

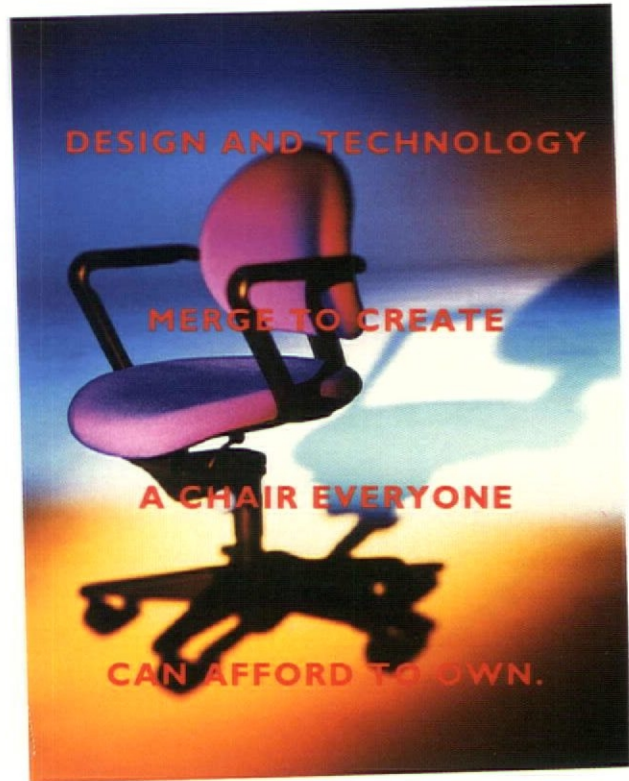
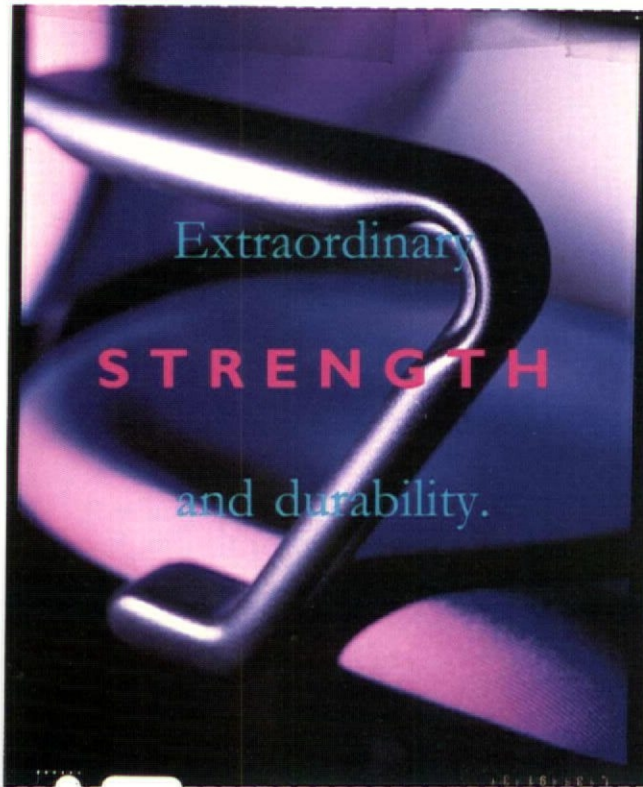
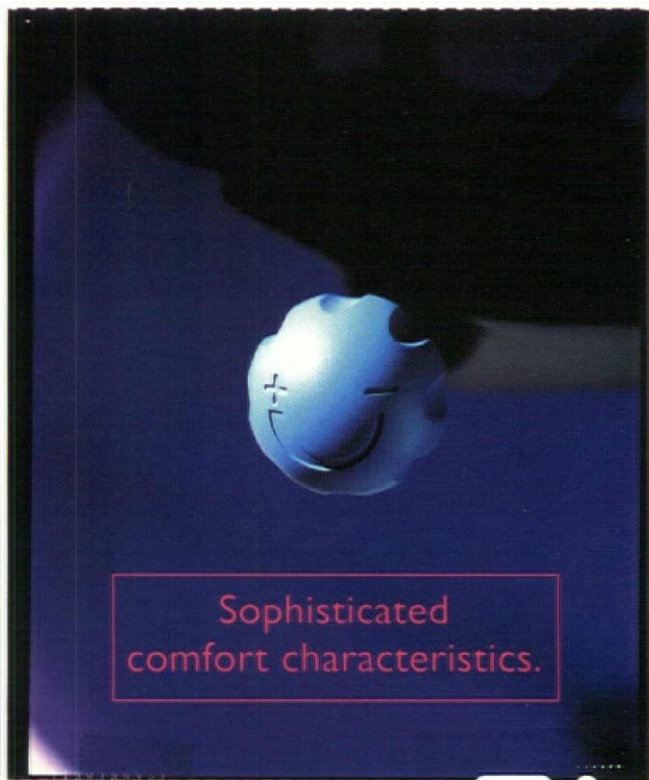
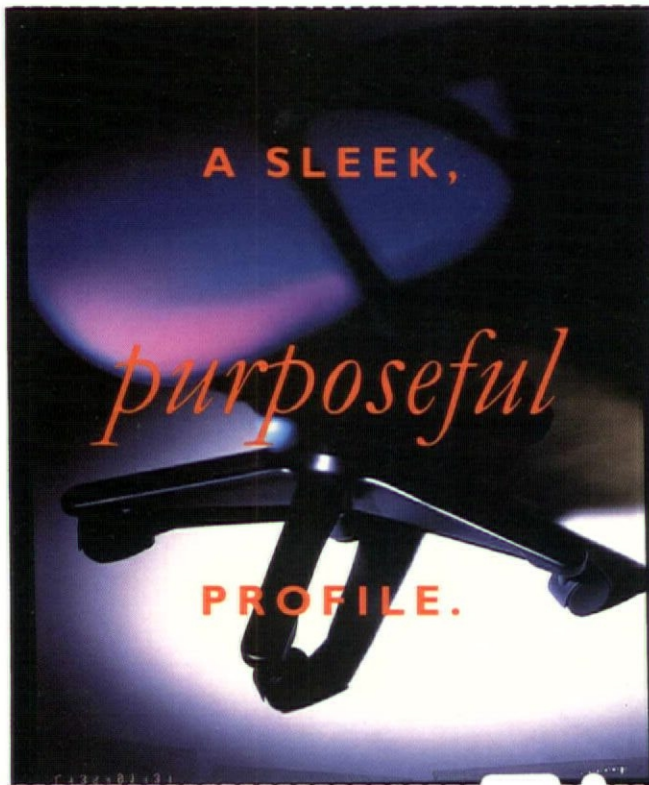
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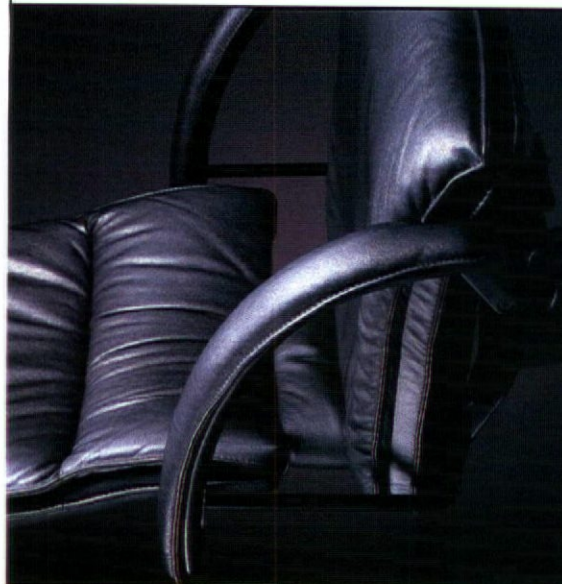
Cover Photo: The IBD/Contract Design Product Design Competition "Best of Competition" award winner, American Seating Company's Evo, photographed at New York's Municipal Building, designed by McKim, Mead & White. Photographer: Elliot Fine.



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EDITORIAL

Can Designers Be Trusted?

Do you trust your doctor? How about your accountant? And your lawyer? If you have hesitated for a moment in answering these questions, try this: Do you trust your fellow architects and interior designers?

People do strange things under duress, and designers may be no exception. As design firms large and small continue fighting the after effects of the 1990-1991 recession, seasoned professionals find themselves desperately seeking new sources of revenue or employment. Among the consequences of this turmoil are the emergence of the designer as owner's representative, the expanded role of the designer as location consultant and furniture contractor, the strengthened alliance between the designer and the real estate broker, and the persistence of the designer as low-ball bidder. While none of these developments is inherently unethical, all contain the seeds for explosive conflicts of interest.

Consider the designer as owner's representative. In representing the owner or leaseholder of a facility before another designer, the engineer and the contractor, an owner's representative is supposed to advise the owner about key decisions, the merits of firms, products and design options, and the managing of time and cost—without second-guessing the project designer. Yet reports from the field suggest that it's all too easy to score points with the owner by finding fault with the other designer, especially if the designer communicates with the owner through the owner's representative. If the owner's representative has a bonus incentive to share in cost savings, the designer may also be forced to extract questionable economies out of the design and specifications.

Expanding the role of the designer does make sense. If the designer already conducts site feasibility studies, regulatory reviews and environmental impact surveys, why shouldn't he or she assume a larger role in the front-end of project development as a location consultant?

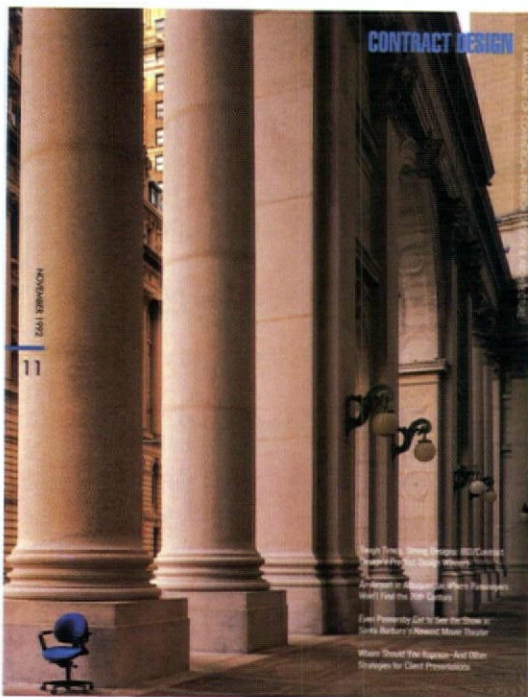
However, once the designer becomes involved in such duties as base building evaluation, his or her ties to various real estate developers, building owners and managers and real estate brokers must be openly admitted—and every effort made to consider other properties. Furniture contracting also seems to be a logical extension of furniture specifying and on-site supervision for the designer. Yet how dispassionate can a designer be about recommending products in which he or she maintains a financial interest? Would you like your doctor to be your pharmacist, too?

The historic alliance between the designer and the real estate broker, a symbiotic relationship whereby the designer is introduced to the broker's client in exchange for a floor plan that fits the client to the broker's space, is now under more intense pressure than usual. Any space can be forced to "work" if the quality of the resulting environment is considered irrelevant. Yet we all know that such factors as building module, column spacing, structural bay, building core and core-to-exterior-wall distance make building A different from building B, even when the aggregate floor area is the same. Do we have the intellectual honesty to say no when the "fit" is particularly poor? And thereby resign a

possible commission, or place an ally at risk?

Finally, which designer today isn't tempted to make the low-ball bid to win an important commission? Yes, an impossibly low bid may clinch the job. However, it forces the designer to lose money—or lose face and credibility as he or she forces change orders, renegotiated contracts and not-in-contract items on the client to make a profit.

