron and inserting top details. Each table is hand crafted of cut and formed sheet steel with a durable polyurethane enamel paint finish.

Circle No. 209



LOOKING HOT, HOT, HOT

J.L. de BALL America presents the new de Ball Contract Velvet Library, a limited edition showcase of the finest velvet fabrics available. This collection includes Athens, Sydney (Athens FR), Bristol, Crescent, Imperial, Gaufrage Collection and Diablo.

Circle No. 210



Designed with Nemschoff's Corloc construction, the Alexis line of seating makes it easy for sofas, settees, chairs and spanner

tables to be combined in unlimited modular seating arrangements. The softly saddled arm and sleigh base combine to create beautifully balanced design. All Nemschoff furniture, including Alexis, is available with Option 133 to comply with California Technical Bulletin 133 requirements.

Circle No. 207





# MARKETPLACE

## M I D

### Barcelona Interior Design Show

1992 should be named "The Year of Spain." Madrid is holding Europe's year-long Festival of Culture celebration; Seville is hosting what may be the last world's fair, Expo 92; and soon all eyes will turn to Barcelona to watch the summer Olympics. The design community already paid a visit to this beautiful city on the Mediter-ranean from March 31 to April 4 to see the Mostra Internacional de Disseny (MID) show. MID, a specialized trade show devoted to design, presented products ranging from lighting to office and home furnishings to giftware. The accent, of course, was on Spanish design. The 98 exhibitors displayed their fluency with a variety of materials including metals, woods, marbles and laminates. The products reflected both the freedom Spain feels now that the yoke of the Franco regime has been lifted and the relative economic security in being a member of the European Common Market. The country that has given the world Gaudí, Miro, Picasso, Dali and Mariscal is fiercely proud of its designs and designers. (Trend watchers take note: Rumor has it that Gaudí's swirling, technicolor architectural style will make a strong comeback.) What follows is a small sampling of their eclectic wares.

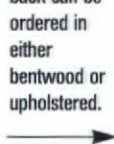
Circle No. 205



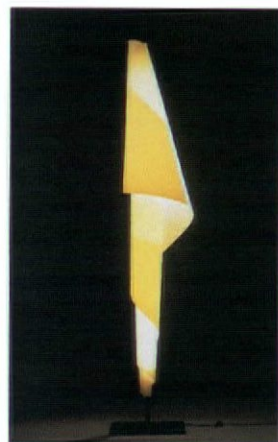
Offered in many colors and sizes, Koala can fit into many contract applications. Ignasi Alcon and Pete Segura designed the couches for Herma.



Antoni Casadesus Design presents the Silla Sport. The chair is offered in natural or black stained burnished wood. The back can be ordered in either bentwood or upholstered.



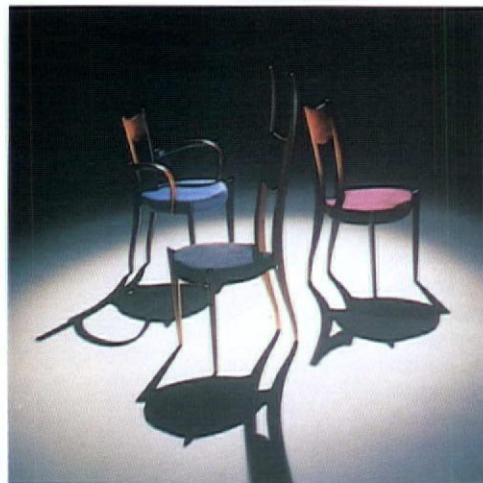
Like a still furled sail waiting for the slightest breeze to set it free, the Alta Costura



intrigues and inspires. Designed by Joseop Aregall for Metalarte, the approximately 5-ft.-tall lamp is illuminated by a single fluorescent tube.

## DESIGN TAKES THE GOLD IN BARCELONA

Carlos Jané is one of Spain's hottest furnishings manufacturers. These curvacious Troika chairs were designed by Eduard Samsó.



If you dine in one of Barcelona's many outdoor cafes, chances are you could be sitting in the Indiana, by Amat Muebles, otherwise known as a<sup>3</sup>. The ubiquitous Indiana is stackable. Its aluminum frame and handwoven seat are available in a variety of colors.





Otto and Fritz are two small upholstered armchairs, designed by Ferran Estela for Disform. The legs are offered in mahogany, beech or polished aluminium. Otto is height adjustable and is available with casters.



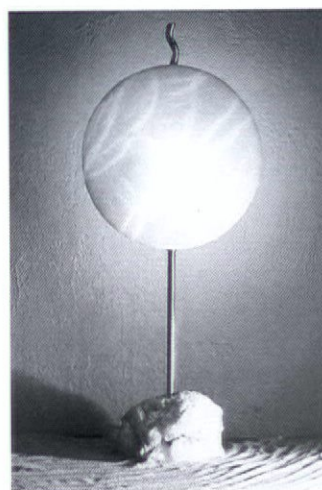
These gorgeous tiles, called Soleria Artesanal, were designed by Francesca Ricos for the firm ART-QUITECT. The pattern is available in several colorways.



DESIGNS THAT SAY IOLE!



The Woodpecker was designed by Cristian Diez for Marset. This halogen lamp with dimmer features a translucent or black aluminum shade. It can stand on the floor or desk or be mounted to the ceiling or wall.



Light glows through a thin shell of marble in the Luna table lamp. Designed by Juma (just one name like Cher or Madonna), the lamp is manufactured by Eclipsi, which produces a full line of marble lamps.

The Ducale Collection of executive desks, tables and credenzas was designed by Afra and Tobia Scarpa for CASAS. The bases are constructed of extruded aluminum that has been sanded to a natural finish. A blue steel tube connects the legs and hides any wiring. The Kita chair is offered by ICF.



Colur, s.a. presents the Boirina Alta by designer Lluís Vilá. The lamp's handmade shade is mounted on a cadmium-plated tube with a circular metal base.

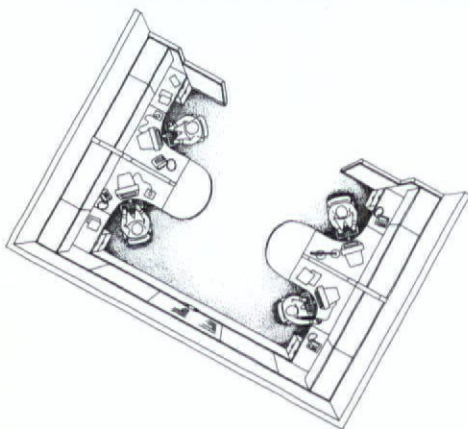




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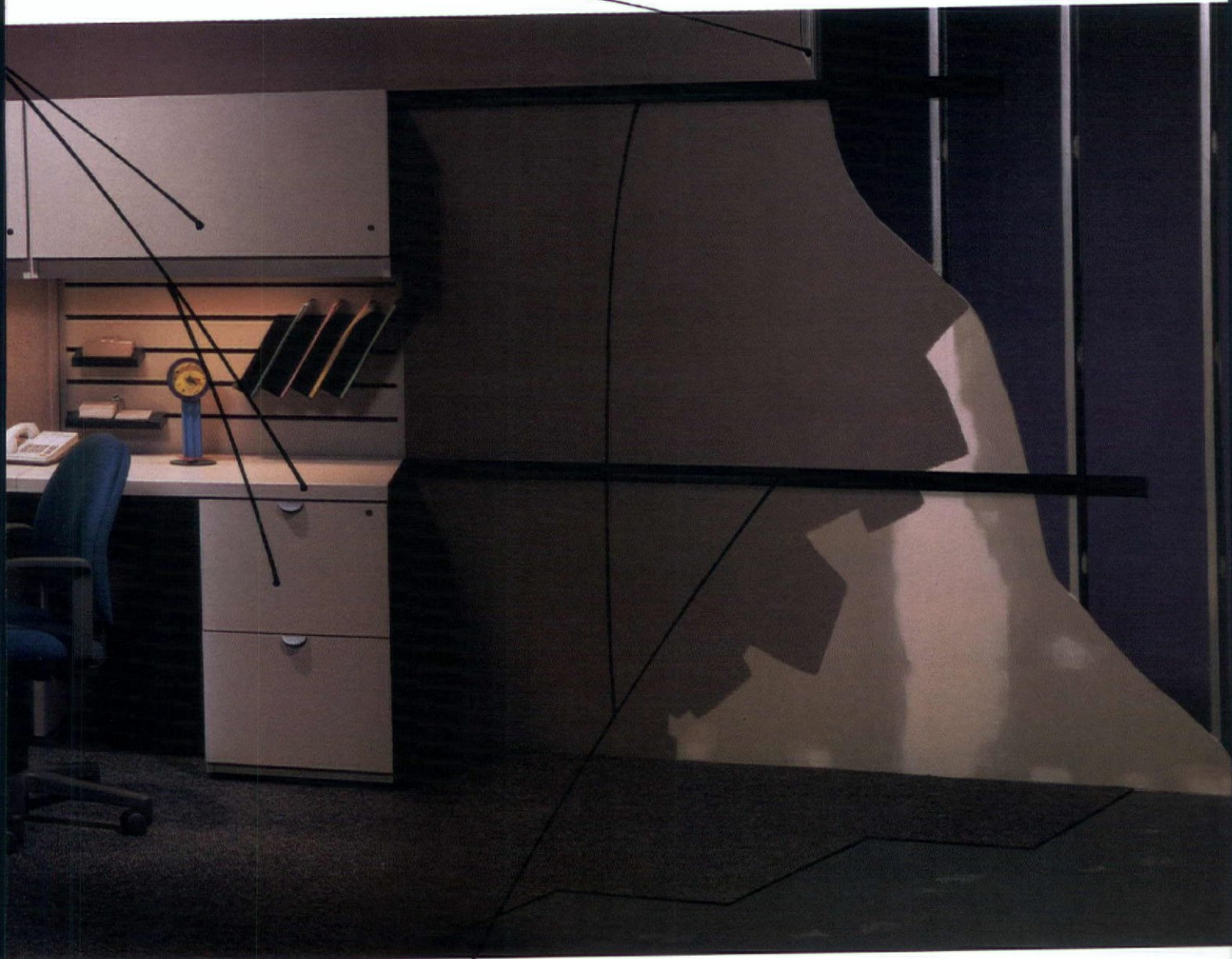
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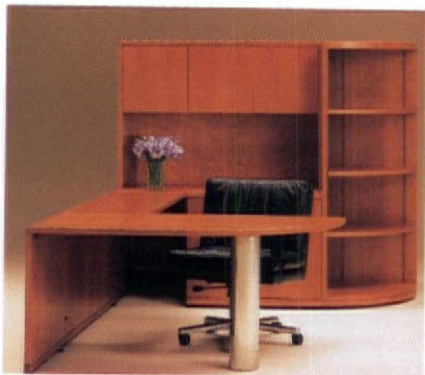
# EXECUTIVE DESKS, CREDENZAS AND WORK STATIONS

It's not getting any easier being the boss in the 1990s—as Rod Canon, co-founder and former CEO of Compaq Computer, Lloyd Reuss, former president of General Motors, or George Bush, beleaguered President of the United States, will attest. However, as corporate shareholders and the general public know, the job often comes with more than adequate compensation. One of the more enduring executive privileges, of course, is the executive work station, desk and/or credenza. Furniture is one of the more fascinating ways in which leaders express themselves, and designers who are sensitive to the character and work habits of executive clients can achieve remarkably telling results. Does the executive want an imposing, conservative image? Try a double-pedestal desk and matching credenza in an historical style. How about an accessible, open-minded look? Try a modern table desk and wall storage system. Whatever this end-user wants, he or she typically gets. And that's an executive order.

## BENEDETTI

Quad is an affordable addition to any corporate setting. The knife edge run-off and curved bookcase allow for efficient space planning. Quad offers the flexibility to combine edge details and hardware to create contemporary, transitional or traditional looks.

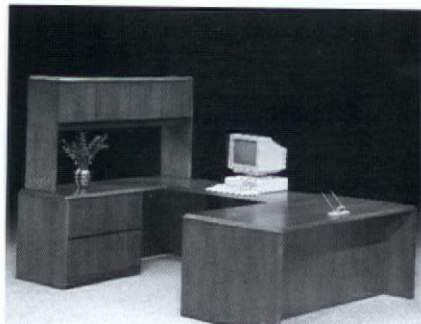
Circle No. 239



## THE HON COMPANY

The 93000 Series Furniture features a bevel-edge design that accentuates the veneer wood grain pattern and adds a distinctive contemporary touch. In addition, the series offers such popular features as full-height modesty panels and conference overhangs on desks. Created with hand-selected bookmatched veneers, the series is available in walnut, mahogany, medium oak, and dark oak finishes.

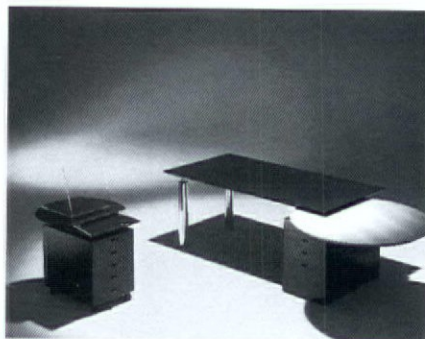
Circle No. 230



## DAVIS FURNITURE

The elegantly simple TAO Desk Collection was designed by Wolfgang Mezger and licensed from Wilhelm Renz GmbH & Co., Germany. This versatile desk and conferencing collection combines modern design with perfect craftsmanship and flexibility.

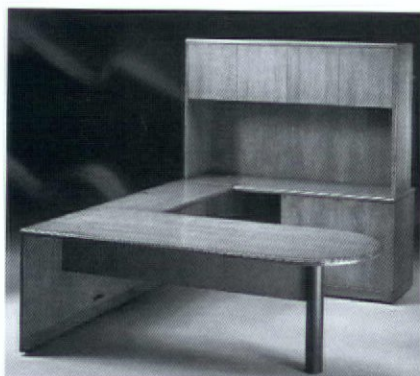
Circle No. 226



## CONDI/AMERICAN SEATING

The Gio desk line features a variety of desk shapes and work stations designed to meet the interpersonal and electronic demands of the corporate environment. The Condi Gio desk program is designed for flexible use in the corporate office. The arc-shaped, rectangular, D- and P-shaped desks are available in six stunning wood finishes.

Circle No. 225





## GF OFFICE FURNITURE

The Stratum Desk represents a unique concept in contemporary steel office furniture. The versatile Stratum allows the user to add layers of colors and function to the strong foundation of a freestanding desk. With GF's wide selection of colors and finishes and Stratum's multitude of options for color application, the user can creatively devise colors schemes that range from traditional to avant-garde.

Circle No. 235



## TUOHY

The design challenge in modular casework is the retention of maximum flexibility without loss of a built-in casework presentation. The Beckett Collection is one of six casegoods designs that have been carefully executed to retain beauty while delivering superb engineering for full-function advantage.

Circle No. 242



## KNOLL

Reff System 6 is a wood office system offering a clean design aesthetic that gracefully integrates a high level of technical support. The system is perfect for executive and professional applications in traditional corporate environments.

Circle No. 238



## GEIGER INTERNATIONAL

The Eco Group line of wood casegoods and office seating gives companies a way to spend less while maintaining the aesthetics, functionalism and quality characteristic of the executive suite furniture for which Geiger has become renowned.

Circle No. 224



## NATIONAL OFFICE FURNITURE/ KIMBALL INTERNATIONAL

Arrowood, named for a unique wood rail mitred at all four corners forming the appearance of an arrow, offers the elegance of contemporary styling in a full line of casegoods. Two versions are available.

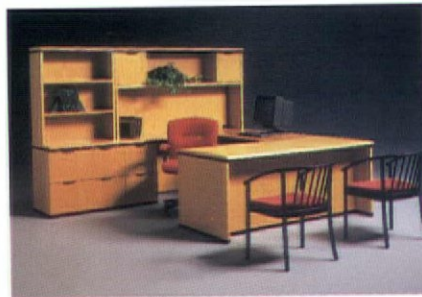
Circle No. 236



## STEELCASE

Paladin, designed by Brian Kane, offers a fresh new look in wood casegoods at a moderate price. Its clean styling, warm wood tones and distinctive detailing create a dramatic presence from the reception area to the private office. Paladin is available in three styles, with rounded, tapered and stepped profiles.

Circle No. 220

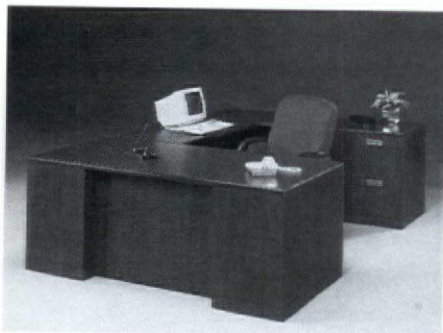




## HIGH POINT FURNITURE INDUSTRIES

The 9200 Series features transitional styling with a full-length pedestal, and is available in a mahogany, rift oak or cherry laminate finish. There are four different styles of executive U-shaped work stations in the group, as well as desks, credenzas, conference tables and computer pieces.

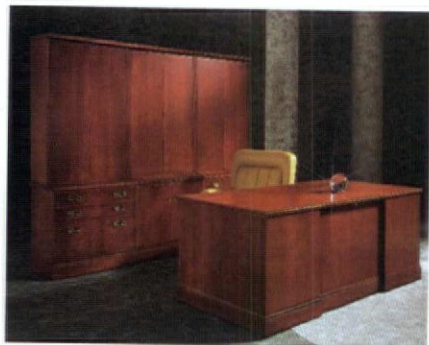
Circle No. 227



## JOFCO

Cherry solids and veneers combined with five new cherry finishes create the Lancaster Collection/8500 Series. The Lancaster Collection combines elements of contemporary and transitional styling in a fresh design. The intricate edge detailing on the top combines square and radius shaping, which is repeated on the base to establish the richness of the collection.

Circle No. 223



## CHARLOTTE

Designed by Bruce Finlayson, the award-winning Provenance is a complete desk-based furniture collection with a distinctive design that reflects today's renewed appreciation of craft and heritage. Derived from Shaker furniture, Provenance is light in scale and residential in feeling. It is designed to support today's transition to more personable office environments.

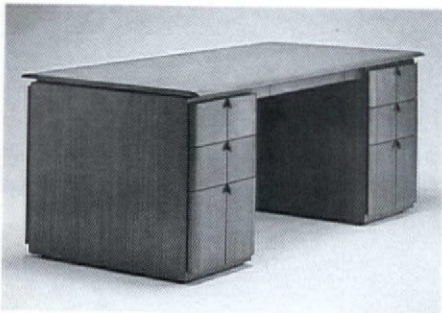
Circle No. 241



## METRO

The Rialto Collection designed by Wayne Braun blends finely crafted details with precise geometry, creating a work of beauty and elegance. The combination of concise form and a more expressive plane results in a sculptural rendition of conventional cabinetry. All Rialto products are available in Metro's complete range of wood finishes.

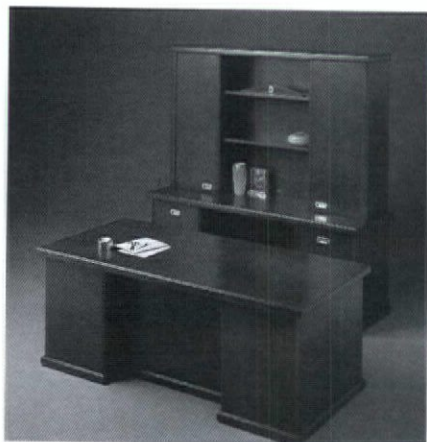
Circle No. 232



## CCN

Solon is a transitional grouping that combines elements of the old and new in one unique design. Solon has double radius detailing on solid wood corners, overlay tops, and a profile base combined with superb veneers and finishes.