Society can rest assured that the design profession stands firmly by its clients. Which designer hasn't cared about the results as much as his or her client—if not more? We, the architects and interior designers of America, know we cannot fool the toughest clients of all: ourselves. ☺



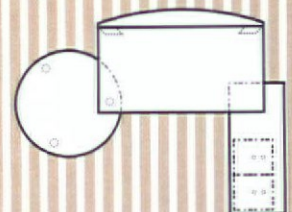
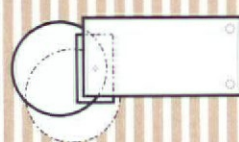
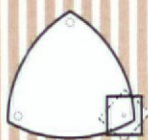
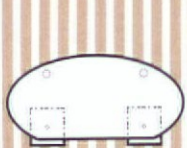
Roger Yee

Roger Yee
Editor-in-Chief

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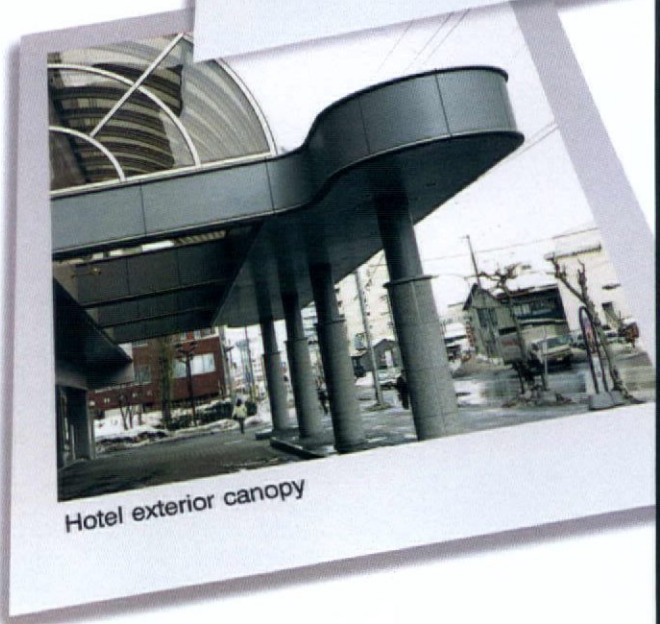
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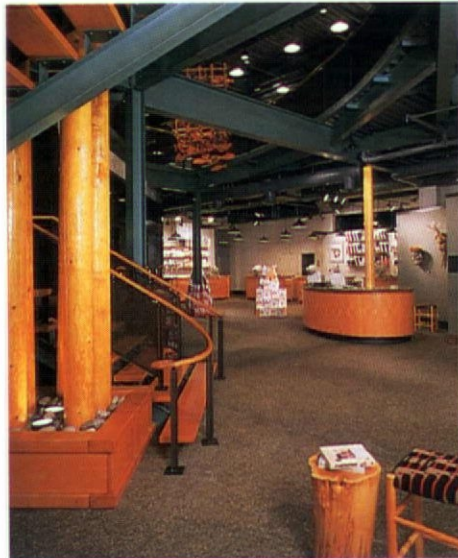
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TRENDS



Since then, DIFFA has grown from a small nucleus meeting in his and co-founder Pat Green's offices into a nationwide organization with office in 13 cities that has raised and distributed over \$10 million. He is survived by his longtime companion, Stephen Gooch.

Commissions and Awards

American Business Interiors, Melbourne, Fla., has been selected by the law firm of Frese, Nash and Torpy, P.A., Melbourne, for the interior design of its new office.

The Atlanta firm association of Design Continuum, Inc. and Hendrick Associates, Inc. has been commissioned to design the renovation for Cherokee Country Club in Atlanta and the new facility for the Panama Country Club in Panama City, Fla.

Kudos for the Pacific Northwest

Seattle - The Pacific Northwest Chapter of the Institute of Business Designers declared the winners of its Fourth Annual Contract Design Competition at the Chapter's annual meeting held May 28, 1992.

For Best of Competition: Rikki Rikki by Mesher Shing & Associates, Seattle; Robert A. Mesher, AIA; Joseph K. Shing, AIA; Susan T. Martinson; photography by Dick Busher.

For Award of Excellence: Entrade by Marsha Hall Harris/IA, Seattle; photography by Jon Miller © Hedrich-Blessing.

For Award of Excellence: Ballard Computer by Buffalo Design Inc., Seattle; Kristin Jacobsen, AIA, principal and project architect; photography by Chris Eden.



Winners of the Pacific Northwest Chapter of the Institute of Business Designers' Fourth Annual Contract Design Competition include: for Best of Competition, Rikki Rikki by Mesher Shing & Associates (top left); for Award of Excellence, Ballard Computer by Buffalo Design Inc. (top right); and for Award of Excellence, Entrade by Marsha Hall Harris/IA (left).

Forstmann to Market Fire-Retardant Fabrics

New York - Forstmann & Company, Inc. announced that has signed an exclusive licensing agreement with F.R. Systems International USA, Inc. to market new upholstery fabrics with a high degree of fire retardance.

The agreement permits Forstmann to purchase patented formulations from F.R. Systems International for use in wool and wool-blend fabrics on an exclusive basis in North America for at least five years. Furniture upholstered with Forstmann's fire-retardant fabrics are expected to meet demanding fire codes for the office/contract and aircraft/transportation seating markets without the use of interliners or highly modified foams—an industry first.

"This agreement is an extension of our

strategy to grow by identifying and developing proprietary products and technologies," said Chris Schaller, chief executive office of Forstmann.

DIFFA Founder Dies

New York - Larry Pond, age 42, founder and first chairman of the Design Industry Foundation for AIDS (DIFFA), died on October 9 after a long battle with AIDS.

Pond's career in the contract design and architectural industry ranged from director of marketing and sales for Herman Miller in Canada and vice president of Environmental Planning and Research in San Francisco to vice president of Stendig International. He also served as a member of the board of directors of the Resources Council, and a board member of Designer's Saturday.

In 1984, in response to the devastation brought upon the industry by the AIDS epidemic, he suggested the formation of a group to help afflicted members of the industry.

Ford & Earl Associates, Inc., Detroit, has been awarded a long-term contract to provide interior design services for Oakwood Health Services Corp., Detroit.

New York-based Gertler & Wente Architects was selected to design offices for two union health funds representing District Council 1707 Health & Insurance Fund and District Council 1707, Local 389 Home Care Employers Health Care Insurance Fund, both in New York.

The international design firm Designers II, Inc. has completed the conceptual design of the 135-unit Hokkaido Condominium Hotel in Kushiro, Japan. The firm was also commissioned by Quality Japan to design custom lighting for the Clarion Hotel in Kurashiki, and will design the new Sheraton Suites Hotel in Key West, Fla.

The Rowland Associates, Inc./South, Indianapolis, has been selected to provide programming services for Lincoln Services Corporation's offices and for the Executive Inn-Rivermont, both in Owensboro, Ky.

TRENDS

Interface Flooring Systems, LaGrange, Ga., has been awarded an IBD Prestige Award from the Georgia Chapter of the Institute of Business Designers for its outstanding contribution as a manufacturer.

The New York office of **Gensler and Associates/Architects** will receive the Award of Excellence for General Management in the Professional Services Management Association 1992 Management Achievement Awards.

The Institute of Business Designers recently bestowed some of its highest honors on industry leaders. **M. Arthur Gensler, Jr. FAIA**, IBD was granted "The Star Award," IBD's most prestigious award for outstanding contribution to the contract design profession by an individual. **William Wilkoff, FASID**, IBD received the "Ron Wallin Distinguished Merit Award" for most outstanding contribution to the contract design profession by an IBD member. **Jeannie Bochette**, showroom manager for Steelcase in New York, won the "IBD Award of Recognition" for her generous support of IBD and its programs.

Irvine & Associates Architects, Houston, is currently implementing a two-stage, fast-track remodeling for Natural Gas Clearinghouse, a Houston-based energy product marketing company.

The integrated architecture and design of New York's **Brennan Beer Gorman/Architects** and **Brennan Beer Gorman Monk/Interiors** have been recognized with two recent awards: the 1992 "Modernization Excellence Award" from *Building* and the 1992 "Excellence in Construction Award" in renovation from The Associated Builders and Contractors of Metropolitan Washington.

People in the News

Interior designer and author **Antonio F. Torrice**, nationally recognized and honored as the leading authority on designing children's environments, died October 14 of a rare neurological disease. He was 41. Du Pont Flooring Systems has announced the funding of The Tony Torrice Educational Environments Graduate Fellowship and Research Award, which will go to a graduate student in human ecology who shows outstanding professional promise and is interested in research on the effects of design on children's social, emotional or cognitive development. Contributions may be made to the University of Tennessee, College of Human Ecology, Knoxville, TN 37996-1900.

Molly Crawford joins Charlotte, Inc. Belding, Mich., as assistant director of marketing.

Wimberly Allison Tong & Goo, Architects and Planners, has announced the election of **Eduardo A. Robles** to senior associate and **Donald S. Ziebell, AIA** to associate.

Peter C. Johnson, Jr. has been named chairman of the Tile Promotion Board, Miami, Fla.

Maurice C. Sardi, chairman and chief executive officer of The Knoll Group, New York, has announced the election of **Michael P. Comiskey** to the position of president, Knoll North America.

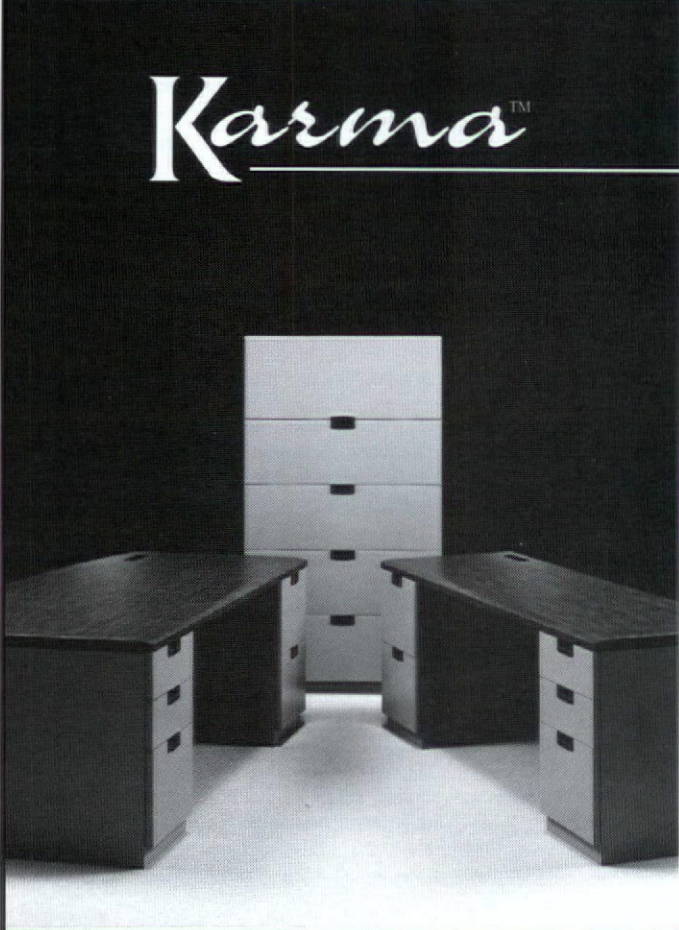
Judy Foster has been appointed marketing director of the new Orange County, Calif., office of Design Line Interiors.

Michael Moore is now vice president of national contract sales for Serta, Inc., Des Plaines, Ill.

Cabot Wrenn, Hickory, N.C., is appointing **Don G. Keith** to the position of president, where he will be responsible for national sales.

Burt Hill Kosar Rittelmann Associates, Butler, Pa., is pleased to announce the promotion of **James T. Schmida, AIA** to principal.

Gary R. Frye, AIA has joined Crosby Helmich Yandell & Drake as principal, and the new



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TRENDS

firm name is now Crosby Helmich Frye & Drake, based in San Francisco.

Hardwicke Associates Inc., Richmond, Va., has appointed Susan Hardwicke Knox, PhD, director of business development.

Flad & Associates, Madison, Wis., has promoted William J. Bula, RA, James Gazvoda, AIA, Frederick C. Teitgen, PE and Laura Stillman to principals of the firm.

Richmond and Porter Carpet Mills, Ringgold, Ga., appointed Jerry C. Barnes as senior vice president sales and marketing.

Richard Buford, a founder of the New York Landmarks Conservancy, former executive director of the City Planning Department and president of the South Street Seaport Museum, has been named director of Columbia University's Temple Hoyne Buell Center for the study of American Architecture.

Business Briefings

The Bruce Partnership, an architectural firm specializing in the planning and designing of health care facilities, has merged with Watkins Carter Hamilton Architects, Inc., both in Houston.