Circle No. 222



## NOVA OFFICE FURNITURE

This integrated technology furniture combines the rich tradition of hardwood with the flexibility of modular furniture. Available in all of Nova's existing wood veneers, this collection offers functional diversity to meet a wide range of needs. The patented design positions the CRT 20-40 degrees below the horizontal line of sight and 28-32 in. away from the user.

Circle No. 237





Geiger

The Eco Group offers exceptional value in management furnishings. It is available in Geiger's extensive range of premium grade veneers and can also be ordered with the storage units finished in Tintacoat®, an enduring urethane, offered in a broad range of colors.

Design: Geiger Design Group

*As shown \$10,610. list*



Geigercenters New York Los Angeles Chicago Toronto London

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## HARDEN CONTRACT

The Georgian Collection combines solid cherrywood construction with authentic, hand-carved period details—fluted columns, raised panel sides, beveled drawer fronts, gadrooning moulding, leaf carved ogee bracketed feet and solid brass hardware—to create a design statement that clearly reflects the prestige of the traditional executive office.

Circle No. 228



## THE HARTER GROUP

Claiborne Drive offers designers options that can be combined to create a custom look. The distinctive details of Claiborne Drive are its beveled radius top and ribbons of contrasting hardwood beneath the work surface and at the base. Work-surfaces are available in wood, marble, granite and leather.

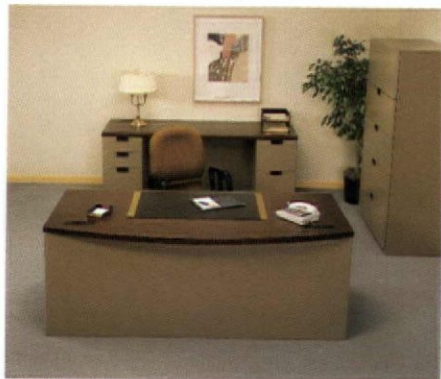
Circle No. 233



## CORRY HIEBERT

Shown for the first time at Neocon 1992, this extensive collection features a full range of desks, credenzas, superstructures and lateral files to properly furnish the executive office. The furniture is available in 28 standard paint colors and a wide range of laminate finishes.

Circle No. 231



## KAUFMAN

Workplace is a new wood furnishings group developed specifically to meet the needs of today's closed office environments, with configurations compatible with current floorplates. Workplace incorporates many of the important planning capabilities and performance features common to systems furniture and is positioned at a very practical price point.

Circle No. 240



## PANEL CONCEPTS

For the executive office, this wood system creates an environment of singular quality and character. Achieve the creative expression of aesthetic preference with a choice of several wood species and four distinctive profile options. High-performance expectations are fully met with advanced engineering that addresses the sophisticated demands of today's electronic office.

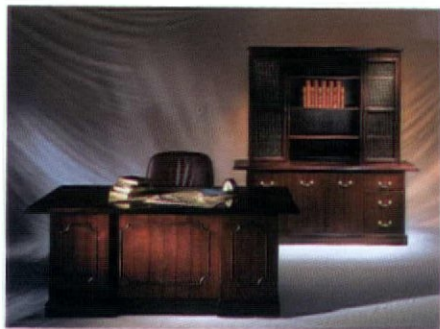
Circle No. 234



## ALLSTEEL

The new Traditional and Contemporary wood desk lines answer to the challenge of the 90's—quality and style at a price within reach for a broad segment of the market. The Traditional (pictured) and Contemporary desk series bring the luxury and special elan of wood to the entire office place.

Circle No. 221





Geiger

The Post chair is finely crafted from selected hardwoods. Its frame can be ordered in natural wood, ebonized or stained in any of Geiger's wood finishes. Upholstery of the chair is available in a broad color range of Geiger's, in-stock, European leather or COM.

Design: Bernd Münzebrock

COM \$790. list



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# Everyone's Crazy 'bout a Sharp-dressed Desk



500 Class Desk Accessories from Tenex (above) represent the firm's emphasis on completely integrated design for the office environment, combining ergonomic features with gently curving lines for elegance and a range of finishes that reflect current trends in office design.

For an integrated office that actually works right down to the accessories, Tenex is in the details

*By Jennifer Thiele*

**W**hile on desk accessories," says Tenex corporate director of marketing Jeffrey Kaplan. "But to designers, it's a little piece of what they do. Sometimes they throw it in, sometimes they ignore it."

With the man-made environment increasingly looking as if it were meant to be seen from a speeding car, however, growing numbers of architects and interior designers are taking a renewed interest in the kind of interior design details that have captivated such renowned practitioners as Henry Hobson Richardson, Louis Sullivan and Frank Lloyd Wright. With an aggressive new marketing program aimed at the A&D community—which includes the company's first-ever showroom in Chicago's Merchandise Mart—Tenex is offering a selection of desk accessories that could increase designers' awareness about the role such details as accessories can play in maintaining design continuity, right down to the nitty gritty.

In effect, desk accessories are among the smallest in a "logical

progression" of interior design details a designer can control in a facility before the client arrives. "Designers may do wonderful things with systems furniture and lighting, but then leave the form and function of the desk accessories to someone else," points out Kaplan. "Why leave that decision to someone else, when you can use them to enhance the design in general?"

Believing that the primary issue in desk accessories should be good design rather than cost, Kaplan explains, "We start with good industrial design, then work to make it affordable." Consequently, Tenex's entire product line follows a contemporary aesthetic characterized by simple, graceful lines, while variations in materials and presentation result in a range of accessories to fit any interior—or budget. "You have to be able to cover an entire office," says Kaplan. Certain finish colors extend across the entire line to help maintain the sense of design continuity.

Desk accessories even figure importantly in office ergonomics. At Tenex, the functional empha-

sis is on designing the most easy-to-use products possible. It may surprise architects and interior designers to learn how such seemingly mundane items could have so many operational requirements. Consequently, Tenex regularly gleans insights from interviews with office workers to determine what functional improvements should be made in its products.

Some recent improvements have included paper trays that stack firmly and securely; memo paper trays engineered to facilitate taking a piece of paper; desk set components that offer the user the flexibility of individual, modular, stacking or off-surface configurations; and non-glare, non-fingerprint matte finishes. Most office workers would take these little improvements for granted, of course. On the other hand, which harried man or woman who has ever struggled with a stack of thick reports and a jammed stapler minutes before a big meeting is inclined to forgive or forget? ☺

Circle No. 201



Geiger

The Contour chair is ergonomically designed and features fully padded upholstery, throughout, to prevent damage to surrounding casegoods. Upholstery of the chair is available in a broad range of Geiger's, in-stock, European leather or COM. The cast base may be specified in a variety of metal finishes and colors.

Design: Stan Lind & Geiger Design Group

*Highback in leather \$2,180. list*

*Lowback in leather \$1,960. list*

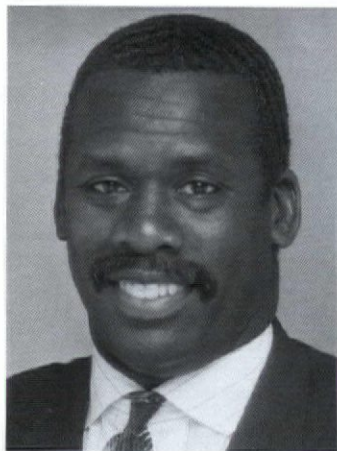




# That Sliding Sensation

If you're seized by an all-too-familiar urge to slide forward in your chair, chances are you're not in Kenny, designed by Howard Pratt for Executive Office Concepts

By Roger Yee



When two youthful tutors at the Cranbrook Academy of Art submitted their furniture designs to the "Organic Design in Home Furnishings" competition at the Museum of Modern Art in 1940, the judges quickly noticed how innovative they were in exploiting the properties of plywood. What Eero Saarinen and Charles Eames had done in partnership was to mold plywood into amoeba-like, "organic" forms by bending it into three-dimensional, compound curves that developed surprising strength for their weight. Designers have been finding new uses for Saarinen and Eames' idea ever since. Among the latest results is the Kenny Chair, designed for Executive Office Concepts by Howard Pratt.

Pratt is a man with a mission. During a 10-year stint with IBM, he served as ergonomics product manager for Synergetics, an office furniture line that the computer maker once considered producing. Intrigued by furniture design, Pratt left IBM to establish a design and consulting firm that helped clients in such matters as navigating through government contracts—while he read everything in sight on the ergonomics of furniture design. His meeting with EOC a few years ago enabled him to put his ideas into action. His first ergonomic chair for EOC, the Omega Series, appeared in 1990.

Now, Pratt has refined his thinking further with the Kenny Chair (named to honor kinesiology, the science of human muscular movements), a passive ergonomic design intended to satisfy the needs of managers and clerical staff in a wood office



EOC's Kenny Chair (left), the latest ergonomic chair to exploit the properties of molded plywood, was designed by Howard Pratt (below), a 10-year veteran of IBM. Photograph of Pratt © David F. Clark, Glenn-Mark Studio.

Molding the plywood posed a considerable challenge to EOC. "One of the major problems we faced in developing this chair," notes EOC president Richard L. Sinclair, "was

how to recreate the same bends and contours out of wood that are more commonly seen in plastic. It required our pattern makers to develop special lamination molds under the direction of our engineering department."

How is the final form achieved? Over the chair's eight-ply hardwood core Pratt applies sandwiches of multiple-density foams to form three distinct cushions. Seamless upholstery is then glue bonded to the foam. Finally, the shell, chair mechanism and chair shaft (accommodating a 6-in. range) are mounted on a five-star base of solid oak or walnut or a glass-reinforced nylon resin, with arms to match. The completed assembly provides a firm yet flexible seat with a distinctive "float" sensation.

Since EOC is known for wood office furniture, it is marketing Kenny to users of wood office environments. However, Sinclair sees broader horizons for the chair, which some designers will specify with plastic arms and bases. "The Kenny Chair is being added to EOC's Ergonomic Seating Contract with the General Services Administration," he says. "It is available in six models and is part of EOC's 12-day ship program."

"An ergonomic chair should be simple to sit in and control," Pratt concludes. Indeed, Kenny looks as simple as a compound curve moving through three-dimensional space. ☺

environment. Of the new chair Pratt says, "Here, for the first time, I've been able to see all the issues I've dealt with come together." To transform his concepts for ergonomic seating into mass-produced furniture, he has turned to molded plywood and multi-density foams.

Among the various ergonomic goals Pratt has endeavored to meet with this design are firm support for the sitter's spine, sensitive seat contours to steady the sitter's hips, variable height adjustment, zero-degree front rise knee tilt control with non-tilt blackout lever, and overall simplicity of operation. A top-quality mechanism has obviously been important to the success of this design. However, Pratt has also taken advantage of molded plywood's generous torque and flex in response to the active sitter so that the Kenny Chair performs much of its work through its shape.

"We used a multiple-contoured shell to act like hands at the high and lower lumbar regions," Pratt explains, "holding a sitter upright to counter the body's tendency to slide forward." To achieve a "wrap-around" effect at the sitter's abdomen, he has formed the chair back in the familiar "lordosis curve" tracing the natural curvature of the spine, added a curve to the sides of the back, and then sculpted a subtle arc rising from the seat to flank the sitter. To reinforce this cradling effect he has added two "humps" in the seat contour that cup and hold the sitter's hips.

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# An Apple For The Big Apple

Something had to give when Apple Computer's New York Regional Sales Office relocated to smaller floors—but clues are hard to find, thanks to the design by Studios Architecture

By Roger Yee



A loft-like framework of columns and beams, in which walls, internal stairs and lighting float as free-form objects, forms the rather unconventional corporate setting for the New York Regional Sales Office of Apple Computer, designed by Studios Architecture. The "arc" at the public entrance (left) houses such public functions as reception, conference rooms, demonstration and training rooms and connecting stairs. In the adjacent "cube," the few private offices that exist (opposite) contrast with the orthogonal lines of the open plan work stations.

Skiles Danzer, Jr., AIA, design principal for Studios. "The building had lots of light and great views." However, persuading the two 12,500-sq.-ft. floors to yield a highly usable facility took some ingenuity on the part of the project team. Not only is the

**Y**ou have to run pretty fast just to stand still in computers. Apple Computer, the Cupertino, Calif.-based, Fortune 81 company that ranks as the second largest U.S. maker of personal computers with \$6.309 billion in 1991 sales, won't sign leases with terms longer than five years for many of its facilities. Rapid change in marketing and sales as well as technology would only do them in prematurely. For this reason, its new New York Regional Sales Office, designed by the Washington, D.C. office of Studios Architecture, is as lean, efficient and responsive as a sprinter in the relentless race for business in the Big Apple.

Even before time ran out on its previous occupancy at Continental Illinois Center, a massive office building with a big floor plate in midtown Manhattan, Apple was eager to make changes. The volatile mix of sales, marketing, demonstration and training activities within the Regional Sales Office had sufficiently changed the business conditions underlying the facility's original program so that func-

tional traffic jams such as training classes intruding into demonstration areas had become all too common. And there was no way for the outmoded facility to accommodate the growing presence of customers in its limited public space.

So why did Apple relocate with Studios' help to 125 East 57th Street, a striking, new midtown office tower designed by Kohn Pedersen Fox with a much smaller floor plate, splitting its operations on floors 17 and 18? A move that sounds somewhat improbable becomes quite sensible from the computer maker's unique point of view. As explained by Michelle Steinhart, a project manager in Apple's design, development and construction group, 125 East 57th Street offered Apple aggressively priced space, good light, a panorama of Manhattan and an excellent location close to leading banks, law firms and corporations. She adds, "I also liked the building."

"We didn't need an enormous build-out to get a great environment here," agrees Bruce

typical floor plate at 125 East 57th Street tight by contemporary standards, it is shaped like what Scott Gentilucci, studio director for Studios calls "a cube and an arc."

The solution that extracted maximum utility from this odd shape seems almost too neat. Well before the move, Apple had already divided its facility needs into two basic forms, namely open-plan, general office areas for individual work stations, and enclosed, specialized spaces for public functions. "The philosophy was established by our regional vice president," says Brent Nelson, a project manager at Apple who jointly directed this installation with Steinhart. To translate Apple's business strategy into a workable space plan, Studios determined that the "cube" would house a grid of 64 work stations, eight private offices and a conference room, while the "arc" would contain the reception area, conference, demonstration and training rooms, and multi-purpose and lunch rooms.

In arraying the public functions along the









curving east wing of each floor, confining internal offices to the rectilinear west wing, and distributing the operations on two floors connected by an internal staircase. Studios resolved a number of design issues simultaneously. Most importantly, to quote Gentilucci, "Apple would have a facility specifically designed for product demonstrations, sales and training that could handle visitors properly." Such conveniences as a built-in cable chase would enable public rooms to cope with a variety of uses and to be easily reconfigured.

Public receiving areas would be effectively zoned apart from internal staff operations by relying on the strong, visual disparity

between "cube" and "arc." And putting staff on two levels joined by connecting stairs would give Apple the option of integrating public and internal functions on each floor

office. "Apple takes an aggressive approach in dealing with landlords," Danzer attests. "It's not shy about taking on the latest architectural product on the market and getting the most value from it."

True to Apple's lean, high-tech corporate image, little if any fat clings to the muscle and bone of the New York Regional Sales Office, which was budgeted at just a few dollars above the negotiated tenant work letter. Typical work stations have been kept at 8 ft. x 8 ft., for example, while furniture, fabrics and carpet similarly adhere to Apple's detailed corporate design standards. Whenever possible, rooms have been designed to serve multiple functions.

Good design has not been precluded, however. Designers familiar with Apple know that it enjoys challenging them with powerful constraints, and the best firms often rise to the occasion with remarkable results. "We give more creative leeway to the consultants we hire than do others in our industry," says Nelson. "Why shouldn't Apple have fun with its facilities?" Steinhart asks. "It's a young California company that started in a garage."

Studios conceived of the New York space as an elegant, loft-like framework of rectilinear columns and beams, in which such interior elements as walls, connecting stairs and lighting floated as free-form objects. One of the beauties of this scheme to Apple, of course, aside from the striking visual results, has been its thrifty construction. The basic materials were drywall and paint.

Economy and efficiency have not been the only concerns, nevertheless. "Since we were designing for New York rather than California, we emphasized industrial materials less than geometry," Gentilucci admits. "Instead of corrugated siding, we used angles and high-gloss paint."

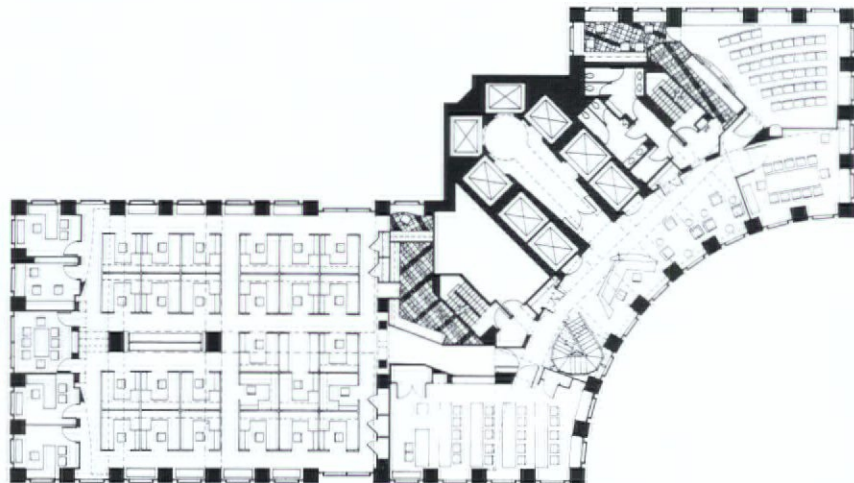
"Working with tight budgets, beige materials and vanilla spaces makes you push the architecture hard," adds Danzer with a trace of pride in his voice. No wonder Studios' design looks so good in New York—a town which boasts that only tourists buy retail. ☺

## Between a cube and an arc—17 stories above Manhattan

rather than segregating them by floor for more efficient access. It was not a move taken lightly. Says Danzer, "We spent a lot of time working on the best way to make the vertical split in Apple's functions."

With some 14,400 employees worldwide, Apple has become as adept at running real estate as computers. Thus, Studios, which counts Apple as a valued, long-term client, was not surprised to be called on the job after the computer maker had drawn up programming requirements, interviewed brokers and landlords and selected—with help from a 25-page RFP to landlords that probes every aspect of occupancy—the site of the new

Apple's new facility can handle up to three different visitor groups at the same time, aided by such conveniences as a built-in cable chase giving all public rooms the means for easy reconfiguration. Special multi-function rooms such as those shown here (above) in the "arc" can be quickly modified.



**Project Summary:** Apple Computer Regional Sales Office

**Location:** New York, NY. **Total floor area:** 25,000 sq. ft. **No. of floors:** 2. **Average floor size:** 12,500 sq. ft. **Total staff size:** 65. **Paint:** Benjamin Moore. **Carpet/carpet tile:** Harbinger. **Lighting:** Arteluce. **Ruud. Doors:** S&R Woodworking. **Work stations:** Knoll. **Work station seating:** Knoll. **Cafeteria, dining, auditorium seating:** Knoll. **Cafeteria, dining, auditorium tables:** Beelmer & Thomas. **Architectural woodworking and cabinetmaking:** S&R Woodworking. **Client:** Apple Computer; **Michelle Steinhart, Brent Nelson, project managers, Apple Design, Development & Construction. Architect:** Studios Architecture; **Scott Gentilucci, studio director; Bruce Skiles Danzer, Jr., design principal; Peter Hapstak, project manager; Thomas Krizmanic, junior designer. Structural engineer:** ICG. **Mechanical/electrical engineer:** Scherit. **General contractor:** Lehr. **Photographer:** Paul Warchol.