Matarazzi Associates, a San Francisco interior architecture firm, is joining with Anderson DeBartolo Pan, an architecture, engineering and construction management firm with offices in Tucson, Phoenix and San Francisco.

Harpers, Inc., a subsidiary of Kimball International, has announced plans to relocate its headquarters and manufacturing facility, currently located in Torrance, Calif., to Post Falls, Idaho.

Haworth Inc., Holland, Mich., has given Bread for the World furniture and seating for 55 staff members in its Washington, D.C. headquarters.

Berger Raitt Design Associates, based in New York, has recently opened an office in Los Angeles.

Coming Events

November 19-21: IDEX, International Interior Design Exposition, Metro Toronto Convention Centre, Toronto; (416) 921-2127.

November 19-22: The Fifth Symposium on Healthcare Design, "The New Generation of Healthcare and Design," National Symposium on Healthcare Design, San Diego Marriott Hotel & Marina, San Diego; (510) 370-0345.

November 20-December 4: Beyond Time, CyMann International's French clock exhibition to benefit DIFFA, New York; (212) 682-6565.

December 4-7: The International Furniture Fair Tokyo 1992, Tokyo International Trade Fair Grounds, Harumi, Japan; 03-5261-9404.

December 10: Women in Design, Cooper-Hewitt Museum, Smithsonian Institution, New York; (212) 860-6868.

January 10-13, 1993: Domotex Hannover '93, World Trade Fair for Carpets & Floor Coverings, Fairgrounds, Hannover, Germany; (609) 987-1202.

January 13-15, 1993: Dalton Expo '93, Northwest Georgia Trade & Convention Center, Dalton, GA; (404) 278-4101 or (800) 288-4101.

January 19-24, 1993: International Furniture Fair Cologne, Germany; 0221/8212562.

March 17-19, 1993: WestWeek '93, "Innovative Strategies, Instigative Structures," Pacific Design Center, Los Angeles; (310) 657-0800.

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OFFICE ACCESSORIES

For architects and interior designers who still like their industrial design Bauhaus pure, there is always the work of Dieter Rams, the legendary industrial designer who creates one icily perfectly household or office appliance after another for Braun A.G. You cannot add or subtract from a Braun coffee maker, hair dryer or clock without disturbing the uncanny equilibrium of its cubes, cylinders and spheres. However, as many of us discard the machine as god in favor of the machine as companion, a new, more informal and quirkier vision of the man-made environment has emerged. In the words of Hartmut Esslinger, founder of frogdesign, the wildly successful industrial design studio in Menlo Park, Calif., "Form follows emotion." Ironically, the German-born Esslinger is returning American industrial design to its pre-Bauhaus roots, epitomized by the studios of Raymond Loewy, Henry Dreyfuss, Walter Dorwin Teague, Norman Bel Geddes and Donald Deskey. It probably doesn't matter which side prevails. Already, everyday objects like office accessories—objects we have all used in spite of themselves—can now be proudly displayed.

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Significant improvements to the fiberglass litter receptacle improve the fit of the liner and hide unsightly garbage bags beneath the top to avoid a "trashy" look. The pure fiberglass units resist fading, salt, high powered spray, cleaners and fertilizers.

Circle No. 201



GEIGER INTERNATIONAL

Coatrees are well-designed, contemporary coat and hat stands that meet a need often overlooked in office design. The line of modern clothes stands was designed by Manfred Petri in three distinct styles, each of which can work with a range of contemporary furniture styles as well as Geiger's own lines of high-quality wood and laminate office furniture.

Circle No. 203



PETER PEPPER PRODUCTS

Strata is an elegant and comprehensive desk accessory collection combining utility tray, pen, calendar, memo and index, as well as single and double file trays, bookends and pencil cup. Made from composites that simulate natural stone, the Strata Collection is available in French Burgundy, Flannel Gray, Belgium Black Granite and Adobe Brown finishes.

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KNOLLEXTRA

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

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STEELCASE

The Personal Privacy Screen enhances floor space division and spatial design for any office environment without structural support from existing systems or furniture. The portable and flexible screen can be easily maneuvered to provide various visual or territorial privacy options.

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ARCHITECTURAL SUPPLEMENTS

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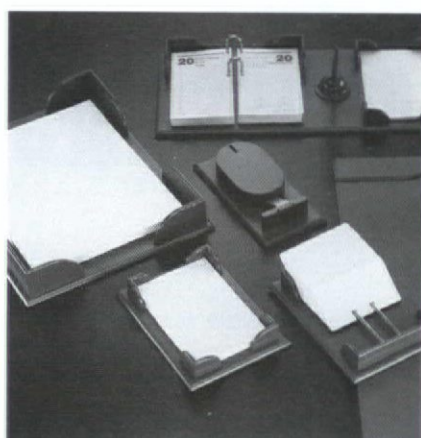
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DETAILS

WorkFlo is a collection of work tools and accessories, supported on systems furniture via a panel-mounted rail system. WorkFlo supports the personalization of office work spaces, enhancing productivity, efficiency and organization.

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SAINBERG & CO.

Sainberg celebrates its centennial by introducing an executive desktop furnishings collection by award-winning designer Mark Weisbeck—the Sainberg Centennial Collection. Only the finest leathers and richest mahogany woods are used to create this outstanding grouping, which includes desk pads, letter trays, calendar, memo tray, desktop clock, bookends and wastepaper basket.

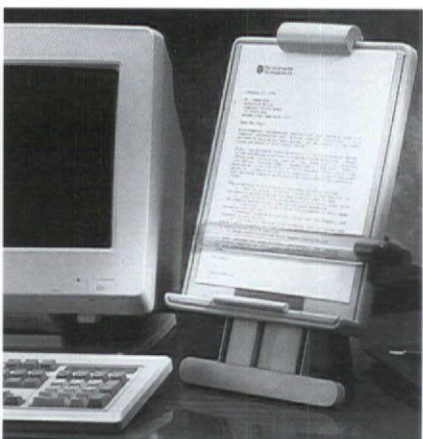
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MICROCOMPUTER ACCESSORIES INC.

The EasyVue Copy Holder adjusts two ways to lift and tilt reference documents to the most comfortable position for users while keying at the computer. Height and angle adjustability help reduce tiring head movements and visual refocusing by allowing precise placement of documents.

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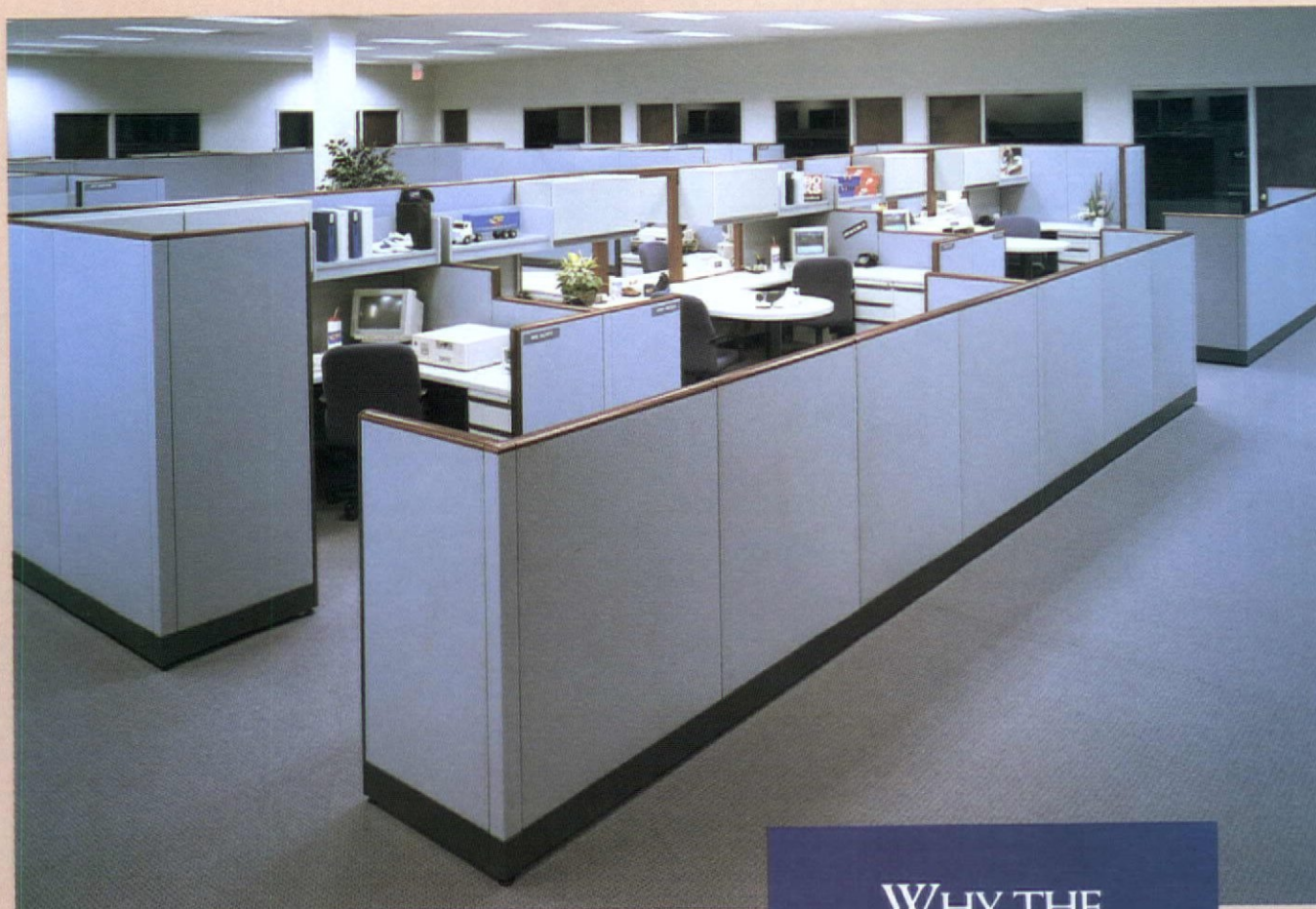


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A new line of meeting room accessories is designed to help improve the productivity of any presentation, conference or training program. Included in the line is the wall-mounted easel, which can be stored conveniently, unobtrusively and attractively via a wall-mounted rack when not in use.

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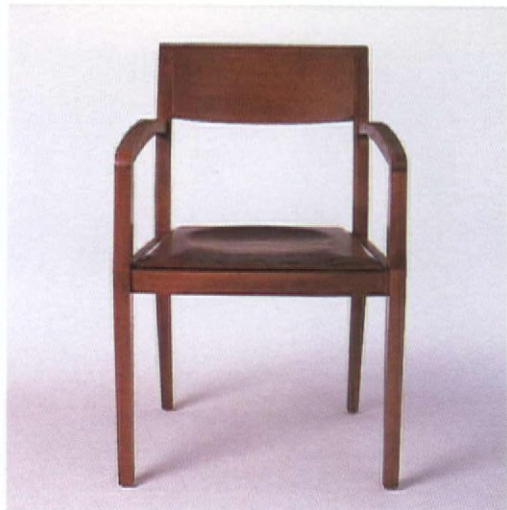
Solid Maple, Market Wise

Brickel's Collegeville Chair takes its cues from designer Timothy J. de Fiebre's classic Woven Wood Chair—but transports itself into an entirely new environment

By Jean Godfrey-June



Timothy J. de Fiebre



The Collegeville (shown here in several different variations): A chair with a presence, beautiful lines—and a major departure when it comes to price.



As The Gap has now proved many times over, something classic and timeless like a white tee-shirt, a pair of blue jeans or a blue wool jacket doesn't have to be expensive. Sure, Chanel gowns and Armani suits are classics too. Yet even Giorgio Armani has discovered the rewards of designing products at prices that his couture clients would call bargain basement with his wildly successful A/X stores. For Brickel Associates Inc., whose ownership will shift from the Brickel family to the company's longtime principals by the end of the year, designing fine furniture for a design-conscious and cost-conscious market is a philosophy that has firmly taken root. The new Collegeville Chair is a vivid example of what Brickel intends to accomplish in the 1990s.

"I don't want Brickel to be an exclusive design company," says design director Timothy J. de Fiebre. He should know: Perhaps more than anyone else in the organization, de Fiebre has seen

firsthand how such an adaptation can work.