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# Just Do It

As sleek and austere as an Armani suit, Manhattan's Equinox Health Club, designed by Mojo-Stumer Architects, turns celebs into die-hards and neighbors into friends

By Jean Godfrey-June

**H**ealth clubs can be disturbing places. Bastions of '70s-era neon and glass-enclosed, gawk-o-rama aerobics chambers, they often feel more like discos or pick-up joints than places to work out. You know you've joined the wrong one when you see women daubing on full faces of makeup before they exercise. Add to that the alarming sense of disorientation that often accompanies the multi-level, machine-laden landscape, and it's no wonder many people simply give up and resume their lives as couch potatoes. In creating the Equinox Health Club on Manhattan's Amsterdam Avenue, brothers Danny and Vito Errico and the firm of Mojo/Stumer Architects of Roslyn, N.Y., were determined to break this pattern.

Making a conscious decision to avoid health club clichés, the Erricos and Mojo/Stumer have built a club for people like themselves—neighborhood residents who wanted a serious workout without all the fuss. Not to mention that glitz and glamour also come with a high price tag. "It was a tight budget," Mark Stumer, AIA, principal of Mojo/Stumer, admits.

Glamour is an understatement, however, when it comes to the club's members. Celebrities like Melanie Griffith, Richard Dreyfuss, Steve Martin, Kathleen Turner, Billy Baldwin and Carly Simon have practically mobbed the place. Nearby aerobics guru Jeff Martin groused about the new competition in public. With a growing membership that already approaches 3,000, the Erricos, who also own a construction company, have already struck a deal with an adjacent parking garage to add a full 9,000 sq. ft. of space.

Equinox is a family act with class. Thirty-year-old Danny, 32-year-old twins Lavinia and Vito, and siblings Franny, Terry and Michele all work at the club, while mom and dad drop by to visit their wildly successful progeny. Friends—logo designers, sculptors, fitness



consultants and yes, the architect—all pitched in as well. "Almost everyone was involved on a very personal level," observes Danny. "They love exercise, they're devoted to the concept of the club, and we've all worked together."

Along with the friends-and-family attitude, everyone feels the club's design has much to do with its runaway popularity. The brothers, who had completed the Westchester Health and Fitness club a year before, wanted "an Upper West Side feel" to the club: easy, functional, hip yet unencumbered by the disco trappings of other hot New York clubs. "We figured we'd pass on the neon and the flashing lights, and buy more serious equipment for the members with the money," says Vito.

Yet going easy at the Equinox means more than being relaxed. "Many clubs have all sorts of

Pared down to pump up: Coming or going, the Equinox Fitness Club's slate-floored, spot-lit walkway from the entry (opposite) beckons the visitor through the Club. On either side, members sweat it out (above) on everything from StairMasters and LifeCycles to a rock-climbing machine.





Despite rich materials and unexpected angles, the reception desk at Equinox (top) reads as restrained and tasteful. From the back (above), which members see as they work out, the brushed-steel desk area appears to be unexpectedly voluminous, resembling a self-contained building.

ups and downs, nooks and crannies where activities take place," explains Stumer. "Equinox is all on the street level, easily accessible."

Continuity was vital. "Fifty percent of people who work out would probably rather be doing something else," Vito points out. "If they can come up with excuses like, 'It'll take so much time to get ready,' or 'I'll have to wait for that elevator,' they won't work out. Here, you can get in, do your thing, and get out, fast."

From the street, picture windows engage passersby, framing the activity within. One window reveals a slate-floored café sparsely dotted with stainless steel chairs and artful arrangements of tulips, that has become a neighborhood attraction in its own right. On the other side of the entry doors, a rock-climbing machine draws onlookers when in use (especially the time David Lee Roth dropped in to give the machine a whirl).

Inside, the mahogany and satin-finished stainless steel reception desk makes it clear that Equinox is not your typical health club. A gleaming metal wall that embraces the desk at odd angles provides a barrier with plenty of opportunities to see into the club beyond. "We didn't want the entry to feel like a doctor's waiting room," says Danny. "Many clubs feel like that, because the entry is cut off from the rest of the space."

While the clubby air of the café deliberately contrasts with the get-down-to-business look for the workout area, you can see back into the training area from almost any point in the café/entry. This visual connection reinforces the "just do it" message. "You can always see what you're here for," says Vito.

As you leave the entry for the loft-like exercise area, lights brighten and machines begin to hum audibly. A lighted slate "pathway" draws patrons back through the hardcore training area. "The lighting is heightened in the pathway to spotlight the

## No nonsense—and no excuses

members walking in and out," says Vito. "Either coming or going, they're dressed, they look good, and they feel good about the experience they've just had, or are about to have."

The walkway also divides the club, giving shape to different workout areas. Establishing a sense of place and order without letting the machines take over was a challenge, Stumer



admits. The team established separate areas for different types of machines, including free weights and cardiovascular equipment such as StairMasters and LifeCycles.

"A person who uses the free weights is different from one who uses weight machines or cardiovascular equipment," explains Stumer, who installed mirrors and railings to further delineate the spaces. For this reason, the team "hid" the cardiovascular equipment behind the reception desk wall. "People using the cardiovascular equipment are really sweating," explains Vito. "In addition, they're generally more shy about their bodies than the people doing free weights, so they feel more comfortable behind the wall." When the aerobics room needed windows for natural light, Stumer carefully set the window sills 42 inches up, so aerobicizers don't have to feel they're on display as they sweat, or to scramble to keep up with the class.

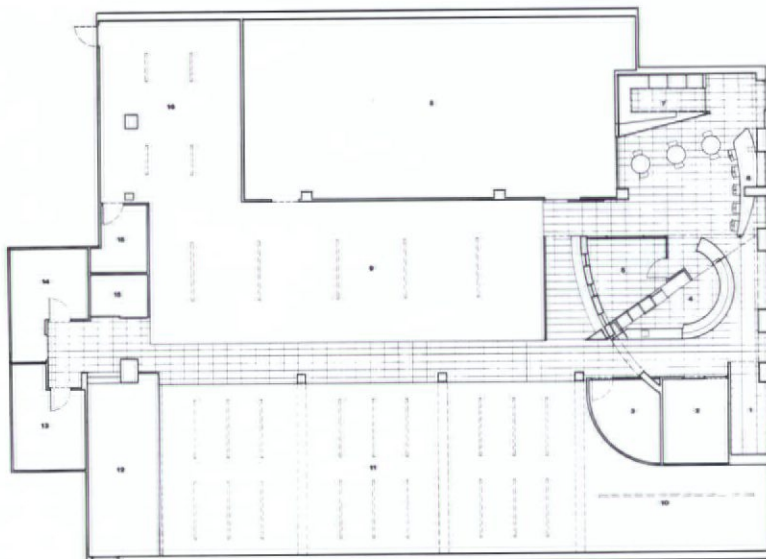
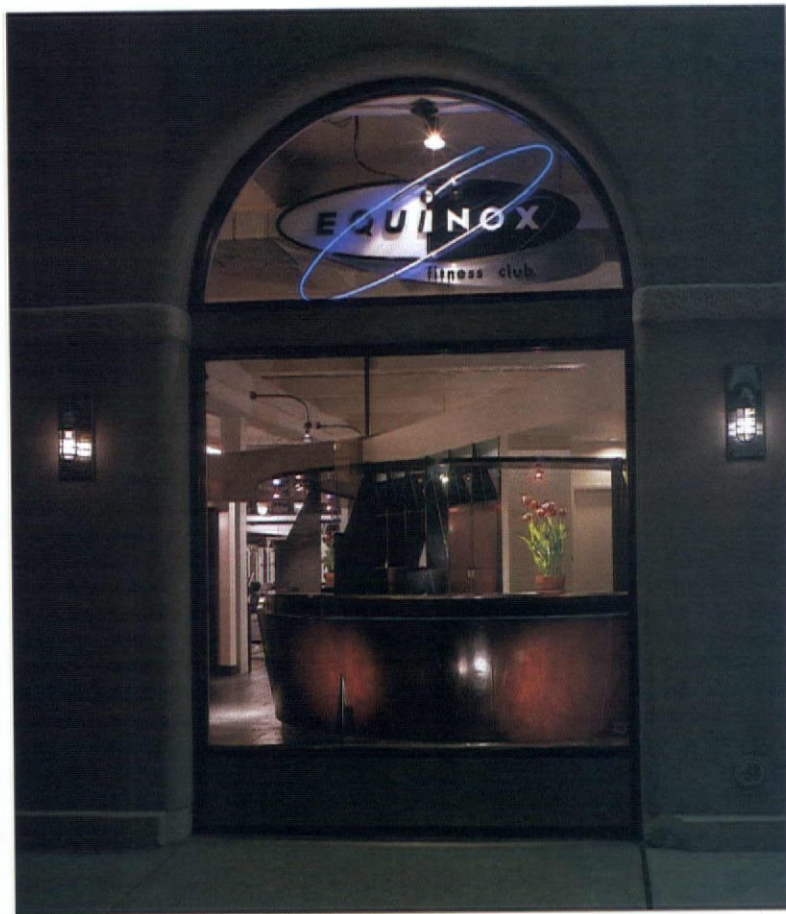
Materials such as unfinished slate floors, brushed steel and sheetrock were chosen for durability and easy maintenance. "We wanted people to love the design, but more importantly, we wanted industrial materials that would stand up to constant, intense punishment," says Danny. "If you're doing a stretch and you want to put your feet up on one of the railings—it can take it."

The five-month, fast-track project was greatly facilitated by the fact that the client was a builder. "We certainly didn't have to go through the usual bidding process," notes Stumer. In addition, the Erricos' experience with their previous health club, plus Stumer's own work on health club designs, sped the planning along considerably. After the Erricos laid out basic electrical, plumbing and other systems, and established areas such as the locker room, entry area, circuit-training room and cafe, Stumer designed different configurations within the generalized guidelines.

Outside, the only neon you'll find is in the window, circling the club's New Wave-ish logo, complete with its decidedly unorthodox name. "We wanted a name that didn't necessarily suggest fitness, and all the stereotypes that go with the usual health and fitness clubs," explains Vito. Equinox, which describes the twice-a-year balance of day and night, seems an apt term for a club that so effortlessly balances form and function. ☞

#### Project Summary: Equinox Health Club

**Location:** New York, NY. **Total floor area:** 12,000 sq. ft. **No. of floors:** 1. **Total staff size:** 75. **Drywall:** USG. **Paint:** Benjamin Moore. **Laminate:** Formica. **Lighting:** Halo, Custom. **Doors, door hardware:** Amerfab. **Glass, window frames:** D&T Storefronts. **Railings:** Custom by Artistic Metals. **Seating:** Chairs & Stools. **Tables:** Custom by A & G Mastercraft. **Architectural woodworking, cabinetmaking:** A & G Mastercraft. **HVAC:** Airtronics. **Fire safety, security:** Securities Unlimited. **Plumbing fixtures:** Albano. **Client:** Equinox Fitness Club. **Architect:** Mojo/Stumer. **Design assistant:** Riva Sloan. **General Contractor:** Bench Construction. **Construction manager:** Vito Errico. **Acoustician:** Peter Starr. **Sam Ash Sound & Lighting.** **Photographer:** Fred Zimmerman.



Mojo/Stumer emphasized the club's storefront-style entry to make the entire workout experience there seem more accessible. Even from Amsterdam Avenue on Manhattan's Upper West Side (top), passersby can glimpse a bit of the action. The floor plan (above) illustrates the interior's powerful shapes.



# Shoes Make The Woman

Getting young women to wear your shoes is no walkover, as Connie Shoes found when it entrusted its Columbia, Md., prototype store to Space Design International

By Roger Yee



Since the storefront in a shopping mall is key to attracting customers, Connie Shoes makes a strong pitch for young women by framing its entrance (left) as an almost transparent architectural doorway looking into enticing, small-scaled vignettes. Among the key details to encourage shoppers to pay closer attention are the shadowbox windows set into columns at the entrance and at the seating alcoves (opposite), cozy settings meant to evoke a private home.

**S**he's smart, she feels good about who she is, and she knows what she likes," says Suzanne Cole, director of marketing for the St. Louis-based Connie Shoes division of Brown Shoe Company, about the young woman who wears Connie shoes. Trouble is, "she" hasn't shopped with Connie that often in recent years. Connie herself is a bit older and wiser than most of her loyal customers—the company recently observed its 60th anniversary—after undertaking a major redesign of the 1,000-sq. ft. Connie Shoes prototype store with Space Design International's Cincinnati studio. In fact, shoppers at the Columbia Mall in Columbia, Md., will see a new, warm and playfully quirky Connie ready to establish closer ties with young-at-heart women.

Knowing the customer is obviously big business to a shoe manufacturer and 200-unit national chain of company-owned and independently-franchised retail outlets like Connie, which concentrates on reaching Califor-

nia, Texas and the Midwest. Market research on Connie's positioning in women's footwear revealed that a once-successful strategy for selling dress shoes was in serious need of updating by 1991. When the high school and college graduates that Connie had targeted for its full line showed a strong preference for buying dress shoes, the company focused on them with initially encouraging results.

"Our dress shoes were very successful," Cole remembers, "especially pumps in bright colors, using man-made [non-leather] materials." However, the more Connie focused on being a dress shoe retailer, the more young women turned to other sources for their casual shoes. With the price for its pumps facing competitive pressure, Connie realized a change was overdue.

"We re-evaluated the Connie customer," says Cole. "She's young in spirit, typically 25 to 45, looking for quality and value in what we call 'approachable fashion,' and has a house-

hold income of \$50,000-plus." To satisfy her fashion needs, Connie has produced a full line of casual and dress shoes in which leather goods dominate. Dress shoes and the signature pumps are still very much in evidence, but the emphasis now is on total life style.

Playing off the facets of the customer personality that emerged from its marketing study, Connie's management worked closely with Space Design's project team to create an environment "she" would like. Like so many other retailers, Connie found inspiration in the interiors of The Gap, The Limited and vintage Ann Taylor. "How the customer viewed the store was very important," Krueger observes. "We wanted Connie to suggest to shoppers, 'Welcome to our home! Take a rest from your busy day.'" Like the shoes themselves, the store would be comfortable, stylish and not pretentious.

A high-tech image was shed for what Krueger describes as "clues to a Mediterranean atmosphere" in a distinctly architec-









tural setting that incorporates arches, moldings, pilasters, cream-colored stucco and jewel-toned tiles. "It's an eclectic look overall," Krueger says. "The customer doesn't want to be pigeonholed."

Shoe displays are integrated rather ingeniously into this milieu to encourage shoppers to see Connie shoes as individual "jewels"

## Getting the customer to come in and say Wow!

Space Design International considers every visual aspect of its retail clients' environments, including the graphics of the logo and shopping bag (above) of Connie Shoes. In its floor plans for the shoe retailer, the design firm has anticipated both a typical floor plan (below, left) and a sale plan (below, right), which break with the traditional sight of rows of customers in the center of the space.

rather than fragments of a complete line. Thus, selected styles occupy "shadowbox windows," lighted niches set in the columns that flank the largely glazed doorway and two seating alcoves inside. Customers who expect to see shoes stacked on standard risers instead find the merchandise on two-tiered pedestals, occasional tables and small shelves, all framing vignettes that persuade them to pause, look and enjoy.

Small details are not left to chance in this microcosm. Life-style photography framed on tabletops and enlarged to poster size on the

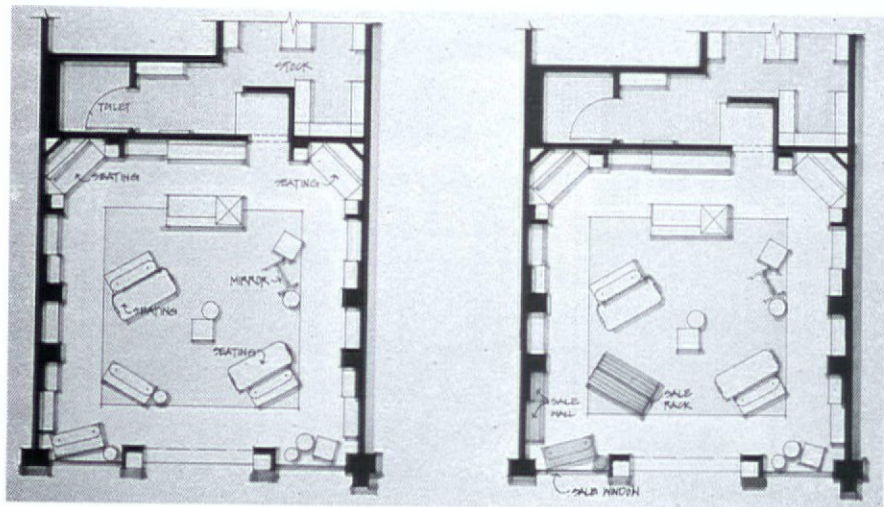
walls conveys a sense of who the customer is rather than promotes shoes. Graphics, including the new logo, signage, shopping bag and hang tags, have switched from block lettering to a more refined typeface. The impact of recessed and pendant down lighting is softened by a recessed cove.

Equally important, of course, is the furniture and how it is placed to encourage young women to stop and shop. "The settees and tables were selected to be as quirky and colorful as the shoes," Krueger reveals. When it came to arranging them, Space Design noticed that the venerable custom of lining up everything in the middle in a shoe store had unforeseen consequences. "Every time a customer sits down," Krueger says, "she cuts off views of the displays and blocks circulation." These difficulties have been resolved by moving seating to the sides as well as relocating the cashwrap counter to the rear, leaving the front and center open even when customers are being served—and nurturing a much friendlier and more residential image.

How long the "new" Connie will support the company's strategy will probably depend on the young women who shop there. "The life of our interior design is keyed to the lease," Cole indicates. "Hopefully, by the time we install the hundredth edition of this prototype, we'll have made meaningful changes due to our experiences along the way." Now that Space Design's prototype is complete, Connie Shoes' own store planning unit has assumed responsibility for rolling out new and remodeled outlets in shopping malls around the nation.

Retailers seldom have time to linger over marketing and design concepts when lease commencement dates loom, and Connie Shoes has been true to form. As Krueger says, "The project was done in threes: three months for the marketing study, three months for the design and three months for the construction. You work fast in this business."

You also work smart. "The Connie customer is coming back," Cole gratefully acknowledges. "When she comes in and sees our styles and prices, she's saying 'Wow!' We're getting repeat visits and letters." Accolades like that can warm the soles of a shoe retailer and its design firm. ☺



### Project Summary: Connie Shoes

Location: Columbia, MD. Total floor area: 1,000 sq. ft. No. of floors: 1. Typical sales staff size: 2-3. Cost/sq. ft.: \$106. Wallcovering: Brickel. Paint: Pratt & Lambert. Special finish on column: Triarch. Laminate: Lam-inart, Interlam. Floor tile: Esmer. Accent tile: Latco. Carpet/carpet tile: Harbinger. Ceiling: Armstrong. Lighting: Flos. Seating: Mandell. Upholstery: Brickel. Tables: Cinnabar. Display fixtures: Hamilton Fixtures. Architectural woodworking and cabinetmaking: Fiberstone Quarries. Signage: Commercial Sign. Client: Brown Shoe Co. Architect: Space Design International. General contractor: Burd-g, Dunham. Photographer: Walter Smalling, Jr.