When Rhône-Poulenc Rorer Pharmaceuticals, a French pharmaceutical company, began developing its new Collegeville, Pa., facility

with Collin, Uhl, Hoisington, Anderson, Azmy (CUH2A) Architects of Princeton, N.J., de Fiebre's Woven Wood Chair—a Brickel classic—was the chair of choice for the cafeteria. As the design progressed, however, changes in the budget caused the project team to seek other solutions. Challenged rather than daunted, de Fiebre himself went to work on the problem. "We took a plan view of the Woven Wood Chair and worked up a simple, splat-backed, armless version," he recalls. Later in the year, he developed an armchair to match.

The Collegeville Chair now comes in upholstered, wood-seat, side chair, armchair and stacking versions. Its solid-maple frame is offered in eight standard oil finishes as well as custom. And it's selling like hotcakes.

Introducing "entry level" pieces, priced to appeal to businesses and institutions coping with the difficult economy of the 1990s, makes as much sense to high-end furniture makers as it does to others in the industry.

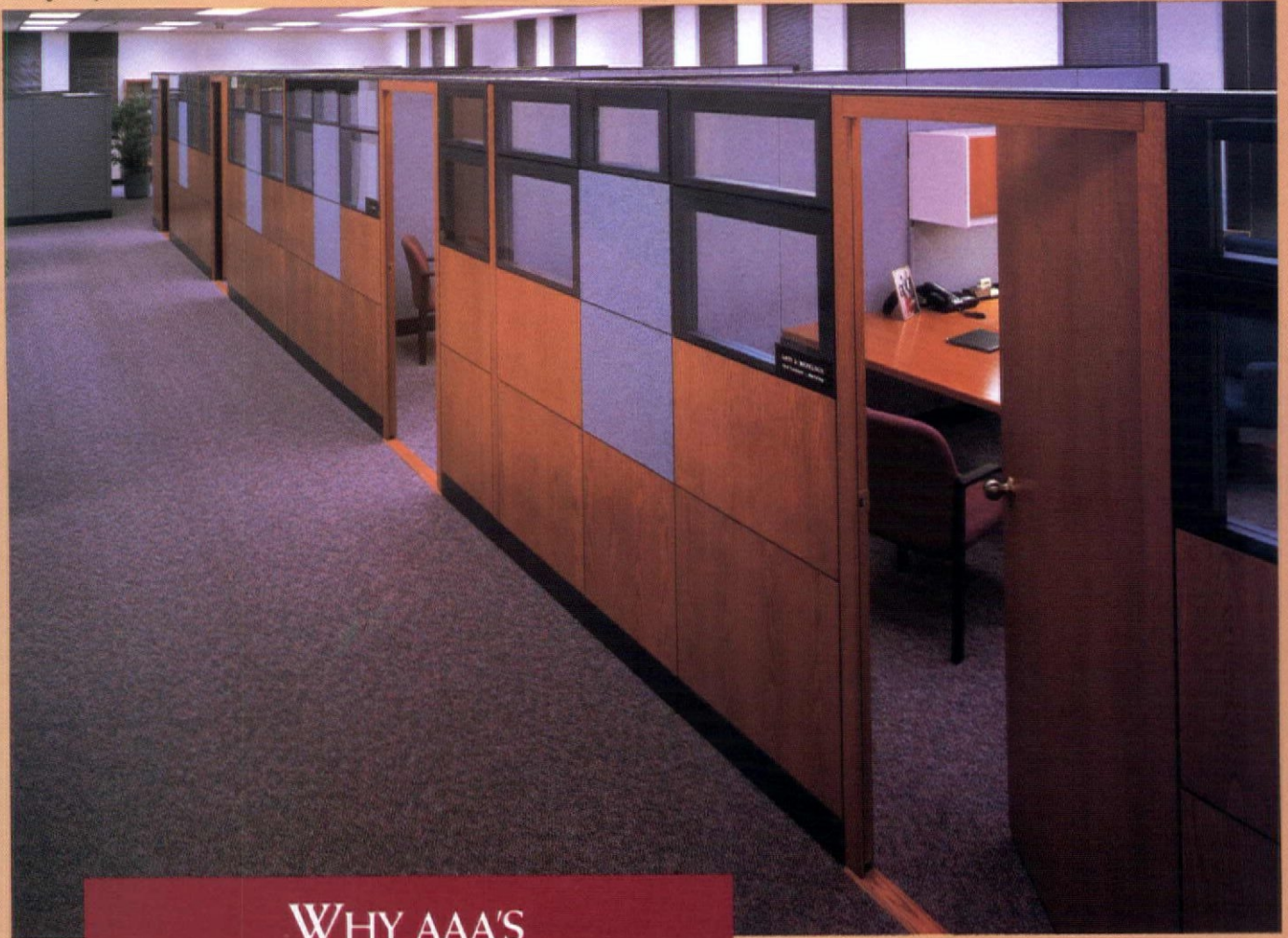
Good design remains as essential as ever for Brickel, nevertheless. In fact, de Fiebre emphasizes that Brickel will not compromise style, materials or workmanship to produce less expensive pieces.

Indeed, Collegeville possesses the same timeless lines and meticulous woodworking that have made the Woven Wood Chair a best-seller. Like many Brickel classics before it, Collegeville does not refer to any specific style, making it adaptable to numerous designs and aesthetics.

Brickel has every intention of continuing its tradition of designing uncommon and uncompromised furniture, but it will also design more market-driven products. "It's a two-pronged approach," de Fiebre says. "Some of it is very high design, and some of it will reflect direct needs that our customers address to us, like Collegeville."

That fresh approach, combined with the 25-year-old company's new internal organization, including de Fiebre, sales director June Carter and CEO Doug Edwards, should cover a wider market than Brickel has traditionally addressed. If that means working with more designs like Collegeville, architects and interior designers can breathe a collective sigh of relief: This truly classic maker of fine furniture is here to stay. ☛

Circle No. 215



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C E T R A G O E S E V E R Y W H E R E

Everyone's Chair

What prompted Haworth to design and produce a new, high-performance product with an unexpectedly low price tag—the Accolade™ Chair—in just 18 fast and furious months?

By Roger Yee



Retailing consultant Kurt Barnard describes the 1990s shopper as trying to satisfy Neiman-Marcus tastes on a K-mart budget, an assessment that may sound strangely familiar to Haworth, the office furniture maker based in Holland, Mich. "Over a year ago, we asked our customers to compare their needs for office task seating with products on the market," says Ken Malik, corporate director and general manager of seating for Haworth. "They told us they wanted ergonomic seating that offered comfort, features, flexibility and function—at a price less than the market could offer." In a response that may well characterize the spirit of the decade, Haworth decided to create a new product to fill this seemingly contradictory role. Just 18 months later, the factory doors have rolled open for the Accolade™ Chair.

Haworth's strategy starkly illustrates how demanding business has become in the 1990s. Not only would Accolade have to perform satisfactorily as a state-of-the-art ergonomic chair. It would have to look comfortable and inviting. And it would have to beat its competition decisively in pricing—20% less than comparable products. To stay focused on these goals, Haworth enlisted the help of a broad network of "customers," namely facility managers, furniture dealers, furniture sales and service personnel, architects and interior designers who dealt with office seating in their livelihood, to test product concepts and full-scale prototypes at every stage of Accolade's development.

Comfort would come first, of course. "If Accolade did not begin

with comfort," Malik admits, "nothing else would have mattered." To satisfy the performance objectives most wanted by customers, Haworth identified six standard controls for all versions of Accolade that comply with the American National Standard for Human Factors Engineering of Visual Display Terminal Workstations (ANSI/HFS 100-1988) and meet ANSI/BIFMA tests.

- Synchronized tilt mechanism would independently articulate chair seat and back to keep the user's feet flat on the floor while reclining.
- Back-height adjustment would locate the back cushion in one of five precise positions over a 2-in. range for optimum lumbar support of the user.
- Seat height adjustment would raise or lower the seat through a fingertip pneumatic or mechanical control, permitting the user's feet to remain flat on the floor and thighs to stay parallel to the floor.
- Six-position back lock would allow locking the back of the chair in a comfortable position to support the user in task-intensive scenarios.
- Forward-tilt mechanism would vary the forward seat angle to let the stationary user alleviate pressure on various body muscle groups.
- Adjustable task arms would assume any of five independently variable arm height positions within a 2-in. range to support the user's arms.

Trying to synthesize many points of view was a major problem that Haworth resolved in a novel way. Besides establishing standard controls, target price points, tight schedule and customer feedback for Accolade, an

international project team of industrial designers, engineers, production workers, marketing and purchasing personnel at Haworth facilities in the United States, headed by Steven Nemeth, and at Comforto facilities in Germany, headed by Bernd Crabus, endeavored to break down internal barriers to cooperation. "We asked everyone to overlook job titles and identify as a team," Malik explains. "If purchasing or marketing came up with a good manufacturing idea, the team would use it."

The team handled the issues of sizes and options in a way that is sure to attract attention: Accolade comes in only two sizes, high-back and mid-back, with a mid-back sled-base model. Not only do interchangeable T-arms or cantilevered arms and various fabric treatments blur the distinctions between the two sizes, but the low-back chair so common to clerical users is simply omitted. "Look at what's happening in American business," Malik says. "Layers of management are being cut away, particularly at the lower levels. Why not size chairs according to users' anatomical features and job tasks?"

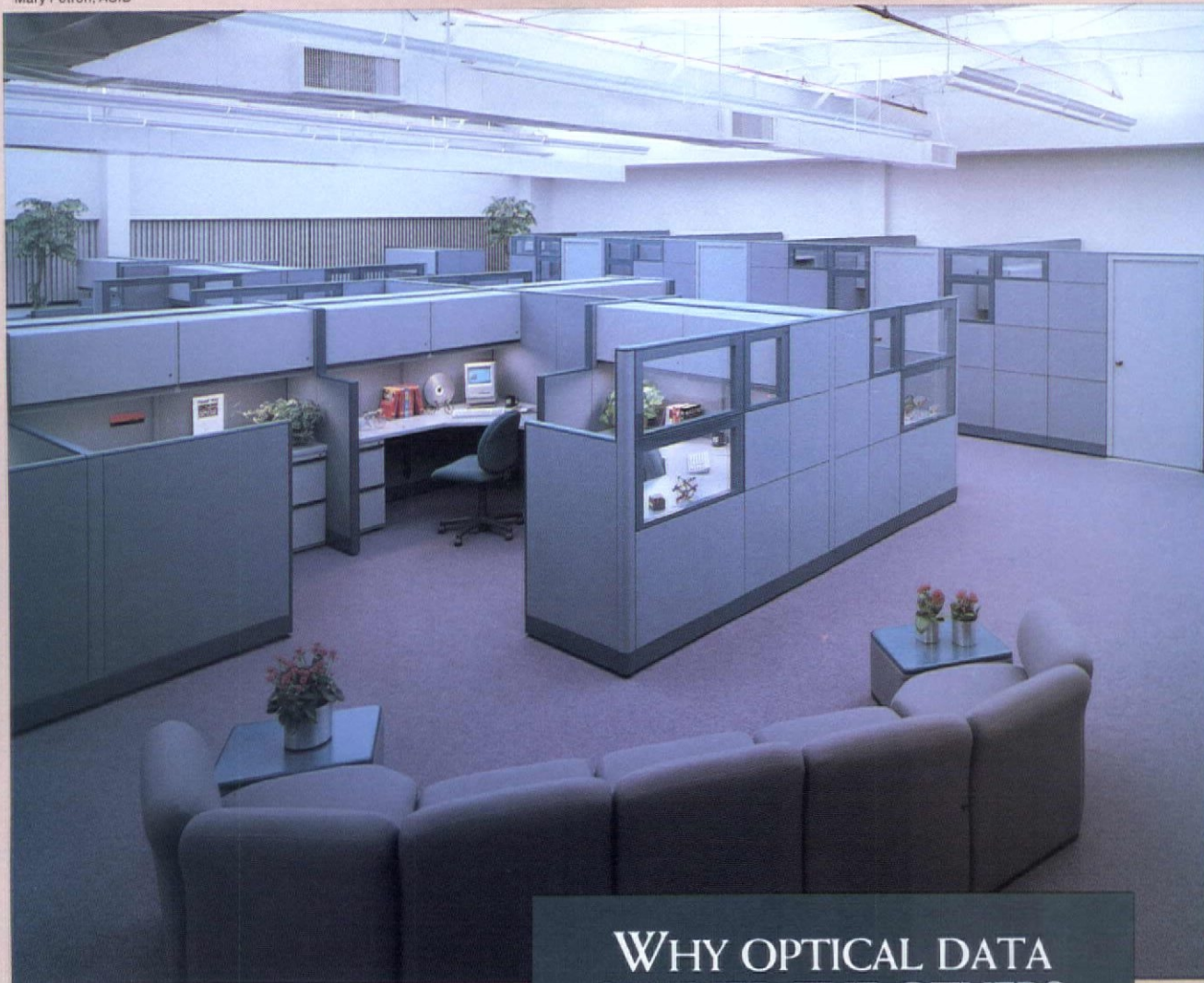
If the profiles and contours of Accolade do not depart radically from other ergonomic seating, that suits Haworth just fine. Design has been seen as an expression of the chair's inherent comfort and adjustability, rather than styling for style's sake. As Malik points out, "We don't believe industrial designers should be stylists."