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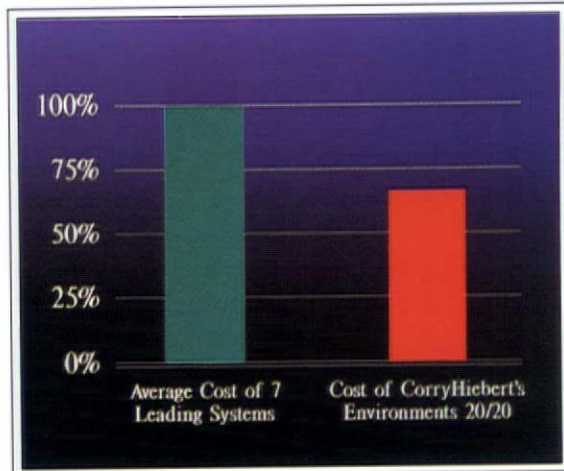
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# All The President's Memories

Is history about to be revised by the Richard M. Nixon Library & Birthplace in Yorba Linda, Calif., designed by Langdon Wilson?

By Jean Godfrey-June

From his famous "Checkers" speech, which resurrected his political career, to his resignation from the Presidency, carried by television, newspapers and magazines all over the world, the career of Richard Milhouse Nixon can be seen as a series of changing and often brilliantly crafted media images. Thus, the message of his Richard M. Nixon Library & Birthplace in Yorba Linda, Calif., designed by Langdon Wilson Architecture and Planning, can be viewed as one of image—a complex image Nixon hopes to bequeath to eternity.

As an architectural portrait of Nixon, the \$21-million Library emphasizes process over all else. The theme of his continuing, personal renewal is repeated throughout the site plan, the architecture and interior design, the exhibit and the modest farmhouse where he was born. "Nixon's journey from humble obscurity to national leadership was the central symbol for the design," says Richard Poulos, partner-in-charge for Langdon Wilson.

Alexander Cranstoun, principal and creative director at DeMartin, Marona Cranstoun & Downs, an exhibit design firm which has a number of Presidential libraries to its credit, observes that the concept of renewal was a theme Nixon, his aides, the architects, the exhibit designers and even the Nixon family agreed upon. "This is an interpretive exhibit, not an art exhibit or scientific demonstration," Cranstoun says. "Its primary purpose is to tell a story. And the story is the life of a man who has seen incredible low points, but has brought himself to equally incredible heights."

The Nixon Library is only the second Presidential Library to be built and financed entirely from private funds, aside from one for Rutherford B. Hayes. According to Kevin Cartwright, assistant director of the Library, Nixon was adamant that taxpayer dollars not be spent. "He had a strong aversion to spending the public's money," notes Cartwright. Being funded privately has made a critical difference. "The library is Nixon's show," *Time* magazine noted after the Library's opening in July 1990.

What the former President sought most was an approachable, inviting design. "Above all, he wanted the Library to be warm and



appealing to the public," recalls Poulos. "He was more interested in presenting something that the public would appreciate, than in directing the design toward the scholars and researchers who will also be using the facility."

Nixon's taste in design was fairly straightforward. Poulos reports, "He didn't want a modern building, which we took to mean Modernist." The surrounding Yorba Linda community is overwhelmingly residential, which Nixon and the design team agreed the facility should respect. "While we all wanted a monumental aspect to the structure," Poulos says, "we did not want to impose on the scale already established in Yorba Linda."

To break down the monumental scale, Langdon Wilson used stone work, open trellises and hipped roofs sheathed in tile. "At first the challenge was getting a lot of architecture on this eight-acre site," Poulos recalls, "but by keeping it in within the context of the city surrounding it, we managed." In an odd turn of events, Poulos reports that his firm has recently been contracted to do some planning for the city itself. In effect, Langdon Wilson will design the city in response to its architecture, which was itself a response to the city.

The Library focuses inwardly. While the exterior has few windows, the interior walls

From farmhouse to White House, the dramatic ups and downs of Richard Nixon's career are now interpreted in architecture and exhibition at his privately-funded Library & Birthplace. All the world's a stage for the bronzed figures in the World Leaders Sculpture Room (opposite), highlighting Nixon's foreign policy achievements.

There's no place like home: The entire complex was designed around the small farmhouse (above) where Nixon was born in 1913. The design responds so well to the Birthplace that many visitors believe the house was moved from another site and artfully placed within the complex in Yorba Linda.





open to a central courtyard with reflecting pools and peaceful gardens. All circulation is organized in relation to the Nixon farmhouse birthplace, which sits on a knoll above the complex. "You'll be looking at memorabilia of Nixon's childhood, and you can look right out the window and see the birthplace," says Cartwright. "Langdon Wilson did such a good

## A long and linear room some visitors find painful

The domestic affairs exhibit (above) leads visitors from the 1972 Presidential campaign through the Watergate era. Many visitors are surprised by many of the facts about Nixon's career. For example, the President's role in starting the Environmental Protection Agency is not widely realized.

The gently curved, wood-paneled wall of the Nixon Library's main lobby (right) yields to a granite panel engraved with the names of Foundation donors. Visitors go from here to the temporary exhibit gallery, then on to the exhibit spaces and theater.

job planning the Museum around the Birthplace that many people think the Birthplace was moved to the site, rather than existing as it always had." The enclosed nature of the design makes the existing house a museum piece, literally part of the exhibit.

Indoors, the exhibit, interiors and architecture work together to a remarkable extent. "It's almost impossible to tell where the architecture ends and exhibit design begins," states Poulos. "Things aren't simply plunked down wherever there's space. We had and continue to have a very strong relationship with DeMartin, Marona."

Not that the harmonious results were easily achieved. "Our design for the exhibit was based on the original site," Cranstoun says, explaining that the Library was originally destined for the town of San Clemente. "Eighteen months later we got a call saying that the President loved it, we had the job and that there was this new site. There was the need to follow the President's directive—that he wanted exactly what we'd originally planned—but also not to completely disrupt the architecture already going on at the new site."

Because the interior is

laid out to accommodate the exhibit program, the architecture and the exhibition flow seamlessly together. "Most other Presidential libraries are very oriented toward objects inside cases," Poulos remarks. "This is very much a whole environment. Visitors flow through the information instead of merely observing it from afar." The key, Cartwright maintains, was Langdon Wilson's commitment to designing more than a shell to house artifacts. "The rooms where the exhibits are displayed become as much a part of the drama as the artifacts," he says.

From the entry plaza, a simply detailed limestone-clad portico, visitors pass through the main lobby, where they encounter ticket and information desks, the director's office and a temporary exhibit area. They then enter the curvilinear walls of the 293-seat theater, which continuously plays a movie titled *Never Give Up: Richard Nixon in the Arena*. The theater, Cartwright notes, also hosts numerous special events, such as speeches by visiting dignitaries. The galleries that follow house the main exhibition.

Each gallery mirrors a different period in Nixon's career. "The President's life has been a series of dramatic ups and downs, and we tried to express that in the design," Cranstoun explains. Ceiling heights rise and fall with the exhibits. "The ceiling goes up and down, and really crunches down at the point that Nixon lost the election to Kennedy," says Poulos.

Nixon's subsequent gubernatorial loss in California, the occasion of his famous "You're not going to have me to kick around anymore" speech to the media, and the "wilderness years" that followed are reflected in the purposefully meandering exhibit design at this point. A wide-spanning, light-filled hall then depicts Nixon's rise to the Presidency. Afterwards, an entire room is devoted to Watergate. "The Watergate Room is long and linear," Poulos says, "Some people have described it as painful."

Of course, given Nixon's recent role as a senior statesman, the exhibit continues after Watergate. A final room features interactive touch-screen video displays. Here, visitors can ask some 500 questions that Nixon answers himself—via videotaped footage, that is.





Having Richard Nixon as a client included his family as well. "We made major presentations to the President here, in New York and New Jersey," recalls Poulos. "Pat, Tricia and Julie were all involved in the decision-making." Younger daughter Julie Nixon Eisenhower was particularly influential in the design process, paying attention to such details as a major light fixture that she felt was too harsh.

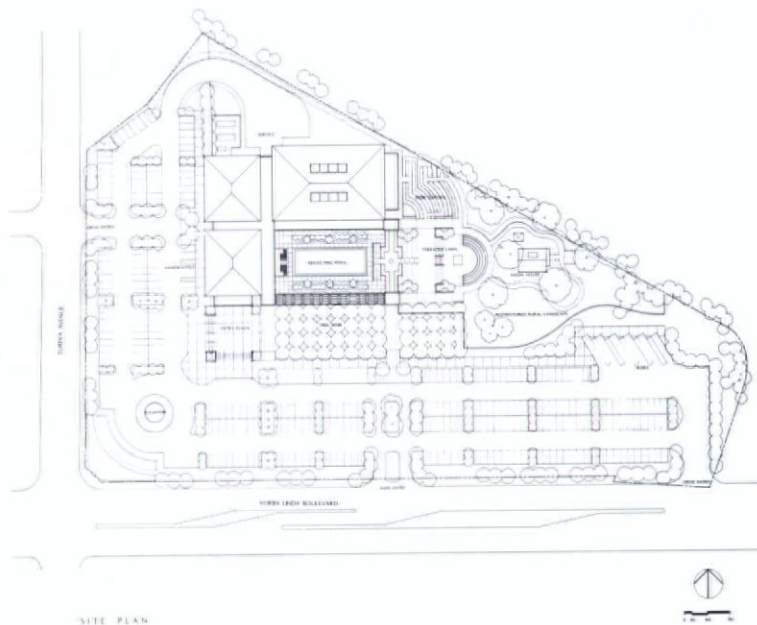
Cranstoun found Nixon a good listener. "He certainly had opinions on certain aspects of the design," he says. "But he'd also say, 'You're the expert, you decide.' We had a remarkably free hand."

The cooperation of so many players was made even more hectic by the short schedule, only 20 months from site selection to the day the Library opened its doors to let Nixon escort Presidents Ford, Reagan and Bush inside. Yet the time and effort seem very worthwhile. Certainly Nixon himself was pleased: A photograph of him giving the "thumbs up" gesture to the design on opening day went around the world in newspapers and periodicals. Even Dr. Stephen E. Ambrose, a noted (and often critical) Nixon biographer, has pronounced the Library a triumph. "His (Nixon's) museum is almost as fascinating as the man himself," Ambrose commented, "and frequently as contradictory, and often as contentious and always as partisan."

In his recent novel *Immortality*, Milan Kundera writes that "immortality means eternal trial." Richard M. Nixon is surely destined for such a trial. His Library & Birthplace will doubtlessly endure as a significant piece of evidence. ☞

#### Project Summary: Richard M. Nixon Library & Birthplace

**Location:** Yorba Linda, CA. **Total floor area:** 52,920 sq. ft. **No. of floors:** 2. **Wallcoverings:** Adam James, MDC, Wall Fashion, Frazee, Wisper Walls (theater). **Paint:** Zolatone. **Laminate:** Nevamar. **Masonry:** granite, Carrara marble. **Terrazzo flooring:** Venetian. **Carpet/carpet tile:** Bentley. **Ceiling:** Armstrong. **Custom lighting:** Edison Price (plaza and lobby), Eric Industries, Lightolier. **Doors:** CHI/Continental. **Door hardware:** Sargent. **Window frames:** Kawneer. **Railings:** Washington Iron Works Inc. **Ceramic tile:** Buchtal. **Theater seating:** Hussey/Herk Edwards. **Lobby seating:** Martin Bratrud Custom. **Theater seating upholstery:** Architex. **Architectural wood-working/cabinetmaking:** Durand Corp. **Signage:** CAS. **Elevators:** Dover. **HVAC:** Control Air Conditioning Corp. **Fire safety:** Pyro Automatic Protection. **Plumbing fixtures:** Grohe, Ewer. **Roof tiles:** Gladly McBean. **Client:** Richard M. Nixon Library & Birthplace Foundation. **Architect:** Langdon Wilson Architecture. **Interior designer:** Suzanne Urban. **Exhibit designer:** DeMartin Marona Cranstoun Downes. **Landscape architect:** E. Wemple & Assoc. **Structural engineer:** Brandow & Johnson. **Mechanical engineer:** James A. Knowles & Assoc. **Electrical engineer:** Frederick Brown Assoc. **General contractor:** Koll Construction. **Construction manager:** Tom Mead. **Lighting designer:** Francis Krahe & Assoc. **Acoustician:** Paul S. Veneklasen & Assoc. **Photographer:** Eric Figge.



As the exhibit moves to the subject of Watergate, the architecture of the Nixon Library changes mood as well. The long, linear room (top) has been described as "painful" by a number of visitors. Of course, given Nixon's recent role as a senior statesman, the exhibit continues from here.

A studied introspection pervades the complex (above), with the reflecting pool (left) providing a central focus. The gardens honor Pat Nixon, who so loved gardens that she established springtime public tours of the White House gardens—and has the "Patricia Rose" named after her.





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# The Shag Shack

Why old-time shaggers needing a new-fangled spot to dance go straight to the OD Cafe in North Myrtle Beach, S.C., with an interior by J. Robert Bazemore

By Amy Milshtein

**F**ranksie Avalon and Annette Funicello did it on the beach in the early '60s. Pheobe Cates and Brigitte Fonda did it again in the late '80s. And at least three times a year usual people with an unusual passion flock to North Myrtle Beach to do it just one more time. It's The Shag, South Carolina's very own dance, and one of the hippest places to do it is in The OD Cafe, with an interior by J. Robert Bazemore Designs.

The Shag, that side-to-side '60s dance craze, was born in North Myrtle Beach at two hot spots named The Pad and Fat Jack's. Today, the Society of Shaggers, or SOS, brings its families and middle-age-size wallets back to the beach to recapture their lost youth. The OD gives them room to Shag, Watussi, Jerk or Mash Potato, plus enjoy dinner and drinks in the bargain. It's a fascinating environment in the way it appeals to adults arriving both with and without children.

According to OD owner Harold Worley, The Pad and Fat Jack's were "low country design." To attract an older, wiser crowd, The OD Cafe has a more sophisticated, Art Deco-ish look. "I was inspired by the hotels of Miami Beach," says Worley.

OD's patrons, who are in their 40s and 50s, have a plethora of ways to spend a summer evening. The first

level features dancing, drinking and an informal grill. Upstairs, a premium restaurant invites diners to eat, relax and enjoy delightful views of the Atlantic.

While the design cues in the three areas are subtly different, all reflect both the beautiful backdrop of the ocean and the free wheeling fun of a beach vacation. OD patrons rock out on the first level's maple dance floor, which pays homage to the original Pad. "The Pad was a simple concrete slab covered with maple," remembers Bob Bazemore, owner of J. Robert Bazemore Designs and now an interior designer for Odell Associates. "When they demolished it, people grabbed pieces like the Berlin Wall."

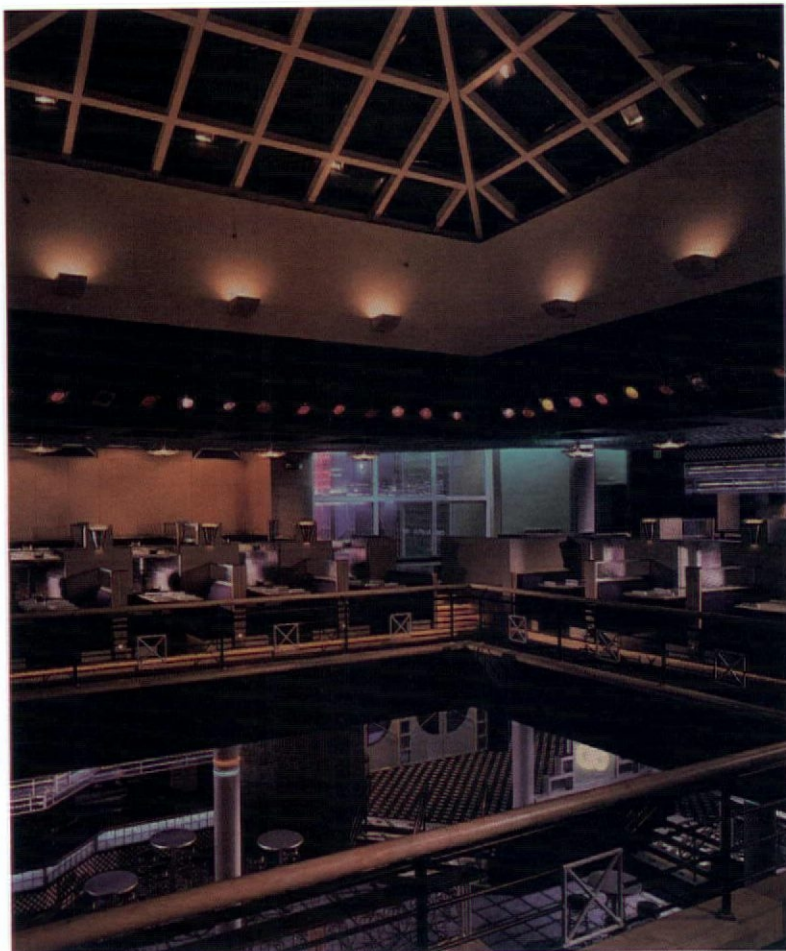
The "new" Pad is more upscale, with stainless steel accents and a two-story glass block

wall defining a stage for live bands. A raised bar with black and white tile and textured glass offers the best seat to watch the show. For those who prefer a table, cocktail seating on '50s-style chrome stools surrounds the dance floor. The atmosphere is appropriately dark in blues and blacks that are accented with splashes of intense color and neon. All of the materials and finishes were carefully chosen to withstand the 2,000 or so partying patrons who visit the OD on any given summer night.

Also welcoming patrons on the first level is the grill. Set within an ocean front space for 50 diners that is supplemented by a terrace that accommodates 100 more, the design uses seafoam green walls and sky blue ceiling to echo the pounding surf outside. A tile floor and large stainless steel exhaust hood with the OD's logo in neon set an informal tone.

To reach the somewhat more restrained family restaurant above, patrons must climb a monumental staircase framed by glass block and bathed in neon. The transition is clearly intended to be a lively one. Glass treads and open risers express a carefree mood for the 100 patrons who enjoy dinner while 30 more linger at the bar.

Flexibility was key here. "Most of the tables seat four, but they can be pushed togeth-



OD Cafe's neon-splashed grand entry (opposite) sets the hip-hoppin', fun-lovin' tone early. Three large screens can show videos or the action on the dance floor. Upstairs (left), the mood is quite refined—not! The family restaurant, while calmer than the bar below, throbs with '60s music and dance floor views.







er to accommodate larger groups," says Bazemore. "Since families usually vacation with other families, large parties are common."

In any event, the area is noticeably calmer than the honky-tonk below. Though its maple accents evoke the lower level's maple dance floor, its rich coral walls and aqua ceiling soothe the eye and relax the nerves. The most pleasant spot is of course the ocean front dining area, where groups of four are seated before huge, 8-ft. x 8-ft. windows that frame Atlantic views. As the sun sets behind the water, the light brings richness and clarity to the interior.

For all the dining room's calm demeanor, the excitement of the first floor still wafts upstairs. Multi-level booths surround an opening to the dance floor so the shaggers are never too far away. At the same time intense cobalt blue and red upholstery on the maple chairs reflect the playfulness of the beach, custom lighting fixtures echo the essence of the Shag era.

Designing the OD was a labor of love for Bob Bazemore. "I grew up about 60 miles south of this spot," he says. "So I didn't have to do extensive research. The colors and materials just came naturally."

Another thing that comes naturally is harsh weather, which obliges the OD to withstand intense summer heat and biting winter cold. The club was still in construction when it passed one of its hardest tests: Hurricane Hugo. "When it hit, the OD was nothing but steel girders," remembers Bazemore. "It held up fine."