In a final gesture to customers, Haworth has even introduced a new alternative to the frail instructional hang tag, in the form of an instructional floppy disk. Each Accolade will be shipped with this menu-driven, audio-visual program, designed for easy use on IBM-compatible PCs. Haworth hopes this innovation will help keep multiple users of the chair in the know.

How well Haworth has understood the 1990s office seating market will be revealed in the months to come. "Accolade is expected to have a long life span," Malik says. Indeed, for an industrial design like Accolade, attaining old age should be the greatest accolade of all. ☺

Circle No. 216

For all its variations, Haworth's intriguing new Accolade (above) shares arms and fabric treatments between just two sizes, high-back and mid-back.



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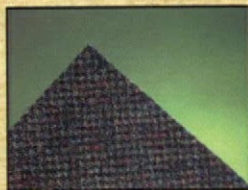
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Fearless of Flying

Visitors to the new Albuquerque International Airport, by TRA Architects and the Burns-Peters Group, know exactly where they are even without the signage

By Jean Godfrey-June

If an airport with a strong sense of place seems a contradiction in terms, fly into Albuquerque International Airport, where the Great Hall (opposite) reflects its New Mexican heritage with elements like latilla-style ceiling beams and extensive art displays even as it directs passengers to their gates. The exterior (below) echoes the traditional forms and massing of a Pueblo village.

Descending out of a clear blue sky in the approach to Albuquerque International Airport, airline passengers will notice something's quite different—long before they've landed. The enormous, pale landscape is irregularly dotted with dark trees that look like little more than bits of scrub brush, and houses that resemble little brown boxes arranged in unfamiliar clusters. The Sandia mountain range rises dramatically from one side of the city, while the Rio Grande snakes leisurely past on the other. It's almost as if the dry-as-a-martini air has heightened one's perceptions. Thus prepared, passengers landing at Albuquerque International, designed by TRA Architects and the Burns-Peters Group, are already expecting something out of the ordinary.

Many passengers will probably be wondering if the odd mass of adobe buildings they're entering is really an airport. Once inside, they're still wondering. Brick pavers, woven Indian-patterned area rugs, *latilla*-style ceiling beams and heavy wood-and-leather furniture distinguish the new, 19-gate terminal building and the newly remodeled existing terminal. By the time they enter the Great Hall, a soaring space with spectacular views of the Sandia mountains, they're absolutely certain of one thing: They're in New Mexico. Even the redeveloped land surrounding the terminal, from a brilliantly-colored parking structure to winding passenger drives, is steeped in regional character.

"In so many airports, you get off the plane and immediately look for signs to tell you where you are," says R. Lowell Pratte, AAE, the director of aviation for the City of Albuquerque at the time of the project. (He is now the deputy general manager for the Regional Airport Authority in Louisville, Ky.) "Here," he adds, "you don't need a sign."

While the airport captures the essence of New Mexican style, it was never envisioned as an historic replica. Elements of Pueblo Village architecture, particularly the fragmented building forms and the overall massing, combine with other elements from the Spanish-influenced Territorial style to embody the region's singular character. The area's natural environment is evoked through colors derived from the New Mexican landscape.

"We thought of it in terms of 'The Gateway to the Southwest,'" explains Jim Suehiro, project designer for Seattle-based TRA Architects, which served as sub-consultant on the airport. "There was a social significance to the job that everyone on the team recognized. New Mexicans take a great deal of pride in their heritage and their natural surroundings, and we wanted to capture the essence of that pride. The airport is essentially this community's front door."

As anyone who works on major public projects knows, carrying significant design themes through endless committees, review





Landing in the "Land of Enchantment": Even the gates (right) let passengers know they're in New Mexico, with TRA-designed carpet inspired by Pueblo Indian rugs, and heavy wood-and-leather Territorial-style chairs. Signage in a Territorial-style font helps direct passengers past a beckoning seating group focused on regional art (below).



boards and budget revisions can be overwhelming. The fact that each member of the Albuquerque design team is crediting the contributions of others is a testament to them all. "The City of Albuquerque had a great deal of confidence in Lowell Pratte," says Suehiro. "He had the vision to see the project through—and the remarkable thing was, the entire team shared the vision." Pratte himself gives a great deal of credit to Ron Peters, principal at the Burns-Peters Group (now known as BPLW), the local firm on the project, who served as team leader.

"We (the City of Albuquerque) made it clear that we didn't want the Taj Mahal or some wild, glass-and-steel monstrosity," says Pratte. "We wanted a regional design, one that reflected the area's colors and architecture. Beyond that, we left the design to the team."

Research on potential sources of architectural ideas took the designers three months. "Between all the members of the design team, we toured the state, from Taos and Sante Fe to Las Cruces," recalls Suehiro,

city of New Mexico. "John Gaw Meem is often considered to be the father of the 'Santa Fe style,'" explains Suehiro. "He worked throughout the Southwest in the '30s and '40s, advocated a style that blends Pueblo architectural forms and those of the Territorial style. We were able to go over many of his drawings and even actual models."

The original 1939 WPA airport terminal itself reflected a New Mexican spirit that the

ro. Rounded contours in the wood-beamed ceiling, for instance, recall Pueblo roofs, the lines of New Mexican *latilla* beams. Flooring changes from carpet to pavers and back as functional spaces change.

Similarly, the space opens up and closes down as you move through it. "Along the axis, narrow, lower-ceilinged volumes open onto the Great Hall, with its 28-ft. ceilings," Suehiro explains. The upper hall, housing

WPA rendezvous with Pueblo, Territorial—and the aviation age

"We weren't interested in replicating specific historical styles, which would have been somewhat ridiculous for an airport. We wanted to find a vernacular that related to the historical forms. In looking at the environment, we asked, 'Are there opportunities here for a design of the airport?'"

Several afternoons were spent investigating the work of John Gaw Meem at the Univer-

team was anxious to recapture. With numerous renovations and additions over the years, Albuquerque International remains manageable in size even now. The latest project makes it quite simple to navigate as well.

Wayfinding is organized on a north-to-south spine which runs from the parking lot to the gate areas, while functional circulation works east-to-west from the spine. "You

always go to the right or the left," says Suehiro. "There's very little ambiguity, and the walking distances are short"

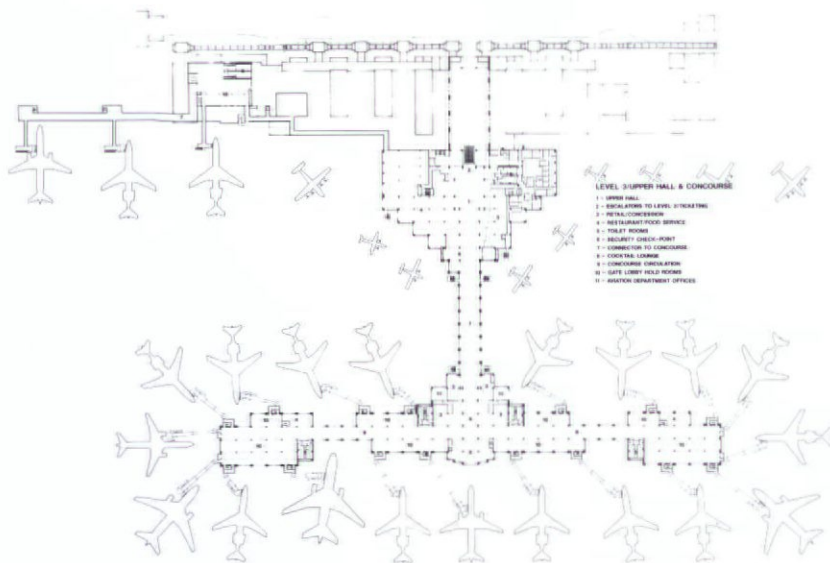
Volumetrics and materials reinforce wayfinding. The team has made changes in paving patterns, installed skylights and developed special finishes to indicate where major circulation changes take place. "The two planes that attract the most attention in an airport, the floor and the ceiling, were given the most attention by the design team," says Suehi-

ro. Rounded contours in the wood-beamed ceiling, for instance, recall Pueblo roofs, the lines of New Mexican *latilla* beams. Flooring changes from carpet to pavers and back as functional spaces change.

In addition, the design team devised numerous ways of using texture, color and furnishings to differentiate space that are worth noting. Why does existing Territorial-style furniture, for example, characterized by heavy wood construction and leather upholstery, look as good as new? Because it has been refurbished and supplemented by newly made replicas. Brilliant area rugs in the gate waiting areas are based on Indian rugs found by TRA. Polished copper, which appears on custom lighting fixtures along with stainless steel, reappears on ticket counters, where it is seldom seen, and in railings, where it combines with steel pipes and painted metal plates.

Other understated signs of creativity are everywhere. Burns-Peters has coordinated a 1%-for-art public art program in which installations for some of the most significant pieces have been carefully sited by TRA. Vaguely Territorial-style typography from the 1939 structure's exterior has been retained as part of an overall signage program colored by warm neutrals splashed with turquoise, sky blue and lavender.





The second-level floor plan (left) illustrates the straightforward north-south circulation that makes wayfinding so clear.

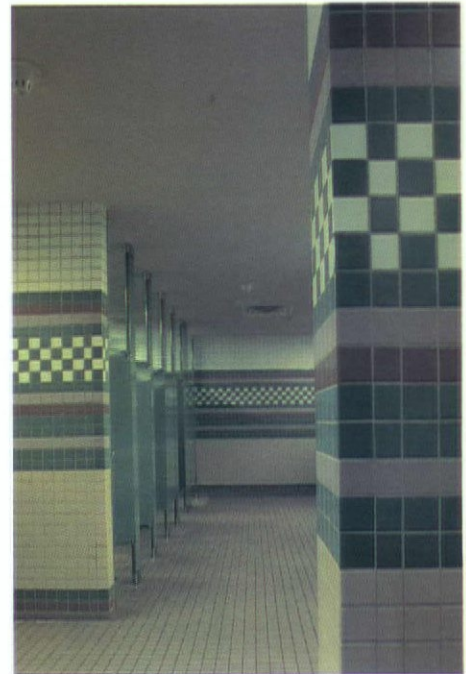
Project Summary: Albuquerque International Airport

Location: Albuquerque, NM. **Total floor area:** 490,068 sq. ft. (excluding parking structure). **No. of floors:** 3. **Cost/sq.ft.:** \$105 (excluding 1% for art). **Paint:** Wellborn Laminate: Laminart, Formica, Nevamar. **Dry wall:** Goldbond. **Brick flooring:** Endicott Tile Ltd. **Carpet/carpet tile:** Milliken & Co. carpet tile, Vsooske area carpets. **Ceiling:** Ventwood linear wood ceiling, Armstrong acoustical tile ceiling. **Doors:** Don J. Cummings. **Door hardware:** Don J. Cummings. **Netuschel.** **Glass:** Ford Blue. **Window frames:** Kawaneer. **Railings:** Custom by Zimmerman Metals. **Public waiting room seating:** Ambient. **Upholstery:** DesignTex. **Gate lobby seating:** Custom by Romweber Furniture Co. **Upholstery:** Spinneybeck leather. **Casework:** Custom by O'Malley Glass. **Wall sconces:** Custom by Zimcor. **Freestanding display cases:** Ambient. **Planters, trash receptacles:** Quikcrete, Ambient. **Restroom tile:** Sanwa Corp. **Signage:** TRA Graphics, fabricated by Young Electric Sign Co. **Client:** City of Albuquerque. **Architect:** The Burns-Peters Group (now BPLW Architects & Engineers). **Consulting architects:** TRA Airport Consulting. **Interior designer:** TRA Interiors. **Structural engineer:** Boyle Engineering Company. **Mechanical engineer:** Bridgers & Paxton, BPLW Engineers. **Electrical engineer:** Uhl & Lopez, BPLW Engineers. **Civil design/airport engineering:** Greiner Engineering Services. **Transportation consultants:** Hunnicutt & Associates. **Landscape architect:** Campbell, Okuma, Perkins Associates, Inc. **Photographer:** Phillip Jacobson, Robert Reck.

Passengers riding descending escalators to the baggage claim cannot help noticing evidence of Albuquerque International's one-percent-for-art program, executed by Burns-Peters (below, left). Where detail and durability meet, the ceramic tile for the restrooms (below, right) reflects a strong Southwestern style.

It's no cliché to attribute the success of Albuquerque International to the cooperative spirit within its project team. "The degree of teamwork was remarkable," says Pratte. "Considering the time frame—not fast-track, but not a typical 15-year plan either—along with the sheer number of firms involved, it's unusual that everyone got along so well. You rarely see this balance between function and design in airports."

Suehiro hopes to see future airports emphasize their regions' heritage. "The gateway to most cities today is not the bus stop or the train station," he points out. "The place to welcome visitors is the airport." At Albuquerque International, the design team took that philosophy to heart, creating a gateway to the Southwest that makes many a generic airport look merely old fashioned.



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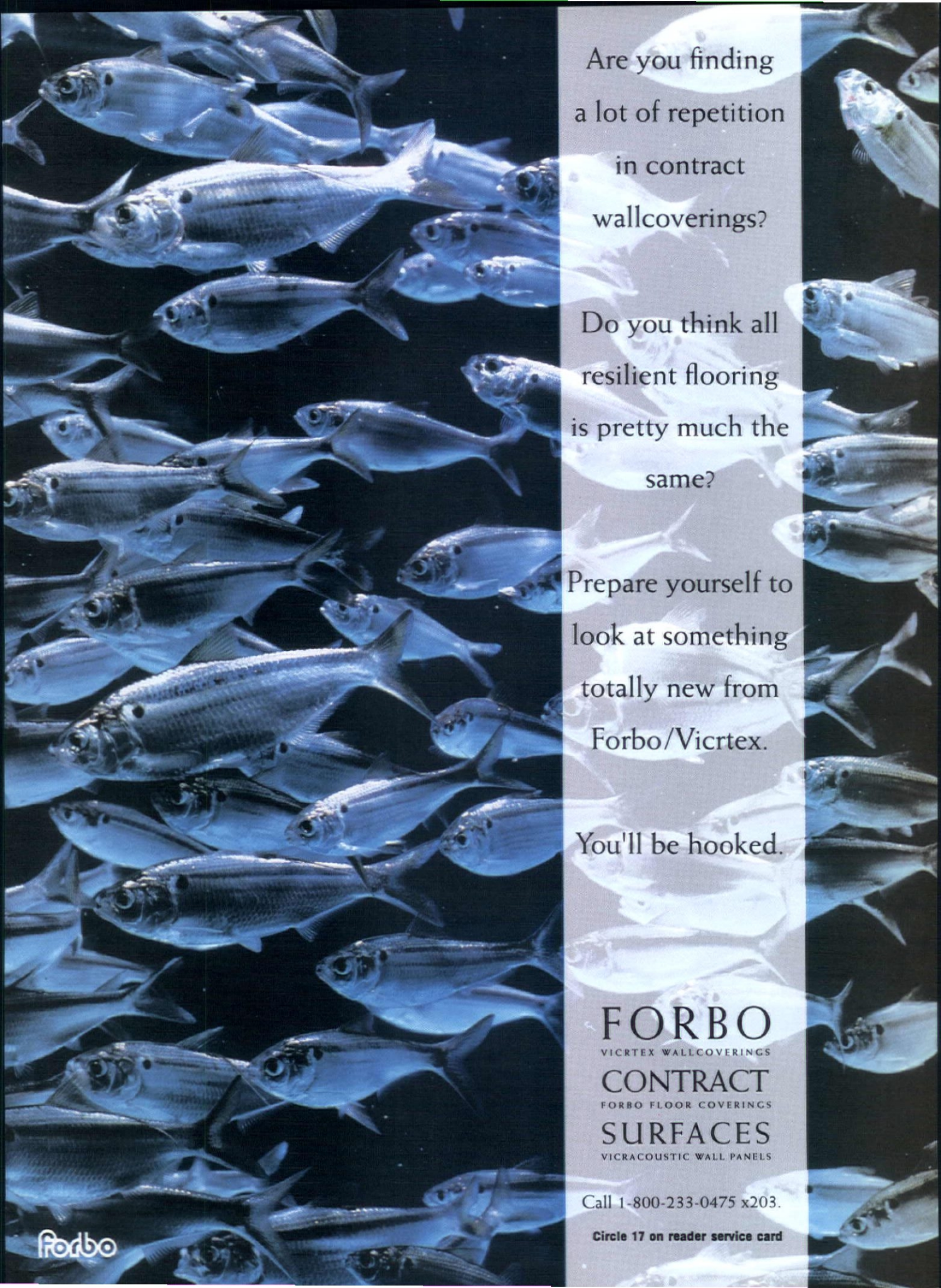
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Crafting a Future

The Ontario Crafts Council, by Armstrong Molesworth Shepherd Architects Inc. compels Torontonians to raise the eternal question: But is it art?

By Amy Milshtein

True colors: The library and resource center (opposite) of the Ontario Crafts Council wear their past proudly. Unlike the gallery, these spaces show all the nicks and cuts from former factory days. Part of the floor is stained with acid from a leather dyeing operation.



Turning two buildings into one for the Council took careful planning. The 16-ft. alleyway between the structures became a central spine that holds the elevator, stairs, boardroom and atrium (left) together.

Put down that TV remote control for a moment and think about this. Craft was a part of everyday life not so long ago. The potter's vessels held your water, the weaver's cloth kept you warm and the blacksmith's wrought iron adorned your home. Ironically, today's craft has been elevated to art while common folks furnish their environment with prefabricated, mass-produced, petroleum-based products. The people of the Ontario Crafts Council are trying to reverse that trend and assure craft's rightful place in the modern interior. Accordingly, they have started with their own house in Toronto, Ontario, designed by Armstrong Molesworth Shepherd Architects Inc.

The Ontario Crafts Council's mission is to promote and encourage contemporary and

traditional craft in Ontario. The 16-year-old Council claims some 3,800 members who are both craftspeople and patrons. Combined with its 113 affiliated guilds, the Council serves 25,000 people with a gallery and resource library. It also publishes magazines and offers books with such titles as *Ventilation: A Practical Guide* and *The Photography of Crafts*.

The Council first operated out of half of a Victorian house, which became so crowded that expansion was inevitable. Because the Victorian's other half was not available, the Council scouted for a new home. What it found were two defunct, nearly identical factories separated by a 16-ft. alley. "The buildings were in good structural shape and they were located right in Toronto's art district,"

remembers Michael Cameron, associate at Armstrong Molesworth Shepherd. "But they looked semi-derelict."

To create a center that showcases craft and houses all of the Council's functions, Armstrong Molesworth Shepherd was obliged to make one building out of two. The 16-ft. alley became a central spine that anchors the atrium, elevator, stairs and boardroom. The true challenge, however, lay in tying together two buildings that had a 2-ft. horizontal difference and a vertical difference that grew by inches with each floor.

"We had to draw with incredible accuracy," says David Molesworth, partner at Armstrong Molesworth Shepherd. "There couldn't be any surprises during construction." The result is a totally integrated environment with room for all the Council's functions—and throughout it all there is craft.

To prove that craft has a place in the contemporary environment, the Council commissioned 13 works for its new home. A jury

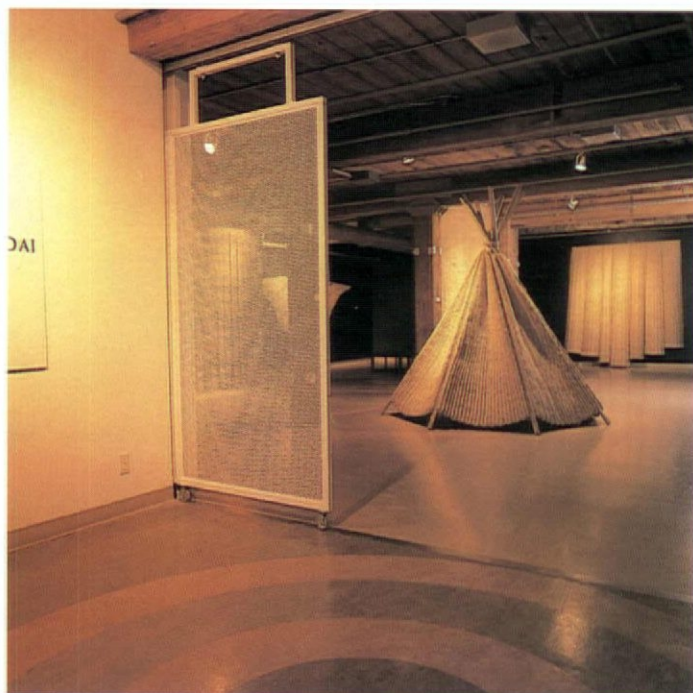
between two functions. One side is dedicated to a retail shop, the other to a three-room gallery. Both architect and client toyed with the idea of creating a two-story gallery, but decided that a single-story scale would show off the craft to its best advantage. To regulate traffic flow and maintain an open feeling, the architects installed removable, see-through screens.

Other simple touches work here, too. Dry wall that is painted a different color with each new exhibit acts as a perfect foil to the

Craft under the soles of your shoes

original, rough-hewn exposed brick and wood of the factory. "I have seen my share of gallery space," says Allen Elder, interim executive director of the Ontario Crafts Council. "This atmosphere works better for craft than the typical little white box."

The gallery floor is covered with wide boards of Baltic birch from Russia. Not only



that included Molesworth chose the installations. Consequently, the works are found everywhere from the boardroom to the bathroom, even one underfoot.

The functional and decorative entrance floor, for example, is made of intricately handcut linoleum shaped in the looping form of the Council's logo. Another example is the second floor railing of cherry, curly maple, glass and cold rolled steel that overlooks the atrium. This built-in had to conform to various codes for strength, height, and space between its pickets. Another installation, the boardroom door, required the architects to alter their drawings. "Working with the artists was a give-and-take process," admits Molesworth.

At ground level, the space is divided

does the material look more refined than the original flooring, but individual boards can be easily replaced—so handy when messy spills or stains occur during exhibit installation. Gallery windows that face the street and add natural light can be shaded by custom-made window panels that block the sun during light-sensitive exhibitions like fiber work.

Upstairs, the library and resource center occupy the second floor. Stacks of books, periodicals and magazines line the space and the portfolios of at least 400 craftspeople are available. It's here where the building's craft-like character really shines. "The original materials have more presence in these stories than in the gallery," says Elder. "Part of the floor still has the acid stains left over from when it was a leather dyeing oper-

Allen Elder, interim executive director of the Ontario Crafts Council, believes the seemingly unfinished atmosphere works better for craft than the traditional "white box." Rough hewn columns coupled with dry wall create a gallery (above, left) that has its own presence while letting the art shine.

See-through removable screens (above, right) control traffic flow without sacrificing the gallery's open feeling. Both architect and client toyed with the idea of creating a two-story gallery space but decided a single-story forum served the exhibits better.



Four of the 13 works commissioned for the Council include (counterclockwise from top left): the main reception desk designed by Peter Fleming, the boardroom door designed by Gord Peteran, fabric for the resource center chairs designed by Margot Fagan, and the boardroom table designed by Michael Fortune Studios.

ation." Further up, the board room and executive offices occupy the third floor, while the fourth floor is rented out to various arts organizations.