Yet a more intense test is the attitude of the long-time shaggers who make their yearly pilgrimage back to North Myrtle Beach like so many swallows to Capistrano. What do they think of their new digs? "They love it!" insists Worley above the roar of Shag and surf. ☪

#### Project Summary: The OD Cafe

**Location:** North Myrtle Beach, SC. **Total floor area:** 16,500 sq. ft. **No. of floors:** 2. **Average floor size:** 8,250 sq. ft. **Total capacity by guests:** 400 seated guests on both floors. **Cost/sq. ft.:** \$100. **Wallcoverings:** Maharam. **Paint:** Devoe. **Laminate:** Formica. **Dry wall:** USG. **Ceramic tile flooring:** American Olean, Florida Tile, Marazzi. **Carpet/carpet tile:** Durkan. **Carpet fiber manufacturer:** Monsanto. **Ceiling:** Alcan. **Lighting fixtures:** Winnona, Lithonia, Koch & Lowy, Atelier International, Ron Rezek. **Doors:** Pritchard. **Glass:** PPG, AFG. **Window frames:** Pritchard. **Dining chairs:** L&B. **Dining tables:** Falcon. **Lounge/cocktail seating:** L&B, Falcon. **Cocktail tables:** Falcon. **Banquette/built-in seating:** Falcon. **Upholstery:** Deepa Textiles. **Window glass block:** PPG. **Architectural woodworking and cabinetmaking:** Columbia Lumber. **Signage:** J. Robert Bazemore design by Tyson Signs. **HVAC:** Trane. **Guest toilet plumbing fixtures:** Kohler, Sloan. **Client:** Harold Worley. **Architect:** S. Derrick Mozingo Assoc. **Interior designer:** J. Robert Bazemore. **Structural engineer:** Fikiri Sali Assoc. **General contractor:** Tres Corp. **Construction manager:** Harold Worley. **Restaurant supply contractor:** Joseph Equipment Co. **Photographer:** Tim Buchman, Rick Alexander and Assoc.



Beauty and the beach: Taking his color cues from the natural splendor found outside the club, designer Bob Bazemore punched up the hues of sand and surf to electrify the upstairs restaurant (opposite).

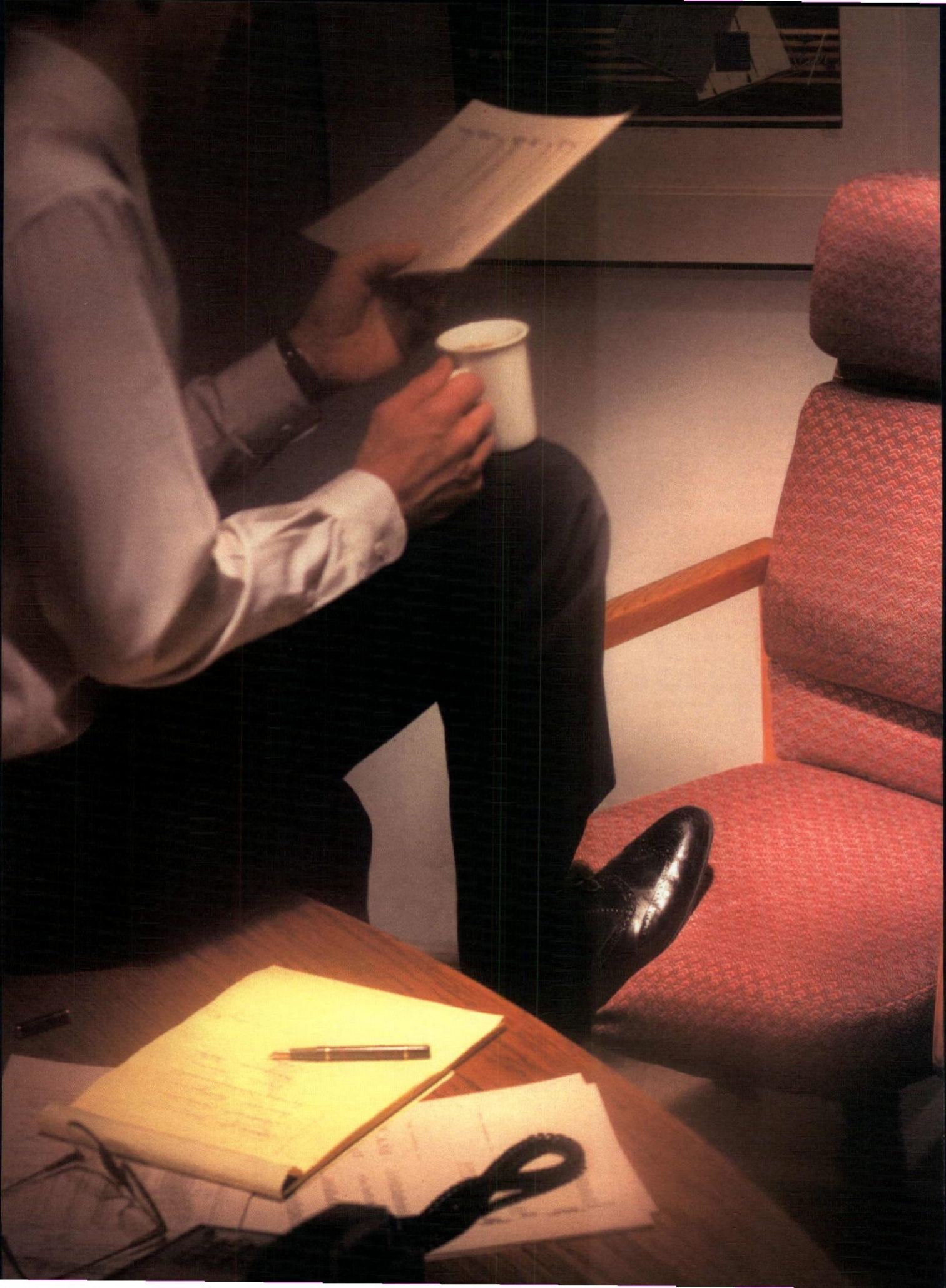
Aging baby boomers come to the OD Cafe to relive endless summers long gone by. The dance floor, surrounded by cocktail seating (left, top), also accommodates live performances. Fifties-style chrome bar stools provide the perfect perch to watch the show.



Dance styles may come and go, but it's the beach that brings vacationers back year after year. Bob Bazemore took full advantage of OD's oceanfront setting and framed the view with huge, 8-ft. x 8-ft. windows (left, middle). Diners can relax, enjoy the Atlantic, then run downstairs and shag the night away.











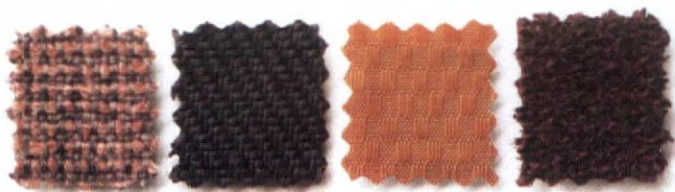
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# Against All Odds

Why daunting circumstances have not stopped the Gay Men's Health Crisis in New York, by William Green & Associates, from looking good

By Jean Godfrey-June

**C**an design help fight a disease? Or are precious dollars wasted on making things look "pretty"? Non-profit organizations like the Gay Men's Health Crisis (GMHC) in New York face a quandary when it comes to designing their offices: They can't look too good.

Clients and benefactors understandably balk at spending hard-won funding on "decoration." On the other hand, the average GMHC employee deals with death, disease and discrimination almost daily—not to mention bureaucracy and other frustrations. One of the few ways the organization can combat its employees' high burnout rate is with a positive work environment. And for clients, who may arrive sick, worried, debilitated, exhausted or frustrated, a cold, unresponsive environment is discouraging at best. How GMHC and architect William Green & Associates tempered an impossible budget with intelligent design illustrates the kind of ingenuity that many of today's projects desperately need.

Eleven years ago, when a group of concerned gay men formed the GMHC to raise money for research on a mysterious "gay cancer," they worked out of a friend's townhouse, hoping to cure a disease affecting some 40 to 50 people. Today the Center for Disease Control estimates that there are one million HIV-positive individuals in the United States alone, and the GMHC has grown from a few dedicated friends into the world's largest AIDS organization. The development pleases no one. "We look forward to the day that we go out of business," says Zintis Muiznieks, director, facilities and operations management for GMHC.

The face of AIDS has changed so dramatically through the decade that the organization's name no longer describes all of its current clientele, which now includes heterosexual men and women, lesbians and children as well as gay

men. As one client points out, however, the "Gay Men" in the official name will always be appropriate. "We want everyone to remember how the organization started," he says, "and who raised much of the money for it."

As the epidemic has expanded, so has the GMHC. With 4,500 official clients (legal and ombudsman departments see anyone, not just registered clients), the GMHC is the largest and oldest provider of services to people with AIDS (PWA's) in the country today. Its roughly 2,500 volunteers augment a paid staff of 200.

After growing out of the townhouse, the group rented a number of office spaces, renting more as caseloads increased exponentially. "After growing out of several facilities, we bought one that we felt was so large we were afraid we'd never fill it," explains Muiznieks. It took less than two years. After that, he hired William Green & Associates to design a third space, following a referral from a furniture dealer.

A fourth space, this one quite raw, was leased



With a budget for drywall, paint and little else, William Green & Associates and the GMHC produced a sophisticated space. A circulation corridor (opposite) endows an existing column with a skyscraper-like presence on the metropolitan "horizon" that Green surrounds with a pre-fabricated drywall section. Even a reception desk (left) is treated as an autonomous element.

last year. Once again, the GMHC tested Green's skills: The contract for the fast-track project was signed in September and the facility opened in January. "We moved a total of seven departments, all of which were accustomed to working independently of one another—into one huge barn-size loft space," says Green.

There was no budget. Faced with what could easily have become a typical sea of furniture system work stations dotted with a few drywall partitions, Green developed a stunning yet functional "Metropolis," complete with a multi-level

"skyline" of drywall, which both encases the perimeter and forms its core. Each area within the Metropolis, whether an entire department or a function as simple as a mailroom or a copy machine, is set apart with a drywall semi-enclosure. The "core" of the Metropolis is several "buildings" which are actually small meeting rooms. Toilets and an employee kitchen are treated in the same way.

"You wind your way through the space," explains Green. "It's an optimistic view of the city and building as a metaphor for life and possibility and future." Curving walls provide small spaces even in the main circulation corridors where people can talk. "No partition goes floor to ceiling," adds Muiznieks. "It feels spacious and private at the same time."

The team left the loft's old iron columns intact, integrating them into the drywall with prefabricated drywall forms. "To bend sheetrock around them would have been nearly impossible," Green notes. The complexities of









the pipes, valves and other systems in the ceiling. "We experimented with different ceiling treatments that would look good and still maintain accessibility, but decided to leave the ceiling space raw," recalls Green. Deep midnight blue paint washes the ceiling, pipes and ducts in an invigorating blast of color.

Color proved a vital design element, imbuing the space with a vaguely Mediterranean atmosphere. Natural terra cottas and greens were based loosely on an Italian hilltop village; the deep indigo might represent a night sky or perhaps the sea. "I wanted colors that would be cheerful but not cold the way primary colors can be," Green explains. "And we avoided pastels at all cost."

The fluorescent lighting fixtures that Green suspended from the ceilings also required special attention. Inexpensive, extremely efficient and low in maintenance as they are, fluorescents pose a difficulty for people with AIDS (PWAs). Since PWAs are prone to certain vision and perception problems, fluorescents can cause them to read a carpet seam as a change in level. Special ballasts, which emit a faster wavelength, solved the problem. Spot lights and sconces run along the corridors, enhancing the Metropolis' theatrical ambience. Natural light floods in from numerous windows.

Besides adjusting the fluorescent lamps, Muiznieks notes, designing for PWAs requires no more special effort than adhering to general ADA handicapped codes. Work station areas are larger than most, though more to calm overstressed employees than anything else. "You're dealing with people who get sick and die much of the time," he says. "If the world's

really closing in on you, the last thing you need is to feel constricted in your job."

The basement houses one large conference room and many smaller private rooms for group therapy sessions, smaller meetings or individual therapies, such as accupressure or chiropractic work. As the lower floor is heavily used in the evenings and on the weekends, security has been arranged so that clients can reach it independently of the upper floor. The space is furnished entirely in older, mismatched donations. "If the tables don't match...well, at least there's a place for us to meet," says Muiznieks.

That the odd table doesn't match, or that the fabric on a '70s-era armchair has begun to fray is naturally low on the GMHC priority list. But the overall interior design provides a cohesive, optimistic and even playful envelope that appears to inspire both employees and clients. To the credit of the entire project team, you have no sense of how the limits of time and budget were pushed when you stroll through the GMHC's stately Metropolis. ☺

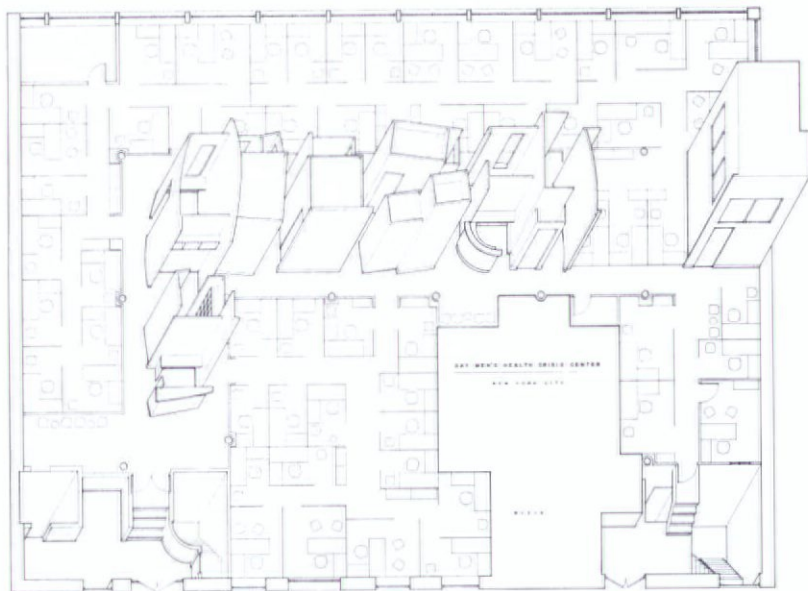
#### Project Summary: Gay Men's Health Crisis

**Location:** New York, NY. **Total floor area:** 15,000 sq. ft. **No. of floors:** 2. **Average floor area:** 7,500 sq. ft. **Total staff size:** 60. **Cost/sq. ft.:** \$35.00/sq. ft. **construction cost (not including landlord improvements permit office construction or FF&E):** Paint: Benjamin Moore. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Column surrounds:** Milgo Bufkin. **Carpet:** Desso. **Lighting:** Lightolier, Lightalarms, Edison Price, Metalux, Alko. **Work stations:** Steelcase. **Seating:** Steelcase. **Lounge seating:** Donated. **Files:** Steelcase. **Cabinetmaker:** Paul DePreter. **Elevator:** Dover. **HVAC:** Carrier. **Plumbing fixtures:** American Standard. **Client:** Gay Men's Health Crisis, Inc. **Architect:** William Green & Assoc. **Electrical engineer:** Jetpak Electric. **General contractor:** Punchlist Design Group, Inc. **Lighting designer:** Gerard Blandina, Lighting Horizons. **Furniture dealer:** Desks, Inc. **Photographer:** John Nasta.

circulation and sheer size of the "buildings" within the Metropolis imply a sense of the outdoors. "The interior architecture is on such a scale that your mind hopefully registers 'exterior-environment' to some extent, and I tried to use color to suggest that further," says Green. Because the offices were located on the first and basement levels of the building, the design had to maintain the building's access to



Each element, whether a reception area (opposite), a mailroom (top) or an actual department (above), has a strong sense of identity at GMHC. Like a true metropolis, the design never repeats itself. The first-floor plan (right) concentrates circulation in the "core" metropolis area. (Axonometrics highlight the individual "buildings.") Even when the budget got tight, both Green and Muiznieks were adamant about saving the core area, what they felt was the soul of the space.

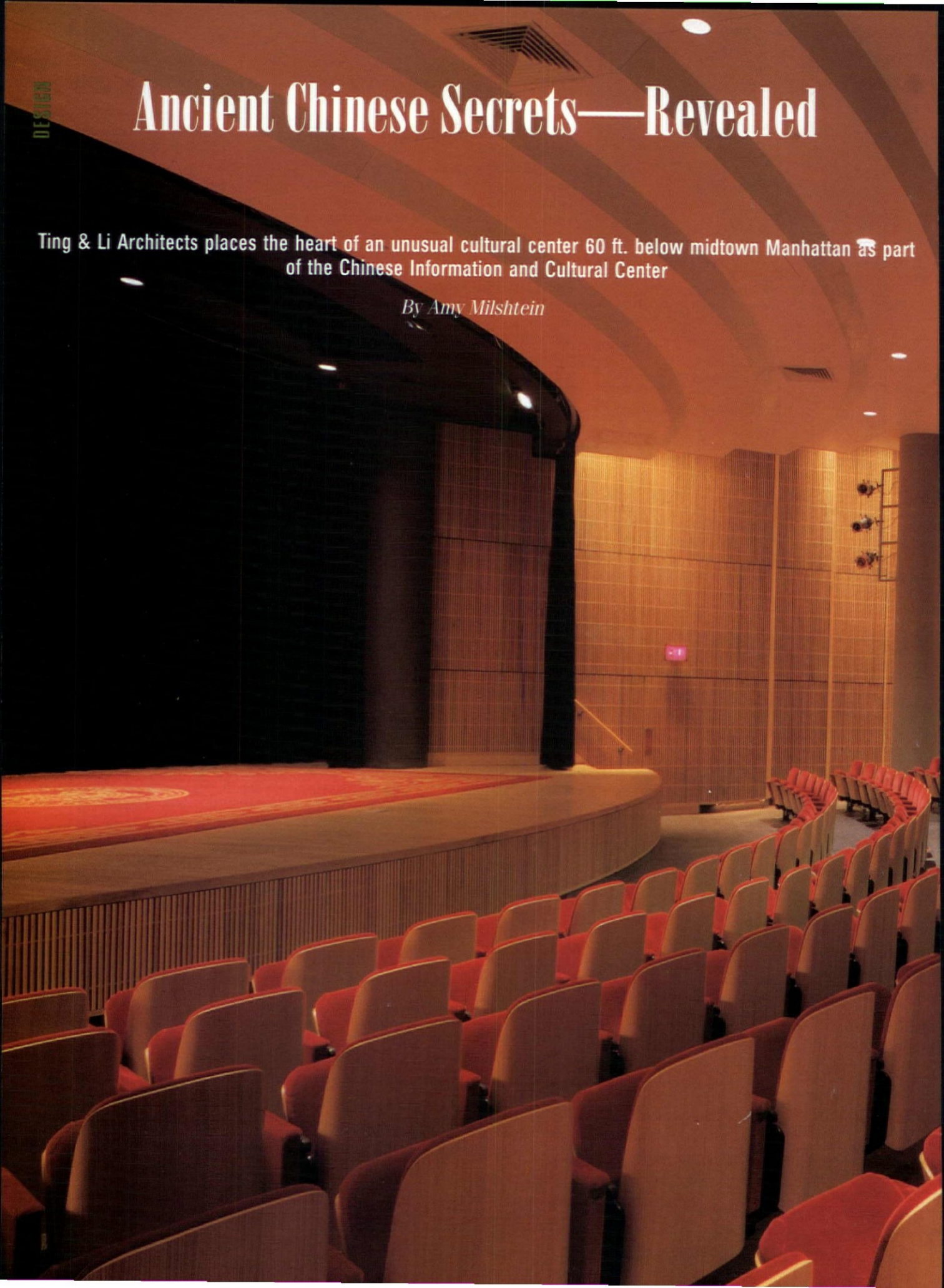




# Ancient Chinese Secrets—Revealed

Ting & Li Architects places the heart of an unusual cultural center 60 ft. below midtown Manhattan as part of the Chinese Information and Cultural Center

*By Amy Milshtein*







The Taipei Theater presents films and live performances in different acoustic environments. Accommodating the needs of both media are a heavy drape and concrete wall lying just beyond the delicate wood battens. Drawing the drape for movies absorbs the sound. Opening it for live performances reflects sound.