Elder insists that grouping all of the Council's functions under the same roof creates a synergy that couldn't otherwise be accomplished. Strategically, his point is hard to argue. But the price of synergy makes one pause.

When the Council committed itself to the buildings in the late '80s, it hoped that the new structure would help generate funds. As the 1990-1991 recession spread to Canada, though, the administration found its real estate investment more of a burden than an asset. Both private and corporate art budgets were slashed, and the Council immediately felt the pinch. To compensate, the Council has had to cut project funding, lay off workers and close retail shops, including the one in this building.

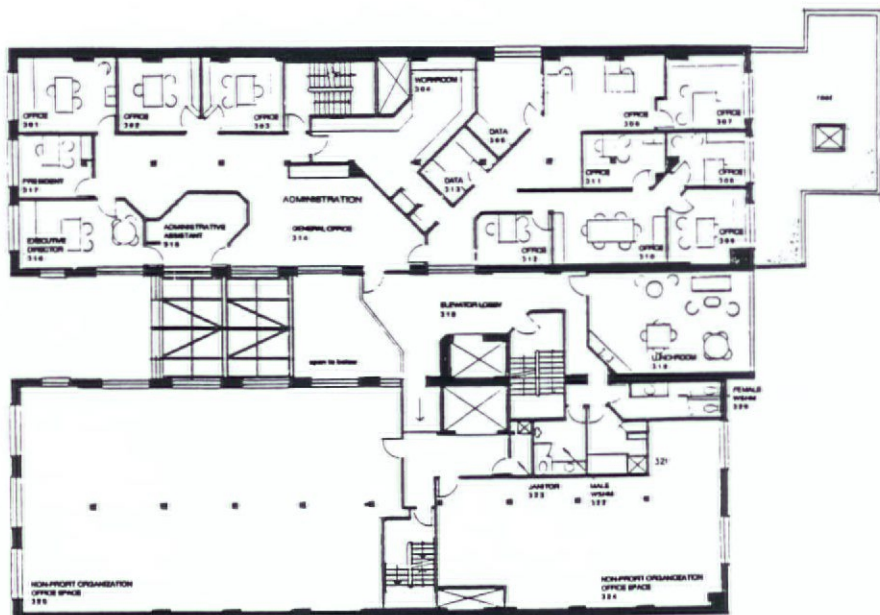
Today the Council is operating under a \$2-million debt. Only time will tell if it will weather the fiscal storm. For art's sake, let's hope so. ☺

Laminate: Formica. Flooring: Forbo. Lighting: C&M, Sylvania, Halo, Lightolier, Crouse Hinds. Door hardware: Sargent. Architectural woodworking and cabinetmaking: Seaton Creative Interiors. Elevators: Federal Elevator. Fire safety: Edwards. Security: Integrated Protection Inc. Plumbing fixtures: American Standard. Client: Ontario Crafts

Council. Architect: Armstrong Molesworth Shepherd Architects Inc. Structural engineer: Robert E. Brown & Associates Ltd. Mechanical engineer: M.H. Lumley, P. Engineering. Electrical engineer: Kalns Associates Ltd. General contractor: Cloke Kirby Construction Ltd. Photographer: Zinger Photographics Inc.

Project Summary: The Ontario Crafts Council

Location: Toronto, Ontario, Canada. Total floor area: 36,000 sq. ft. Average floor size: 9,000 sq. ft. Cost/sq. ft. \$80 Canadian. Paint: Benjamin Moore.





Rugged Design

Keeping good design underfoot is part of a most distinctive marketing strategy at Newmark Rug Company's Manhattan showroom, designed by William Green & Associates

By Jennifer Thiele

At a time when many of the nation's manufacturers are feeling the crunch of economic instability, seven-year-old Newmark Rug Company, a manufacturer of bath, bedroom and kitchen rugs, keeps right on growing. The latest evidence: A new Fifth Avenue showroom with a spectacular panoramic view of Manhattan, where William Green & Associates has effectively showcased Newmark's formula for success. Design and presentation—and some entertainment thrown in for good will—are skillfully interwoven to attract and captivate the company's retail buyer clients.

Increased sales volumes in recent years have sparked an ongoing technological upgrade and 13,000-sq. ft. expansion of Newmark's Dalton, Ga., mill. On the front line, the company has emphasized and nurtured its good fortunes by relocating from a side street showroom on 27th Street to a 26th floor show-

room in the heart of New York's textile district.

"As a growing company, we needed to update and be on Fifth Avenue," explains Newmark chairman Mark Shakley of the move. "The showroom is much more important than just the functional aspects of selling from it. In an image-conscious world, everybody likes a winner. This showroom really validates our position in the industry." In a city where he who has the best view wins, the showroom's large perimeter windows framing as-far-as-the-eye-can-see views reinforce the perception that Newmark Rug has "arrived."

That Newmark is now an industry leader can be seen in more than the prestigious new address, however. William Green's mission was to capture the company's dynamic, innovative, growth-oriented corporate culture in 6,000 sq. ft. of raw space—without ever taking the spotlight away from the buying of rugs.

Rug reps report that selling is easier in Newmark Rug Co.'s new Fifth Avenue showroom. Each of four identical presentation areas (opposite) are designed to support the selling function, with numerous display options and custom tables with raised presentation levels where buyers can sit and take notes.

Wall-to-wall style: William Green used the raw architectural character of the building to underscore the softness of the finished product. The contrast between rough and refined space is obvious to visitors who view these consumer-oriented displays at the showroom's concrete floored entrance (above).





Green also capitalized on the raw nature of the space, keeping the budget in check in the process. The "rough and ready" look of exposed pipes and cement flooring presents a thoughtful contrast to the finished wares. "As a company, we soften hard surfaces," observes Shakley. "So there should be an element of that happening in the showroom." Wood throughout is finished with a palette of warm pastel paints that are transparent to expose the grain. Otherwise, all texture and color in the showroom comes from the rugs themselves.

Of course, nearly every last detail in the showroom is really geared towards the sales function, from consumer-oriented merchandise displays that dominate the entrance to a mock retail environment

Breathtaking views notwithstanding in this showroom in the sky, Newmark Rug is entirely designed to showcase and sell rugs right down to the details. The display of the company's premier cotton products (left) gives retailers hints on how to market the merchandise in their own stores. Even the conference area (below), featuring such elegant touches as a glass table and a chandelier likened to Medusa's snakey hair, is designed to support sales presentations.

"We wanted to present the showroom as an exciting place to be, with an exciting line of merchandise," explains Green. For a product line that can be as basic as it can glamorous (standard bathroom solids are displayed right alongside high-fashion designs like this season's "American Rustic" styles) presentation has become an important part of the equation. Newmark's arrival on prime real estate did not erase lessons learned from more humble beginnings either. "We learned from the previous loft showroom that open space is very important," recalls Shakley. The Fifth Avenue showroom has lots of it. Green used half-walls to define functional areas while promoting openness, preserve fine views and allow enough natural light to penetrate so that often the lights aren't even needed.

Shakley was also determined that the company's new home should not take on the typical, box-like character of many competing showrooms. Green, who visited other showrooms in the area and describes the majority as "four walls and some kind of stage presentation," agreed that the architecture should be integral to the product. "Architecture can be enormously supportive of function, and should be exploited," he says.

Throughout the showroom, Green applied a simple method of asymmetry to give the space the appearance of being in motion. The black granite tops of the reception desk and credenza appear to be slipping off their yellow bases, a series of wood partitions that divide otherwise identical presentation spaces are angled in different directions, and door frame and wall moldings are deliberately askew. The result is a keen dramatization of the dynamic nature of a bustling selling environment.

offering buyers suggestions on how to present and market Newmark's merchandise in their own stores. The expert advice of retail design consultant Paul Humes of Curran/Humes Inc. guided Green throughout the process, especially when it came to mer-

A Newmark customer never forgets why he or she is visiting

chandise presentation. "You can have great designs, great products and great sales people," cautions Shakley, "but if you're showing them from a non-advantageous viewpoint, then all is lost."

To that end, the designers were particular-





ly attentive to the four presentation areas, where the hard sell really takes place. All identical, they feature a variety of ways to display rugs. Shelving bins are designed to facilitate a logical, coordinated presentation of merchandise, while ladder racks and hangers offer additional display options. Most importantly, Green custom-designed bi-level presentation tables that are raised to a more advantageous viewing perspective for buyers. "Everything is geared towards a buyer views the merchandise and how a salesman sells it," comments Shakley.

Even the conference area duplicates the four sales presentation spaces. "We never let a customer get away from the fact that we're here to sell rugs," admits Shakley, who even stocks his own office with product samples for VIP clients who warrant a private meeting there.

That's not to say that Newmark Rug is all business and no fun. Visitors are always encouraged to pause and enjoy the views, and during busy market days a full-service catering kitchen and bar area can turn the showroom into one of the coolest social spots in the city. The only thing that's missing is a band for dancing the shag.

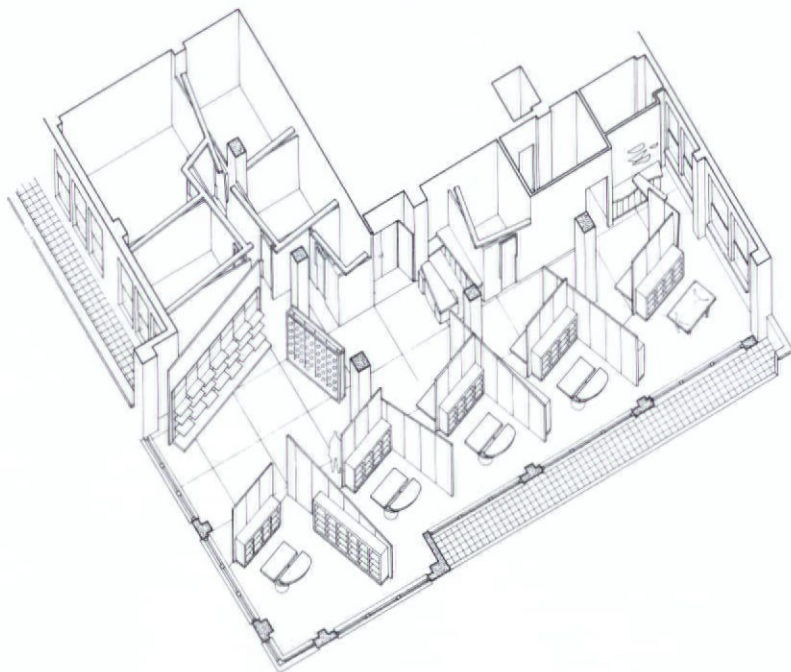
Unlike many showrooms that are designed to move time-pressed buyers in and out quickly, Newmark wanted a showroom that encourages customers to linger. "The more time they spend, the more they'll buy," states Green. If that logic proves to be true, Newmark's prospects for continued growth should be snug as a bug in a rug showroom. 🐞

fixtures: Custom by Jerry's Style, Reggiani, IPI, Ron Rezek, Flos, Limburg, Lightolier. **Window treatments:** American Abalene, Man-U-Rol Solar Shades. **Door hardware:** Yale, Ironmonger. **Seating:** Modern Age, See Furniture, Bieffeplast, Steelcase. **Tables:** Custom by Newark Oxwelding, Doernberg & Ostrow. **Display fixtures:** Custom by Newark Oxwelding, designed by Robert Scott. **Architectural woodworking:** Designed by Robert Scott, Doernberg & Ostrow. **Signage:** Paul Hamburger. **HVAC:** Carrier. **Plumbing fixtures:** American Standard. **Client:** Newmark Rug Co. **Architect/interior designer:** William Green & Associates; William Green, principal; Russell Rubel, project architect; Cecelia Lee. **Retail and design consultant:** Paul Humes, Curran/Humes Inc. **Construction manager:** William Green & Associates. **Photographer:** John Nasta.

Chairman Mark Shakley's private office (above, left) really isn't—entirely. Wall heights that fall short of the ceiling reflect the company philosophy of openness. Shakley's main request for his office: "A couch that I could sleep on."

Newmark Rug is a dynamic, forward-thinking company, and William Green captured its spirit with simple but effective architectural details. A corridor in the office area (above) features moldings that are angled and broken to give the appearance of constant motion.