The entry to the Taipei Theater and Gallery (below) pays homage to both Rockefeller Center's Art Deco architecture and its occupants' ancient culture. The marble floor says modern while the fan-shaped glass and circle window communicate in established Chinese symbols.

The grid is an important design motif in the Taipei Gallery (bottom). When used by Ting & Li Architects on the ceiling, it allows for flexible lighting. As a screen it directs traffic without blocking visually. The vigorous sculptures are crafted of leather.

**H**ow do you create modern design in the shadow of an ancient culture? This problem is approached every day by the designers and architects who are the latter-day heirs to historic Greece, Israel, Egypt and Rome. The question also came up recently in midtown Manhattan—at Rockefeller Center, to be exact. Because that's the new home of the Chinese Information and Cultural Center (CICC), with offices, library, art gallery and theater by Ting & Li Architects, PC.

Why would a country whose culture pre-dates written history want its representative presence in what is perhaps America's finest example of Art Deco architecture? The answer is as old as the real estate industry itself: location, location, location.

The CICC's parent organization, Taiwan's Coordinating Council for North American

Affairs (CCNAA) occupied offices on Manhattan's East Side. When the time for expansion came, James Chang, the CICC's demanding yet charismatic director, knew he wanted to move west. "Our facilities needed the cachet of the Rockefeller Center address," he says. "And sitting in the heart of the theater district doesn't hurt either."

Actually, the CICC occupies two separate facilities. The office/library is located in the Simon & Schuster building, while the Taipei Theater and Gallery can be found across the street in the McGraw-Hill building. They are linked by Rockefeller Center's extensive underground concourse system. With designs that differ as their functions do, the two entities are visually connected by a common thread.

As a husband and wife architecture team, Ting & Li was first commissioned to design the office/library space, transforming what was once a banking corporate headquarters into a place where people can work, research and study. Designing this area presented several challenges to the couple. "The space had to be divided for two different functions," says Li-Hsi Ting, Taiwan-born and educated principal of the firm. "The library had to offer public access while the office needed controlled entry."

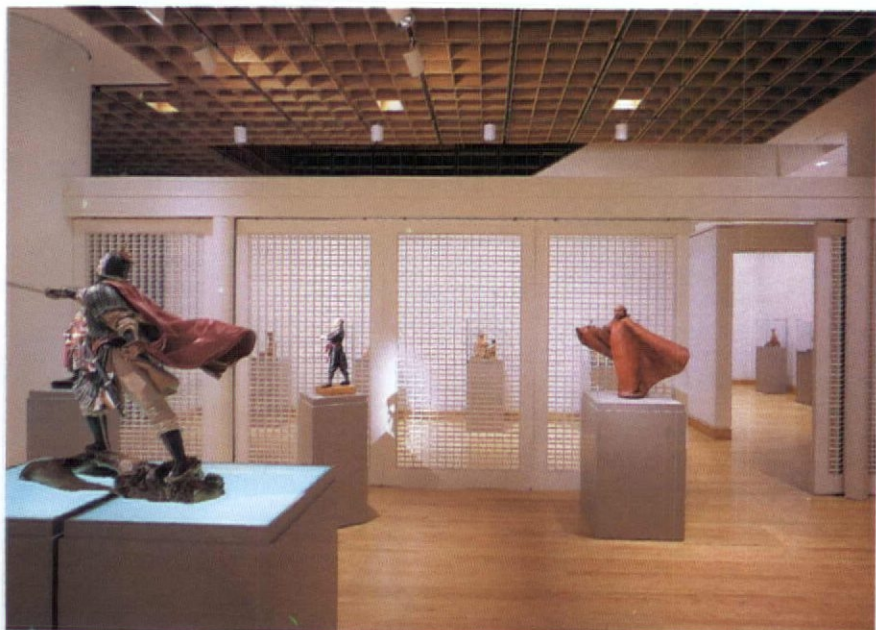
The two sections are joined by a common reception area served by dedicated escalators from the ground floor lobby. The reception's design, with its triangle accented, three-color, marble floor, light wood accents and sandblasted glass screen, acknowledges its Art Deco shell. But the design does not deny its Chinese heritage either. The moon gate, for example, a circular window which is the traditional welcoming symbol of entry, is cut into the reception desk to hold the CICC's dragon logo. Behind the reception desk, a customary mirror is mounted to ward off evil spirits.

"We worked to create an image of the Chinese-American experience that bridges ancient symbols and modern life without relying on stereotypes," explains Ting & Li principal Stephen Ting, a native New Yorker. "This image is constantly evolving because it's not yet defined."

Beyond the reception desk is the working office. To open up internal spaces, let natural light filter deep inside and create interesting views, Ting & Li added interior windows. Finishes are basic: light woods, simple patterns and neutral colors.

Students, press and everyday people come up to use the lending library. It holds 50,000 Chinese and English volumes along with reading rooms, magazine and periodical rooms and seminar spaces. Comfort is key here, with seating that allows users to spend time reading and learning.

Across the street is the Taipei Theater and Gallery. This lower-level space once showed tourists a multi-media show called the "New York Experience." Although converting it for the CICC's needs called for much patience and effort, it took very little time—at the client's





request. "We only had six months for construction," remembers Li-Hsi Ting. "Opening day performances were booked and programs printed."

To reach the theater/gallery, visitors must descend 60 ft. below grade, where vibrations from passing subways can be felt. Ting & Li start the journey with a striking entrance lobby, a long, narrow space that leads to the escalators. The marble floor, identical to the one in the reception area of the offices across the street, visually links the two spaces. Another moon gate with the CICC dragon logo and fan-shaped glass panes that protect play bill posters provide traditional Chinese symbolism.

Ting & Li control visitors' perceptions carefully as the design leads them downstairs. The entry pavilion at the foot of the escalators is a carpeted, circular "soft space" designed to provide a transition between harsh white walls in the gallery and warm wood in the theater. Its circular form echoes the moon gate.

Patrons can peer into the gallery space on the way down—but that's all. A clear plastic barrier has been installed to prevent impatient school children from jumping off the escalator into the gallery. But can you blame them considering the dazzling content of recent exhibitions? Incredibly life-like figurines sculpted of leather, brilliant New Year's prints that guarantee good fortune, and perfectly executed miniature sculptures carved in grains of rice are just a few of the offerings the Taipei Gallery has shown.

Flexible lighting is paramount here as in any other gallery space. To accommodate a wide range of lighting schemes, Ting & Li employ an exposed ceiling grid so spot lights can be moved anywhere within the grid. Infrared sensors create a screen in front of valuable works to protect them, ready to alert security guards should something penetrate their protective zones.

The gallery area also holds the only restrooms, which could have been a problem because the gallery closes in the evening—just when theater performances are starting. The architects solved the dilemma by creating a direct path to the restrooms and blocking access to the rest of the gallery with a grid/gate. The grid lets patrons see the exhibit and entices them to come back later for a closer look.

Both architects agree that the most challenging part of this multi-component job was the theater. The CICC wanted a space to show live performances, movies and slides—an ordinary request until you realize that each medium requires a different acoustic environment. The solution for the CICC proved to be a double wall. Behind the delicate, wood-strip wall of the theater lies a black concrete wall covered by a heavy black curtain. For movies, videos or slides, the curtain is drawn to absorb sound. During live performances, the curtain is retracted so sound can bounce off the highly reflective concrete.

An articulated, stepped ceiling and walls in front of the stage catch early reflections of



sound and project them out. The stage itself also amplifies sound. Its one-inch-thick maple floor floats above a concrete slab on rubber cushions spaced 12 inches apart. The drum-like effect it produces accents the sound of dancers' feet, adding drama to performances.

Finishes here remain as simple as those in the office/library. Following the Chinese tradition, woods are left natural. While the customary symbols of grid, circle and fan can also be found, they're present in the Taipei Theater for practical rather than aesthetic reasons.

"Yes, the seating is arranged in a fan form," explains Stephen Ting. "But that's because the sightlines work best that way." In fact, all of

Rockefeller Center's Art Deco office towers are notorious for their low ceilings. To add to the perceptible height in the CICC office/library reception area (top), Ting & Li Architects employed a skylight dome.

To enrich the appearance of the core area at CICC offices, Ting & Li added interior windows. This one (above) looks into the library periodical room. A key benefit is the sharing of natural light and views far from the perimeter.

## The unexpected pleasures of back-row seating

the Theater's 234 seats enjoy a wonderful view. Even people in the back feel an intimate relationship with the performers.

And that's the whole point of the CICC: to promote an understanding and appreciation of Chinese culture among Americans and to build self-awareness in the Chinese living here. So far it's working splendidly. "I brought





CICC's offices were once a bank headquarters. Because the space was so well maintained, it needed only minor modifications and art from home to make it appropriate. The board room (top) boasts gorgeous calligraphy and vases, while the chairman's office (above) sports prints and sculptures.

some friends from Taiwan to a performance," remembers Li-Hsi Ting. "They loved the show and the facility. It made them proud."

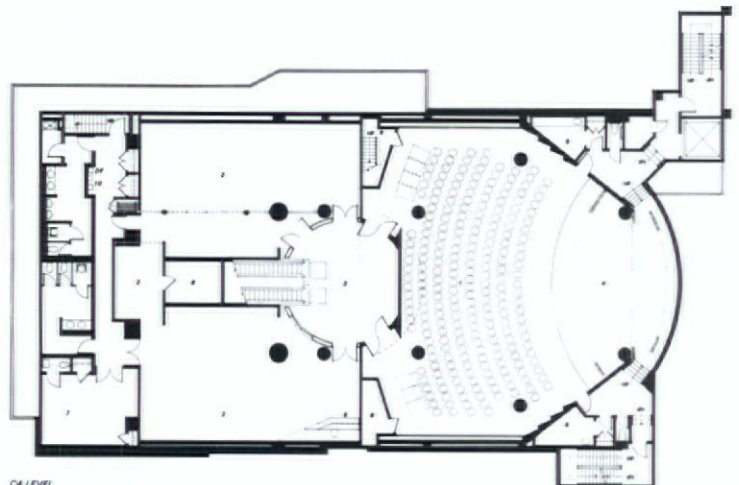
Who says an ancient culture can't learn some lively new steps? ☺

**Project Summary: CICC Office/Library**

**Location:** New York, NY. **Total floor area:** 35,000 GSE. **No. of floors:** 1. **Total staff size:** 50. **Wallcoverings:** Maharam. **Paint:** PPG. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** American Olean. **Carpet/carpet tile:** Lees, Kymera. **Ceiling:** Armstrong. **Lighting:** Halo. **Doors:** Acme. **Door hardware:** Corbin. **Glass:** PPG, NEG America. **Work stations:** Kimball/Artec, Myrtle. **Work station seating:** Kimball. **Lounge seating:** Kimball. **Dining seating:** Fixtures. **Upholstery:** Maharam. **Conference tables:** Kimball. **Cafeteria, dining, training tables:** CHE. **Other tables:** Brueton. **Files:** Allsteel. **Architectural woodworking and cabinetmaking:** Nova Millwork. **Signage:** ASI Signage Systems. **Client:** CCNAA Information Division. **Architect/interior designer:** Ting & Li Architects, PC. **Structural engineer:** Michael Galasso, PE. **Mechanical engineer:** Tony Ho & Assoc. **Electrical engineer:** Alfred Lin, PE. **General Contractor:** McHugh DiVincent and Alessi, Inc. **Furniture dealer:** Office Limited, Inc. **Photographer:** Masao Ueda.

**Project Summary: Taipei Theater and Gallery**

**Location:** New York, NY. **Total floor area:** 15,000 GSE. **No. of floors:** 3. **Total staff size:** 20. **Wallcoverings:** Maharam. **Paint:** PPG. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Cold Spring Granite. **Carpet/carpet tile:** Kymera. **Ceiling:** Lexington Manufacturing. **Lighting:** Edison Price. **Doors:** Commercial Door. **Door hardware:** Yale. **Glass:** PPG, NEG America. **Cafeteria, dining, auditorium seating:** American Seating. **Architectural woodworking:** Howard Manufacturing. **Security:** Visonic. **Client:** CCNAA. **Architect:** Ting & Li Architects, PC. **Structural engineer:** Michael Galasso, PE. **Mechanical engineer:** Tony Ho & Assoc. **Electrical engineer:** Alfred Lin, PE. **Lighting designer:** Don Bliss. **Acoustician:** Shen, Milsom & Wike. **Photographer:** Masao Ueda.

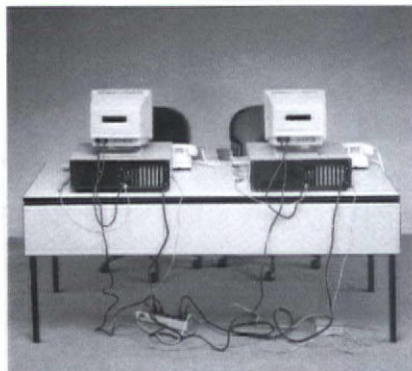


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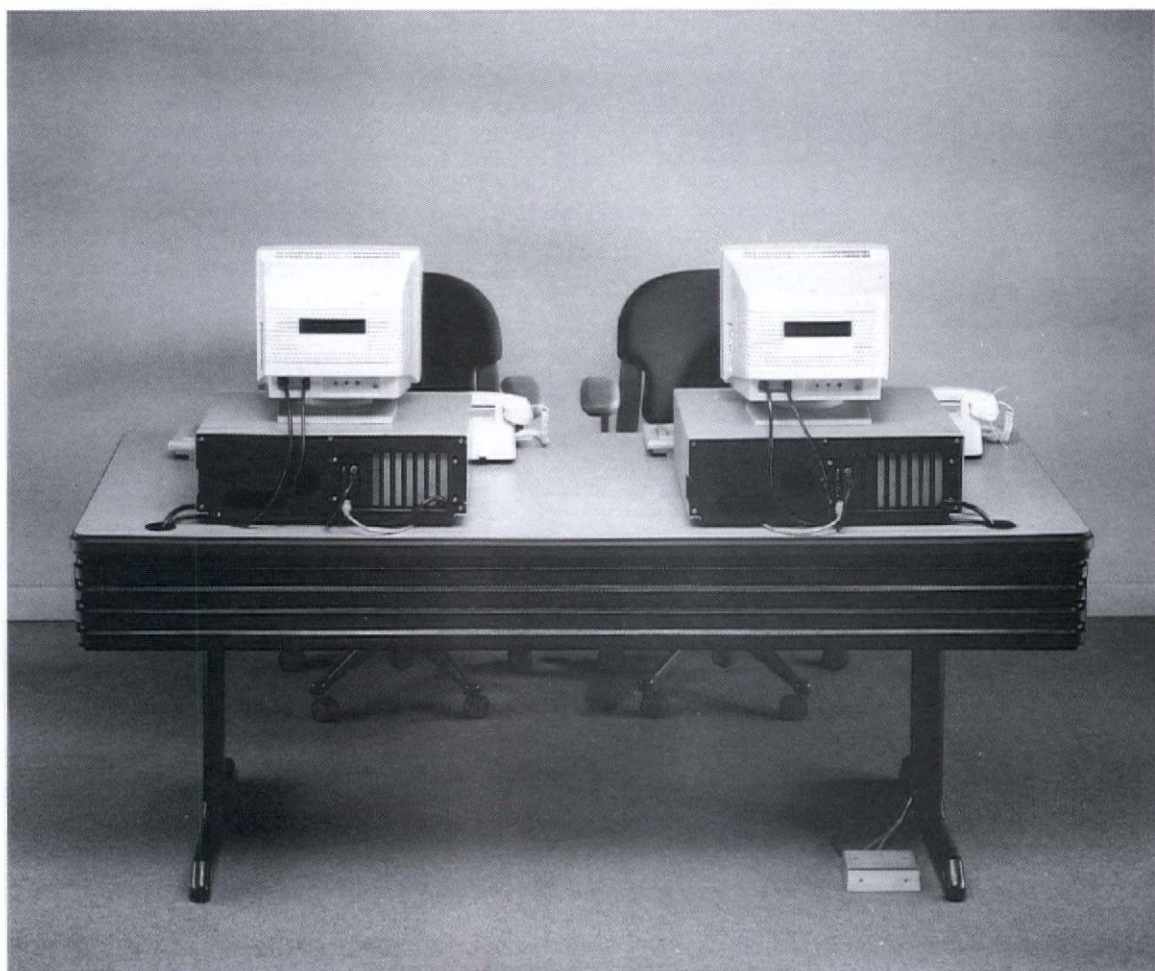
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# That's Entertainment!

Why do the interiors for our favorite TV and movie characters actually look the way they do? Hollywood art director Brandy Alexander shares a few of Tinsel Town's top secrets

By Amy Milshtein

**S**o you want to be in pictures? Just as many advertising copywriters, public relations agents and editors of books and periodicals have a script or two burning a hole in the bottom drawer of their desk, the odds are good that more than a handful of interior designers wonder what it would be like to design spaces for the screen, both big and small. Just who creates the rustic yet homey feel of television's *Northern Exposure*? Or how was that cartoon-like atmosphere achieved in *Dick Tracy*?

In the following pages, Hollywood art director Brandy Alexander (yes, that's how her mother named her) shares a few tips of the trade with *Contract Design*. Alexander, who studied art at UCLA, began her career while working as an extra on *The Rockford*

*Files*. "I was intrigued," she remembers, "that this whole little world existed on one side of plywood."

She learned set design by taking theater classes and worked as a set designer/draftsperson for TV shows like *The Waltons*, *Battlestar Galactica* and *Hill Street Blues*. Eventually, Alexander moved up to art director/production designer. Her work on *thirtysomething* earned her two Emmy nominations. Currently, she is working on NBC's television series *Sisters*.

With films such as Robert Redford's *The Milagro Bean Field War* as well as TV programs to her credit, Alexander can talk knowledgeably about the differences in designing for the two mediums. "Designing for the small screen is just that," she says,

"small and intimate. The TV is in your home, so your field of vision includes your living room." Because of its size, TV relies heavily on extreme close ups or ECUs, which leave little room for detail. Scenes have to be set quickly and tell much about the character of a space in very little time.

Film is just the opposite. While such details as trinkets on a mantelpiece would appear as a blur on TV, they are clearly discernable on the big screen, taking on greater importance. Film also allows more time to set up a scene. "A script could have two paragraphs describing someone walking in an alley," says Alexander. "On television it would be a sentence."

Movies take time to set a scene because they're more of an event. People pay to see one, and since there's no remote control, they





will watch it from start to finish. Here Alexander strives to create a grand and impressive feeling she likens to "a wonderful party going on, and the viewer is invited."

Another big difference in movies versus TV shows up in time and budget. Television is a very tight medium. The 22-episode season takes only nine months and a production company usually works on two episodes at a time, either shooting or preparing them. Movies allow two to three months to prepare and another two to three to shoot.

Obviously, movies have much larger set design budgets than television. *Sisters* is priced at \$36,000 an episode, with another \$10,-17,000 for the decorator, who researches the "soft" materials like furnishings. By contrast, *The Milagro Bean Field War* had a \$900,000 budget and went a bit over.

Different as the mediums are, common bonds do exist, starting with research. "I always look in the public library, art books and period clippings for ideas," says Alexander. "You want interiors and objects to be accurate."

For all of the time and budget that goes into production design, the irony is that the best work is least noticed. A fantasy background, such as those prepared for the movie *Batman*, stands out, of course. But for the most part, production design is an "invisible" business,

striving for effects that appear so ordinary and uncontrived that the audience takes them for granted.

Making natural-looking sets isn't as easy as it sounds. Every little detail must be planned and placed to look as if it were always there. Even when the shooting is on location, every shingle on a roof or leaf on a shrub must be just right. An on-location spot that is otherwise perfect may need a little sanitizing.

"If we are shooting an alley scene," says Alexander, "what usually happens is we find the right alley, flush it out, scrub it down and then bring in our own 'dirt and garbage.'" Apparently, Hollywood wouldn't dream of having highly paid mega-stars rolling around in actual filth. (Does make-believe dirt leave make-believe stains?)

Once all is place and the piece has been shot and edited, all that we, the viewing public, can see are interiors crafted to say something about their occupants. Consider at close range, for example, how the interiors of *Sisters* have been designed. In this series about four sisters with very different personalities, Alex, the oldest sister, thrives on appearances. For her, everything is about looks, and Alexander calls for her home to show it: grand, expensive and clean, with unusual, pricey fresh flowers placed just so. But it's also cold, austere and uninhabited.

The set that started it all. Loyal Tuesday night television fans will remember DAA, the *thirtysomething* ad agency (below). Actually a composite of six separate photos, the office looks strange in print because it's designed to be seen through a moving camera's eye.







Pretty in pink: Alex's bedroom in television's *Sisters* (left) reflects her personality—stately and formal with everything in place, but a little bit cold. The photos on the night table add a convincing glimmer of warmth, however.



The Sweet Sixteen Soda Fountain (above) is where the "Sisters" hang out. It provides a comfortable, neutral setting for four diverse personalities. Note the unfinished, TV studio ceiling. There's never a punch list in set design.

The player herself, Brandy Alexander (right). From offices to homes to health care to hospitality, she provides the background for some of TV's favorite actors.



Georgie is just the opposite. She's the glue that keeps the sisters together, and her home is the central gathering spot. To make it seem comfortable and real, Alexander gave Georgie filled book cases, painted wood furniture and two porches, front and back. Alexander created a duck collection for Georgie, decorated her home with horse pictures and used blues and plaids heavily.

Living in Georgie's home is Teddy, the black sheep of the family. Back from Los Angeles broke and drunken, she's staying there until she can get on her feet. Because Teddy is an artist working on her own clothing line, Alexander has strewn an easel, paints, sketches and sewing notions about her space. Teddy's furniture is mismatched hand-me-downs, as befits a boarder living in someone else's home.

The last sister is Frankie, the overachiever of the group. A successful marketing executive, she works in an opulent marble and rosewood office. Before Alexander signed on to the show, the producers had Frankie living in an artsy loft. The setting added interest to her character, yet Alexander didn't think its brashness suited her. "I warmed the space up," she says, "by putting ticking on her couch and giving her Mission furniture and a white lace bed."

*The Milagro Bean Field War*, directed by Robert Redford, was a classic portrayal of class struggle that pitted two groups of characters, the poor, Hispanic natives of Milagro, N.M., and rich, brutal land owner Ladd Devine and his cronies, against each other in a war over water rights. The film wore its heart prominently on its sleeve. Alexander created spaces accordingly.

Milagro's poor natives lived in shabby houses, with doors falling off hinges and broken fences. But they were a proud people with self respect despite their poverty. So Alexander made their spaces clean if simple and filled them with color and religious artifacts.

It's not hard to imagine what was in store for Ladd Devine. Having toured the lodges of Sante Fe for ideas, Alexander called for home and office interiors filled with regional touches of luxury. "I put Devine in spaces filled with rustic elegance," she remembers, "shel-lacked beams, fancy woodwork and over-stuffed furniture."

Creating worlds for Hollywood is a lot like designing a living interior. Clients must be pleased, personalities matched, tight deadlines met and budgets obeyed. It's just that Brandy Alexander's work only lasts until the credits roll. ☺



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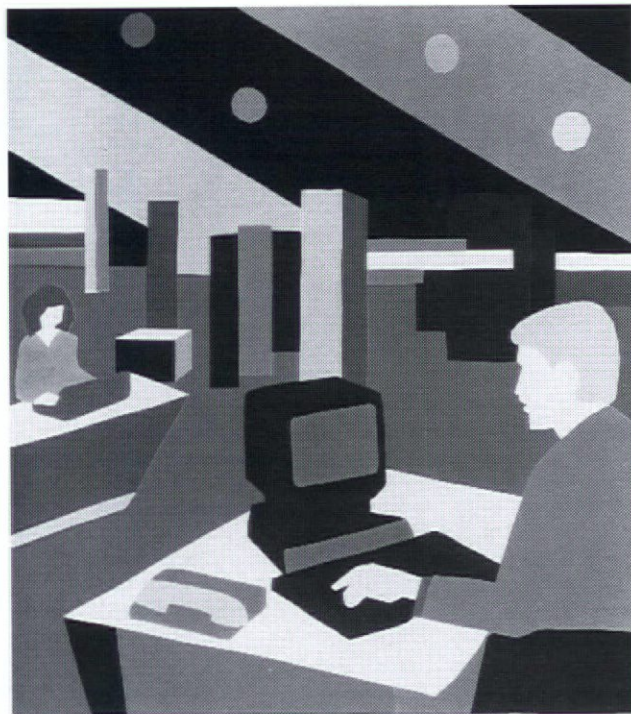


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# Where Do I Go From Here?

For clues to future growth and advancement in the design profession, take a good look at the stages and transitions in your career now

From the IBD study by Joy H. Dohr, edited by Evagene H. Bond

“How are other designers managing their careers?” “Why is my career stalled?” “My career is on a roller coaster ride—what can I do?” “I’m at a crossroads with my career. Where do I go from here?”

These are questions Dr. Joy H. Dohr, professor of interior design at the University of Wisconsin, Madison, hears frequently as she explains her recent research on career patterns in commercial interior design to audiences around the nation. Design professionals everywhere are doing some serious soul-searching as the recession persists. Given the profound changes in the allied fields of design, construction and real estate, it’s no wonder that designers ask, “Do I have a future in this profession?”

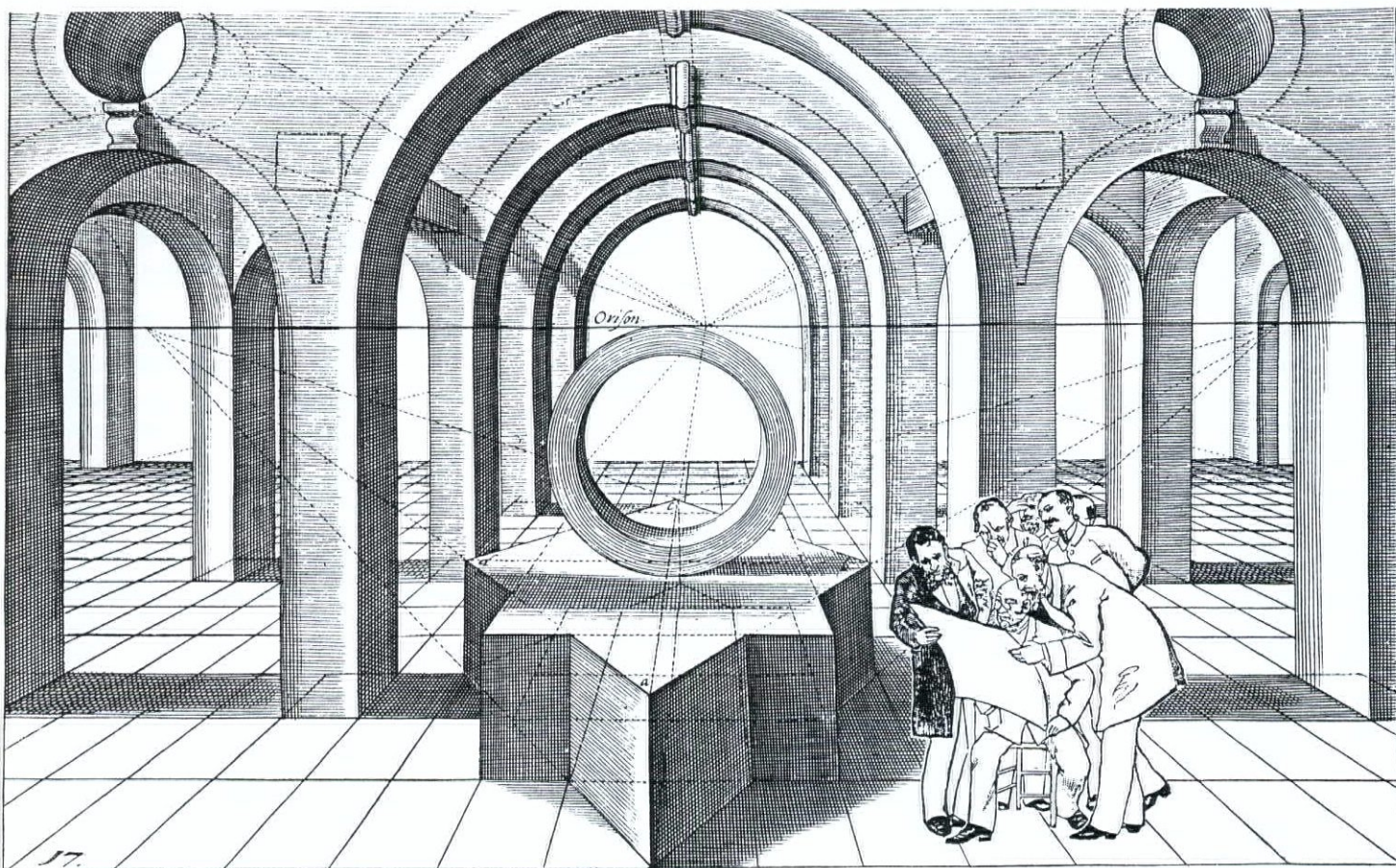
With a generous grant from the Joel Polsky-Fixtures Furniture/IBD Foundation

Endowment, Dohr has conducted surveys and interviews with 96 contract interior designers who represent a cross section of practitioners, and produced a detailed look at what happens to the careers of interior designers and why entitled “Interior Business Design: Patterns of Career Development.” What follows immediately is the second of a three-part synopsis of Dohr’s report that *Contract Design* is proud to publish.

Dohr has found some answers in her recent research on career patterns in commercial interior design. In her survey of practitioners, she has identified several patterns and stages that typify the design profession. Understanding these stages can help individuals build their futures, despite a less-than-rosy economic climate.

Design careers vary in their structures, Dohr finds. What Dohr refers to as “pillars,” which include the type of organization where a designer works, the types of facilities it designs, the products it uses and the overall type of design work it creates, create a mosaic within a designer’s career. Over the lifetime of this mosaic, designers go through a number of transitions.

The passage isn’t easy. Some transitions are uncomfortable and difficult; others can be extremely rewarding. Dohr believes that all adults go through transitions every five or so years, and identifies three transitions that all design careers face at one point or another, namely entry, mastery and disengagement. While each transition presents its own issues and choices, each involves a design-





er's attempt to balance external rewards such as salary with intrinsic rewards such as challenge, autonomy, control and variety within a given job.

#### Starting up: How soon should you settle down?

"How can I learn as much as possible?" typifies a typical entry-level designer's attitude toward work, Dohr reports. In their quest for knowledge, most designers change jobs. In fact, 30% change jobs within their first year of work, 60% have by the second year, and after five years in the design profession, 90% of designers have changed jobs at least once. Most of the movement is between firms, with 60% changing firms completely, and only 20% changing jobs within a single firm.

Surprisingly, only a fifth of these designers change for personal reasons such as marriage, and such "working conditions" as salary, hours and benefits. A full 43% switch jobs for more scope and challenge. And while these youthful upstarts believe they are more talented and responsible than a beginner's job usually requires, employers respond that many neophyte designers join the working world with unrealistic expectations.

#### Mastering the plan: What's your formula for success?

About the fifth year in a career, designers begin to focus less on the learning process and more on advancing their own positions within the field. Entrepreneurship is the most common form of growth in this "mastery" stage. Nearly half of Dohr's respondents had established businesses of their own—usually professional services or retail/dealership firms—at some point.

In addition, Dohr identifies several other career patterns in the mastery stage. The "focused" pattern mimics a typical corporate career pattern. Like the business person, the "focused" designer joins a larger firm, gaining expertise and assuming increasing responsibility as he or she climbs the organizational ladder. Designers who change jobs within this framework do so usually because someone in the individual's network of colleagues offers a job.

Marilyn (the names used here are composites), for instance, started in a small interior design firm and progressed to a larger one where she accrued experience and responsibilities in a variety of projects. After several years, she was hired by two acquaintances to head up the interior design department of their growing architectural firm.

The "step" pattern is characterized by movement and variety. Gary started in a small design firm and moved to a dealership where he worked first as a designer, then a sales person. Next, he took a job in a large professional services firm, where he took on additional responsibilities in marketing. Where Marilyn enjoyed a certain continuity in her job, Gary

**Only a fifth of the designers changing jobs do so for personal reasons such as marriage or such financial reasons as salary, hours and benefits—while a full 43% switch jobs for more scope and challenge**

has benefited from the breadth of experience.

"Hub expansion," Dohr's third discernable pattern, occurs when one design firm offers numerous career opportunities, allowing staff to shift from one area to another. Patty joined a small design firm where the owner's growth strategy involved adding to the basic design services wherever a new market was perceived. As the firm evolved "profit centers" such as programming, post-occupancy evaluations, CADD facility evaluations and a line of other products, Patty gained experience in all of them, but found she liked the first two best. She now heads the firm's "environmental psychology" division.

Is there a "right" way to develop a design career? Of course not. To Gary, who likes frequent change, Patty's or Marilyn's long stays with one firm would seem unbearably stable. Both Patty and Marilyn have experienced considerable change, nevertheless, steadily developing their professional skills and their expertise in various facility types.

#### Moving on: Is there life after design?

While some people live and breathe design every day of their lives, design careers do end at some point. Here, designers' questions revolve around controlling the transition between one phase of life and another. Whether the transition involves retirement or simply a switch of career for personal or professional reasons, Dohr reports that those with a strong support system weather the change best. She suggests continuing education, job and personal counseling, and networking as elements of that support.

Being creative people by nature, designers should do better than most at adapting to career changes, no matter what stage of their careers they're in. After all, isn't change the driving force behind design?

In next month's third installment of the three-part serialization, *Contract Design* considers "Interior Designers: Who Are We?" in considering why designers move, depending on typical personality and problem-solving traits. ☛

*Contract Design is privileged to present this serialization of the full report, Interior Business Design: Patterns of Career Development, written by Joy H. Dohr, PhD., professor of interior design at the University of Wisconsin in Madison, and funded by the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment. The full study is available from the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, \$25 for IBD members and \$40 for non-members, postage included. Our synopsis is edited by Evagene H. Bond, a freelance writer in Peterborough, N.H., who wrote The Survival Report, another Polsky/IBD Foundation study that was excerpted in Contract Design in 1991.*



# The Sharper Image

What you don't see won't scare you any more at Kaiser Permanente/San Diego's new MRI unit, designed by Jain Malkin Inc.

By Jennifer Thiele

**M**agnetic resonance imaging (MRI)—which uses magnetic fields and radio waves to obtain clear, cross-sectional images of the body's internal tissue—is widely considered to be the most advanced imaging technology available today. The number of MRI units in operation in the United States will grow from 1,600 at the end of 1989 to a projected 2,800 by the end of 1992. With their proliferation has come significant debate among hospital administrators and health care designers regarding the facilities that house them.

Though the effectiveness and safety of the procedure cannot be argued, the unique diagnostic capabilities of MRI are somewhat diminished by the technology's stress to the patient as well as its strict design requirements. More and more, hospitals and clinics are finding that a knowledgeable interior designer can help ensure that a very expensive and sensitive piece of equipment functions properly and operates economically with minimal patient discomfort.

The design of an MRI facility presents two major technical problems plus a host of aesthetic concerns, according to Dan Bona, senior designer for Jain Malkin Inc., a La Jolla, Calif.-based firm concentrating on health care design. The highly specialized equipment, including the imaging machine itself and the advanced computers that drive the process and collect the data, is extremely sensitive to static buildup and discharge. Frequently, materials for MRI facilities must be specifically designed to reduce static electricity.

The computer room, usually adjacent to the procedure room, requires conductive flooring to eliminate static. While the procedure room itself doesn't require flooring that dissipates static, it can only use flooring that doesn't generate static. Some form of acrylic is usually best, Bona maintains.

As for the chief technical design problem associated with MRI technology, it stems from the severe electro-magnetic properties of the imaging equipment. The magnet is so strong it can literally pull a nearby object containing ferrous metal into the machine, potentially causing expensive damage and wreaking havoc on interior aesthetics. The hazard persists even when the equipment is turned off.

**Health care administrators have turned to design to create a soothing atmosphere that helps eliminate fear and uncertainty associated with the MRI procedure**

Though the imaging machine can be calibrated to compensate for small amounts of ferrous metal within the procedure room—for example, in mounting clamps on framed artwork—those items must be securely fixed in place to avoid traveling, and should not be moved at risk of disturbing the calibration. Essentially, all interior furnishings must be ferrous-free, requiring the designer to specify aluminum or brass lighting and electrical fixtures, aluminum ceiling grids, and furniture items constructed with wood studs or non-ferrous

nails. Fluorescent lighting cannot be used due to the ballast—unfortunately this restriction results in a loss of energy efficiency—and dimmer switches that control lighting levels must be remote, adds Bona.

The magnetic force is also strong enough to penetrate ordinary walls. Among the various problems this causes is that passersby with pacemakers need shielding from the force—so the entire procedure room must be encased in sheet steel and copper plate. The magnet itself, which can weigh up to 14,000 lbs., requires an 18-in.-thick, fiber glass-reinforced concrete slab floor to support the weight of the machine. For these reasons, MRI units are often remotely located in basement areas that lend themselves to the special construction needs.

What designers end up with after all the technical requirements have been met could easily resemble an ominous technological mausoleum. It's not exactly the kind of atmosphere nervous patients about to undergo this threatening though painless test eagerly anticipate. In fact, claustrophobic "panic attacks" are common among patients once the body is completely immobilized and inserted into a long, narrow tube. Under the theory that a calm, reassured patient is more cooperative, hospital and clinical administrators have increasingly turned to design to create a soothing atmosphere that helps eliminate fear and uncertainty associated with the procedure.

"If hospitals are spending a fortune for the machine and the construction process, they are often reluctant to spend the additional money to make the unit look good," admits Bona. "But recently designers are convincing hospitals to spend more money on interior design of MRI units." The advantage of committing additional funds up front can make the difference between spending some money now and losing more money later, according to Bona.

What makes MRI units important profit centers for hospitals and clinics is that while they are costly to operate, they command a high fee for their use. With the service in high demand, existing MRI units are often booked solid on tight schedules. (A typical individual procedure takes 45 minutes to complete.) If a patient panics during an MRI test and must be removed from the imaging machine for reas-



Patients undergoing magnetic resonance imaging (MRI) are typically intimidated by its technology, but health care providers are becoming aware that interior design can help reduce stress. Jain Malkin, Inc. designed this MRI unit at Kaiser Permanente/San Diego (right) to be welcoming and non-threatening. Fake windows and vistas brighten the subterranean space, where the bulk of the imaging machine is hidden from view.



Insurance or sedation (patients have access to a "panic button," which signals the technician to shut the machine down), the schedule can be thrown off, resulting in more costly operating time per patient, more agitation to patients waiting their turn, and potentially lost revenues due to delays.

Designers and health care providers are attempting to reduce patient stress by taking initial steps to show a welcoming atmosphere through design as well as pre-procedure education. Though a patient is not aware of the surrounding environment once inside the machine, Bona emphasizes that the patient's first impression of the space is most important. Walter Green, former assistant department administrator for radiology at Kaiser Permanente/San Diego (now transferred to the same position at Kaiser Permanente/Riverside), states succinctly, "Anything you can do to reduce patient fears is essential."

Designers typically handle the interior aesthetics of an MRI unit with such finishes as trompe l'oeil paintings, artwork, photography, fake windows and vistas and preserved plants, not to mention appropriate color schemes and warm, homey furnishings. Appealing aesthetics also go a long way to preoccupy patients who are having a part of the body imaged that doesn't require the head to be inside the machine, or guests allowed to accompany patients into the procedure room. At Kaiser Permanente/San Diego, MRI technicians have reportedly noticed a dramatic 20% to 30% decrease in panic attacks associated with patient-oriented design, according to Bona.

One interesting theory that Bona has tested successfully at Kaiser Permanente/San Diego is situating the imaging machine with the opening flush to the wall, so the bulk of it is hidden from view. Bona refers to this as the "Dutch oven" approach. "Hospitals used to be so proud of the technology that they wanted to showcase the machine," he explains. Whether it is more soothing for the patient to see the whole machine or not is still debatable. As the beautiful design versus high-tech design argument continues, Kaiser Permanente has ascribed to Bona's theory. "It's a great patient calmer to only see the opening," says Green. "That way the machine doesn't cause fear."

Other important details that designers would do well to keep in mind when designing MRI units, says Bona, include the following.

- Use sound absorptive materials on walls and ceiling, to deaden the loud, banging noise generated by the machine when in operation.

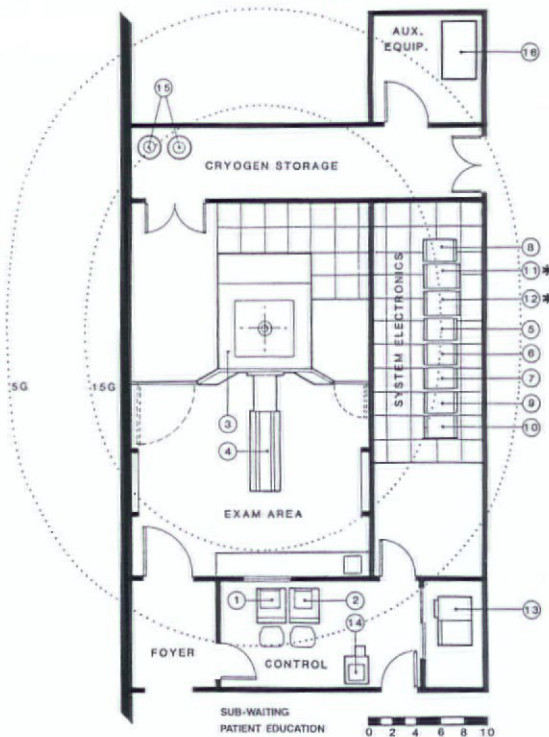
- Don't underestimate space requirements. MRI accessories, such as braces and clamps that immobilize the body part being imaged, blankets, liners and earplugs must be stored within the procedure room, resulting in the need for ample cabinetry.

- Lighting levels during the procedure should be kept low and indirect to create a more soothing atmosphere, but examination lighting and maintenance lighting levels are also required.

- Materials and finishes should lend themselves well to simple maintenance, as the magnet bars typical maintenance equipment (vacuums, buffers and so on) from procedure rooms.

- Always design an anteroom in the floor plan to accommodate patient education.

Though the special requirements of MRI unit design necessarily make it more costly than typical health care design, there is little leeway, at least on the technical issues. MRI equipment manufacturers themselves are much involved in dictating and reviewing construction and materials selection, and a machine's warranty can be negated if company standards are not met. Once the costs of the equipment and the special construction are added up, Bona estimates the additional cost of designing an attractive interior is only 1% or less of the total budget. If all indications are accurate, a penny spent now on a sharper image will add up later to a few pennies earned. ☞



A typical MRI unit floor plan (above) includes a completely shielded procedure room, an adjacent electronics room to house highly sensitive computer equipment, and an adjacent control room where technicians view the procedure through double-screened plate glass windows. An anteroom for patient education is also an important part of the stress-relieving process.



# DESIGN DETAIL

## Rings Around the Columns

**C**an three distinctly different clubs coexist happily under one roof? The challenge for designer J. Robert Bazemore at the OD Cafe in North Myrtle Beach, S.C., has been to create a series of unifying elements that would connect all three. Neon-banded columns are employed as a common theme because

their cadence echoes the rhythmic beat of the music played at the Cafe.

The monolithic forms that have resulted are fabricated of 12-gauge vertical brushed stainless steel because of the way the material's raw beauty and durability works with its slick, polished, nightclub look. Bazemore has kept details to a minimum to expedite the installation. Everything relates carefully to everything else, nevertheless.

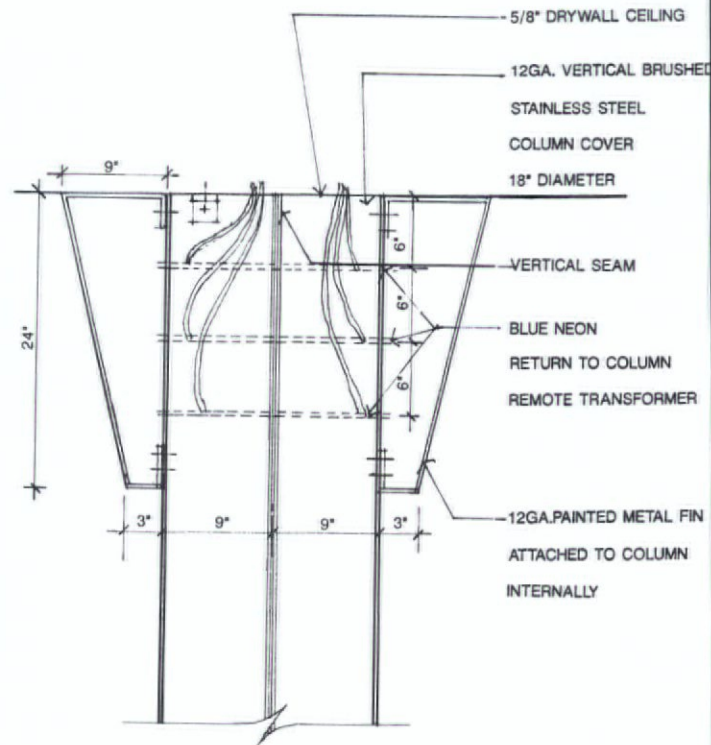
The two, 12-gauge painted

metal wedges found at the top of the column, for example, reappear as a motif in much of the casework and custom lamps throughout the facility, such as the maple end panels on the booths or the stainless steel wall sconces. The column's blue neon rings pass through the wedges, powered by a remote transformer. Their bright color directly relates to the color of the wedge, which is in turn inspired by the oceanfront skies.

Freestanding columns in the

entry lobby each house a 75-watt PAR lamp which sends shafts of light to the skylight above. These columns are filled with a lightweight concrete mixture to provide stability and mass to a lobby that can attract over 3,000 patrons nightly during the season. The added mass makes sense the moment you see the eager crowds ready to shag the night away. ☛

*Photography by Tim Buchman of Rick Alexander and Associates.*





## La Vie au Chateau

*The Splendor of France*, by Laure Murat with introduction by Olivier Bernier and photography by Roberto Schezen, 1991, New York: Rizzoli International Publications, 420 pp., \$125 cloth

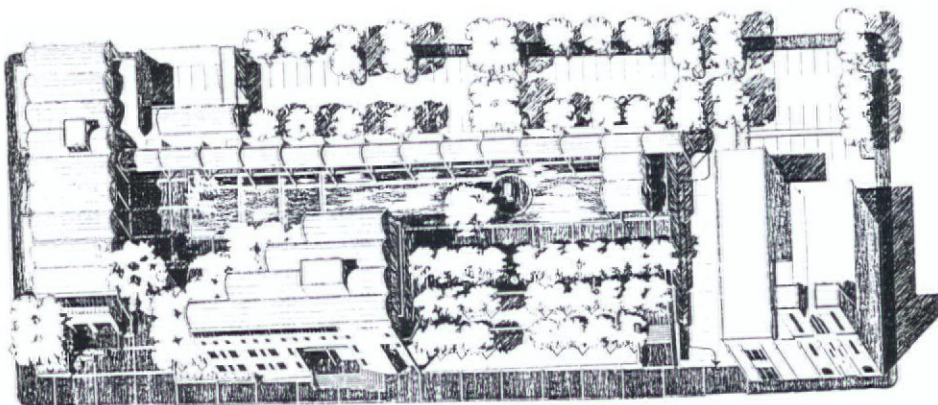
Home sweet home in America averages 1,800 sq. ft. for a single-family detached unit, bigger than its European and Japanese counterparts. However, all but our most palatial residences, such as Richard Morris Hunt's Biltmore for the Vanderbilt family, pale in comparison to the French chateau. This invention of a prosperous, worldly and intellectual culture that flourished from the 16th to the 18th centuries stands apart even today as a symbol of delight, conviviality and luxury—setting aesthetic standards our own age cannot rival that are memorably portrayed in the pages of *The Splendor of France*.

Perhaps one reason why such castles as Chenonceau in the Loire, Vaux-le-Vicomte near Paris or Bizy in Normandy are so hard to emulate, whether by corporate chieftains or hotel magnates, is that the French built them for different reasons from what we suppose. As respected art historian, author and lecturer Olivier Bernier reflects, once the French aristocracy felt confident enough to build for pleasure rather than security, it adapted the architecture of the Italian Renaissance to create country homes for the enjoyment of conversation, music, cuisine and nature—not merely ostentation for its own sake.

Architects and interior designers will notice the implications again and again as they examine colorful views by Milan photographer Roberto Schezen and descriptions by Paris journalist Laure Murat of over four dozen chateaux. Inspired manipulations of form, scale, procession, light and color made them perfect settings for human drama, in which people mattered more than buildings. Unfortunately, in trying to impress us, the designers of today's Taj Mahals and Circus Circuses have reduced humanity to irrelevance. How fortunate that many of France's great chateaux have survived revolutions and wars to tell their lessons anew in the pages of this sumptuous book.

*The Best of Neon*, by Vilma Barr, 1992, Rockport, Mass.: Rockport/Allworth Editions, 256 pp., \$49.95 cloth

Light has been a powerful design tool since the days of pharaonic Egypt, highlighting Imperial Rome's Pantheon, tinting Abbot Suger's Abbey of St. Denis, and flooding Walter Gropius's Fagus-Werke. It's no wonder that designers have used neon light since its invention by Frenchman Georges Claude in 1910. Today, renewed architectural interest in



Martin Luther King, Jr. Center for Nonviolent Social Change, Atlanta, designed by J. Max Bond, Jr., from *African American Architects*.

neon, as showcased in *The Best of Neon*, is producing spectacular results.

Unlike incandescent and fluorescent light, neon can easily trace intricate shapes, hugging the sides of forms, emphasizing selective details, and even inventing shapes that do not otherwise appear in a building's design. Author and editor Vilma Barr displays the medium's versatility in chapters devoted to its use in architecture, interiors, signs and products. Her book should thoroughly dispell any notion that neon is just for signage.

What can neon do? *The Best of Neon* covers projects large and small all over the world, striking moods ranging from the playful and nostalgic Boomers Restaurant in Milford, Conn., designed by Charles Morris Mount, to the abstract and elegant United Airlines Terminal at O'Hare Airport, Chicago, designed by Murphy/Jahn. The book's gorgeous color photography and brisk descriptions will surely inspire designers to light a future project in neon's ethereal glow.

*African American Architects in Current Practice*, edited by Jack Travis, 1991, New York: Princeton Architectural Press, 96 pp., \$19.95 paper

If African slaves had failed to bring their construction skills with them to the New World, many a plantation house would probably never have been built so well. This is one of many revelations in *African American Architects in Current Practice*, a portfolio of recent work by eight women and 27 men who are African American practitioners. Thanks to Jack Travis, AIA, ASID, a black architect and adjunct professor at the Fashion Institute of Technology, the design community can give names and faces to the outpouring of artistry from today's black architects.

How hard it is to succeed as one of the nation's 771 black architects can be measured in such ways as how much work he or she draws from the private sector. According to Travis, only Lou Switzer, doing business in

New York as The Switzer Group, can currently say that his entire clientele comes from this vital source. The other firms featured in this volume rely on the public sector for at least 55%—some as high as 85% and more—of their commissions.

Putting aside the obstacles of poverty, racism and lack of role models, black architects simply want to be the best they can be. The vigorous designs by such gifted individuals as J. Max Bond, Jr., John S. Chase, Wendell J. and Susan M. Campbell, Donald L. Stull and David Lee, and Lou Switzer need no defenders. Society should insist on giving them a fair chance—immediately.

*Decorating Eden, A Comprehensive Sourcebook of Classic Garden Details*, edited by Elizabeth Wilkinson and Marjorie Henderson, 1992, San Francisco: Chronicle Books, 226 pp., \$40.00 hardbound, \$19.95 paperbound

Why would architects and interior designers want a source book on garden design details entitled *Decorating Eden*? Offices, retailing, hospitality and even health care are bringing the garden indoors—sometimes literally. The attempt to de-institutionalize America's institutions in visual terms is part of a movement to bridge the gap between the individual and the group in America.

Thus, Elizabeth Wilkinson, a teacher of arts and crafts, and Marjorie Henderson, a decorative furnishings showroom manager, have done designers a service in compiling this volume in an easy-to-use encyclopedic format. Examples of everything from "Alleys and Avenues" to "Wells" from some 700 years of landscape architecture can be quickly seen and compared. The photographs and period illustrations are concise and informative.

A glossary, supplier listing and bibliography complete this volume, which represents the reissue of *The House of Boughs*, first published in 1985. A designer couldn't ask for more. Except a trowel and seeds, possibly? ☞



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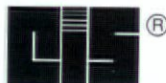
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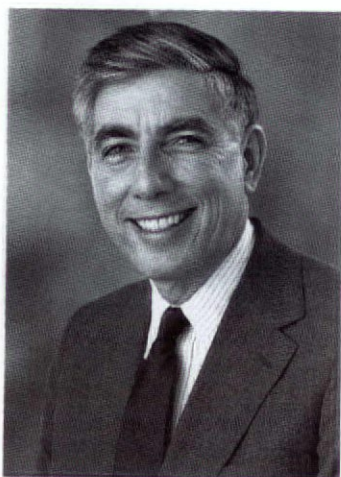
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# PERSONALITIES



Hardy

## New lives for old walls

### Hugh Hardy

When New York's Pennsylvania Station, designed by McKim, Mead & White and completed in 1910, fell under the wrecker's ball 30 years ago, thoughtful architects such as Hugh Hardy, Malcolm Holzman and Norman Pfeiffer wondered: Was this battle between preservation and development necessary? Commenting on the demolition in an illuminating new Rizzoli monograph, *Hardy Holzman Pfeiffer Associates, Buildings and Projects 1967-1992*, the three partners lament how "all the Roman grandeur and ceremonial pomp" yielded to "blatant function and uninspired commerce."

How sweet it is that Amtrak wants to move from the brutal Modern replacement to McKim Mead & White's surviving Beaux Arts General Post Office across the street. "We could have a wonderful time," Hardy notes, "with new structure, materials and spatial experiences inside the old walls."

Public spaces are especially valuable now because they've become so rare. "What's missing in urban development today is shared space," Hardy cautions. "A new community's focus is the mall, which is less a way of bringing people together than an extraordinary machine for consumption." He remains hopeful. "Cities like New York will survive," he says, "because they still allow us to meet face to face." With help from

HHP, currently expanding Bertram Goodhue's 1924 Los Angeles Central Library, Los Angeles might even (gasp!) get out of their cars to share a spatial experience.

## Cosmic thing

### Janine James and Jon Otis

"We have so many talented friends, but many of them are floundering day to day for work," observes Janine James.

This harsh economic reality of the 90s motivated James and husband Jon Otis to launch a loose collaboration of designers known simply as The Moderns. Principals James, Otis and Ecuadorian architect Carlos Zapata share or farm out projects in graphics, furniture, interior design and more. "It's an innovative way of surviving," says James, who refers to her recent departure from the corporate world after eight years at ICF as the "cosmic kick"



James & Otis

she needed to start her own business.

Otis is comfortable with the concept of multidisciplinary design. A Fulbright Fellow in Italy in 1985, he spent several years in Milan at Sottsass and De Pas, D'Urbino, Lomazzi. "In Italy's design community, everything is integrated," says Otis, who admits he was "shocked" by the separation of disciplines when he returned to the U.S. in 1988.

The two met while James was still at ICF and Otis was designing the company's showrooms. "We argued about design philosophy on our first meeting," they recall—so the next logical step was marriage. One thing they are in complete agreement on, however: "You have to find your passion and work with it." What better reason to launch a design studio—or a marriage?

## Off-road warrior

### Ron Mace

While passage of the Americans with Disabilities Act (ADA), which covers major building, transportation and communication design requirements, made some A&D community members panic, one architect responded with sheer delight. Ron Mace has advocated universal design for over 20 years. As president of Barrier Free Environments, Inc., principal of Mace & Assoc. Architecture and director of the Research & Training Center on Accessible Housing at N.C. State University's design school, Mace developed countless products and access strategies for the disabled and elderly.

Disabled by polio himself, Mace has pushed through many major access standards and legislation, including the 1973 Federal Rehabilitation Act, the 1988 Fair Housing Amendment Act and the 1990 ADA. He's also advocated mainstreaming disabled children into public schools.

Mace's tenacity has brought him fame as well. Along with managing a non-stop schedule of speaking engagements, he can be spotted scaling buildings in DuPont's latest ad campaign. "Doing the ad was fun," he says with a smile. "I never realized how well known I was until they approached me."

Mace spends most of his free time tinkering with product prototypes. His latest idea: an all-terrain, underwater wheelchair. Is this intended to serve as a new access to nature, or an escape from fame? You'll just have to slow down so we can hear your reply, Ron.

## Open-air marketing

### Glenn Peckman

It takes a good deal of nerve—and talent—to combine a Navajo aesthetic with Italian Renaissance, or a Malaysian pattern with Byzantine colors. Textile designer Glenn Peckman prepares himself to do just that by visiting open-air markets in such exotic

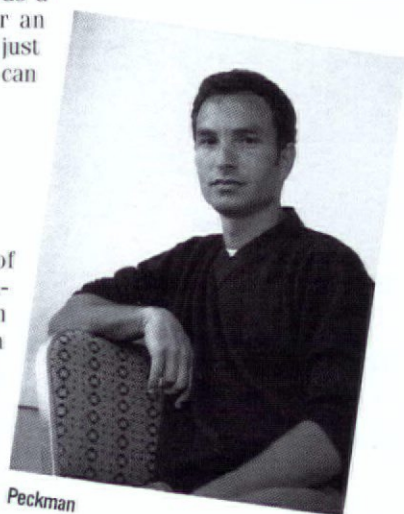


Mace

places as northern Africa, Thailand, India, Turkey and Tibet, where he draws inspiration for award-winning designs for Donghia, Rodolph Silks and others. "I immerse myself in these places," he says. Trained as a painter, he apprenticed himself to Italy's famed Ratti Silks, designed apparel textiles for Missoni and Valentino, then turned to furniture and interior textiles for such U.S. firms as Jack Lenor Larsen, Groundworks and Donghia, the latter for almost a decade.

You can find Peckman's fabrics in the headquarters of Nike and United Airlines, the Kuwaiti Parliament—and even a scene in *Once Around* with Holly Hunter and Richard Dreyfuss. ("It's strange to watch a movie and suddenly see your fabric in the background," he admits.) Yet all of his designs still start with a painting.

With residences in Lake Como, Manhattan's Tribeca and now San Francisco, Peckman has plenty of bases from which to explore, but he isn't stopping there. "There's one region of India I keep coming back to," he says. Would "Once Around" the world ever be enough?



Peckman