Functional areas defined by half-height walls and display units appear to be floating within the showroom space. Three walls of windows enhance the feeling of openness (below).



Project Summary: Newmark Rug Co. Showroom

Location: New York, NY. **Total floor area:** 6,000 sq. ft. **Cost/sq. ft.:** \$40. **Paint:** Benjamin Moore. **Laminates, veneers:** Formica, WilsonArt. **Dry wall:** U.S. Gypsum. **Carpet/carpet tile:** Lotus, Cabin Craft. **Lighting**

That's Entertainment

How Widom Wein Cohen broke the rules—Hollywood style—starring the Paseo Nuevo Cinemas in Santa Barbara

By Jean Godfrey-June

In these trying times of political correctness, family values and rising popcorn prices, Hollywood has been taking something of a beating. But head up the coast a bit to Santa Barbara, and you'll find a new movie theater that celebrates Hollywood—past and present—in grand style. If seeing is believing, the result is a 1,000-seat theater complex Hollywood itself might have designed. Ingeniously blending the glamorous world of starlets and movie moguls of the '30s and '40s with the high-tech, special effects universe inhabited by the likes of George Lucas and Steven Spielberg, the interiors of Santa Barbara's Paseo Nuevo Cinemas, designed by Widom Wein Cohen, take moviegoers out of their everyday lives even before the film starts rolling.

Paseo Nuevo is certainly far from your everyday cinema. In fact, it's quite unlike any of the others owned by Metropolitan Theatres Corporation, a family-run, 80-screen chain of theaters in southern California. "Most theaters across the country look exactly the same," says Bruce Corwin, president of Metropolitan. "They're all designed by theater designers. But we wanted something completely different for this theater."

So why did Metropolitan hire a design firm with no previous experience in cinema design? "We didn't have a huge set of preconceived ideas about theater design, and



that seems to have worked to our advantage," recalls Chester A. Widom, partner at Widom Wein Cohen. "Metropolitan had years of experience with theater designers. They brought us in to experiment." Adrian O. Cohen, partner-in-charge on the project, points out that the site's technical difficulties were so significant that an experienced theater designer might well have deemed the project impossible.

For starters, the architects were working with an historically significant (circa 1920s) structure not only in need of reorganization, but of serious repair. No matter what work

Hollywood here they come: Old-style Hollywood glamour and the high-tech aesthetic of *Star Wars*, *E.T.* and *Close Encounters of the Third Kind* make an unexpected but striking combination at Santa Barbara's new Paseo Nuevo Cinemas, designed by Widom Wein Cohen. To get moviegoers upstairs to the second-floor theaters (above), Widom used special effects like a lighted dome and a video wall in the rotunda (opposite).



was done, the exterior had to reflect Santa Barbara's extremely strict, Mediterranean/Spanish-themed architectural standards. Corwin observes, "The standards make it tough to do business sometimes, but they're the reason Santa Barbara is such a wonderful place."

The fact that the building was to be integrated into the new Paseo Nuevo ("New Street") shopping area downtown meant

And now for something completely different

that adhering to architectural codes would have to be all the more stringent. "At one point, they (the architectural review board) were even talking about enforcing the 'Santa Barbara style' all the way into the lobby," says Cohen. "Luckily, that proposal didn't go through."

Corwin believes that Widom's lack of experience in traditional theater design probably helped the firm in going before the review boards. "They had such a fresh, enthusiastic perspective on the whole process," he says. "I'm sure their enthusiasm carried over to the review boards."

Once inside, the team agreed, Paseo Nuevo's mood had to change. "We all wanted something totally different," says Cohen. "We wanted people to enter a world of fantasy." Widom points out that the movie-poster display boxes, which are completely traditional on the building's exterior, become abstracted somewhat at the lobby entrance, and still further abstracted as the visitor moves inward.

Drawing people in was an important design function, since the theater itself is located on the second floor. "How to get people up the stairs in a gracious way was a serious challenge," admits Widom. The stuccoed exterior gives way to granite and metal surfaces that blend together in a lush outpouring of Art Deco and high-tech motifs, an apt expression of the entertainment business. The expression culminates at the rotunda, where a huge dome hovers above a 16-screen video wall to lure patrons upstairs to their seats.

A second-story wall of windows originally slated to be removed now allows movie-goers a glimpse over bustling State Street below. "We wanted to maintain the glamour of looking down on the crowd below," says Widom. Corwin adds that he is particularly pleased with the second-floor waiting area. "A traditional theater designer would have instantly gotten rid of the windows, and probably lowered the ceiling," he feels. "Instead we've got this grand space with light flooding in the windows in the afternoons."

Inside the four auditoriums, the design problems multiplied. The floor itself wasn't strong enough to bear the weight of a full-scale theater. "Essentially, we built up the floor in places, and hung other elements like projection rooms from the roof," Cohen explains. "The floor caused all sorts of tech-

nical problems. We had to build a floor on top of the floor, as the existing one simply couldn't hold the weight. And on top of that, there were structural view obstructions throughout the four auditoriums that we had to work around."

Activity on the second floor centers around the large open space, as opposed to the usual maze of hallways connecting multiple cinemas. "Multiplex theaters can often

resemble huge rabbit warrens," Widom says. "We focused on the grandeur of one big space rather than a confusing array of smaller ones."

With the major technical issues worked out, the project team headed back to Hollywood. Deco-style custom light fixtures were installed to let indirect lighting dominate the interiors. "Indirect lighting makes the whole space more atmospheric," says Cohen. "You can almost imagine yourself on a movie set." Old Hollywood elements are

To heighten Paseo Nuevo's movie-set atmosphere, columns were painted in faux marble, tiny stars were set in the ceiling and second-story windows (below) were left in place to preserve the glamour of gazing on the crowds below.



A devotion to detail distinguishes Paseo Nuevo throughout, right down to the intricate patterns in the ceramic restroom tile (right).



While the building's facade (far right) remains faithful to Santa Barbara's strict Mediterranean/Spanish architectural standards, even a passing glance inside reveals a serious departure to come. The floor plan (below) shows the four theaters.



constantly confronted by new technology. Ceramic tile patterns in the restrooms repeat Deco elements, for example, while fiber-optics technology creates a stars-in-the-sky display on the lobby ceiling. Columns throughout the project have been painted faux marble to enhance the movie-set feeling. The effect strikes an eerie balance between fantasy and reality.

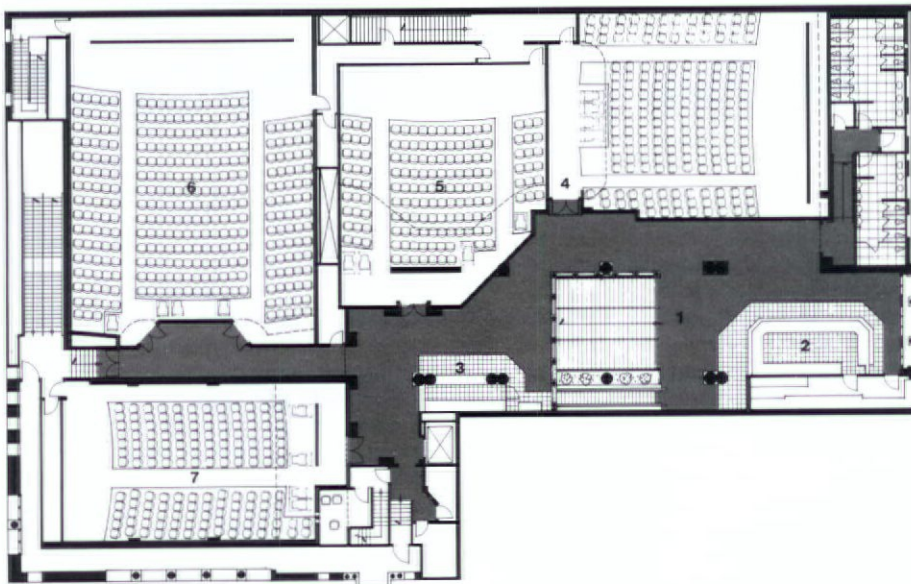
Though, as Corwin explains, the most significant thing about a movie theater is the picture playing in it, Santa Barbara moviegoers have become avid design fans as well at Paseo Nuevo. "The whole feeling, the atmosphere of the theater is so luxurious, it's

almost like being in someone's home," says Corwin. "We gave Widom Wein Cohen complete creative free rein, and the project turned out better than our wildest dreams. Everyone loves it."

For anyone who believes happy endings only happen in Hollywood, it's time to raise the curtain on Santa Barbara. ☺

Project Summary: Paseo Nuevo Cinemas

Location: Santa Barbara, CA. **Total floor size:** 27,000 sq. ft. **No. of floors:** 2. **Total seating capacity:** 1,000. **Cost/sq. ft.:** \$92.60. **Wallcovering:** Guilford of Maine. **Paint:** Frazee. **Laminate:** Formica. **Dry wall:** USG. **Flooring:** Cold Spring Granite, GTE Promenence. **Ceilings:** Armstrong, USG. **Lighting:** American Glassworks, Lithonia, Tempo. **Door finish:** Formica. **Door hardware:** Rixson, Sargent. **Railings:** Custom by Julius Blum. **Auditorium seating:** Irwin Seating. **Cabinetmaking:** P.R. Enterprises. **Signage:** Arrow Sign Co. **Fiber optics:** Lazarus Lighting Design. **Sound system:** Terrace Entertainment Systems. **Projection system:** Christie. **Video wall:** General Video Corp. **Faux finishes:** Steven Lehner & Assoc. **Assistive listening devices:** Williams Sound. **Elevators:** Montgomery. **HVAC:** Trane. **Fire safety:** Pyrocom. **Plumbing fixtures:** American Standard. **Client:** Bruce Corwin, Metropolitan Theatres Corp. **Architect/interior designer:** Widom Wein Cohen. **Structural engineer:** Simmons Structural Engineers. **Mechanical engineer:** Southland Industries (HVAC). **Electrical engineer:** Action Electrical Design. **Plumbing:** Charles Mistretta Assoc. **General contractor:** Ranack Constructors. **Lighting designer:** Joe Kaplan Architectural Lighting. **Acoustician:** Marshall Long Acoustics. **Photographer:** Peter Malinowski, In Site Architectural Photography.



Let There Be Light

In the darkest canyons of New York's Wall Street district, the sun appears to be shining on the new office of Prudential Reinsurance, designed by Cioppa Rosen Associates

By Roger Yee



Look out the windows of lower Manhattan's venerable 120 Broadway and you will actually see something—historic, three-century-old Broadway to the north and the Hudson River to the west. While the views may fall short of the panoramas from the World Trade Center, 60 Wall Street or the Woolworth Building, this is as close to heaven as most New Yorkers will get. Many occupants of new skyscrapers stare at the facades of other new skyscrapers just across the street, especially in the dark, stony canyons of the financial district where countless banks, securities firms, insurance companies, law and accounting firms and trading companies toil. However, Prudential

Reinsurance has the financial world at its feet, thanks to a new, 15,000-sq. ft. office at 120 Broadway designed by Cioppa Rosen Associates.

An out-of-towner might wonder why so many movers and shakers put up with the inconceivably dense piece of real estate that New Yorkers know by its most famous thoroughfare, Wall Street. For all the well-publicized moves to midtown Manhattan by such organizations as Chemical Bank, U.S. Trust and Cravath, Swaine & Moore, the global economy continues to need Wall Street, where the New York Stock Exchange, the American Stock Exchange and the Federal Reserve Bank of New York hold court.

A visitor's view of Prudential Reinsurance comes from the near end of a tunnel that brings both natural and fluorescent light to a screen of ripple glass in the reception area (opposite). Seen from the opposite end, however, the lower Manhattan office becomes a soaring, vaulted space (above) that looks far more expensive than it is—thanks to careful attention to finish and detail.



Where once no one but the highest-level officer had a private office, Prudential Re's account managers now enjoy a measure of privacy (below) that still keeps them in touch with their support staff just outside the door.

Prudential Reinsurance is one of the numerous concerns that has stayed put.

"We never considered being elsewhere," says Robert E. Remy, vice president, Eastern region, of Prudential Reinsurance. "Maintaining our proximity to our customers was essential for us." When the company reached the end of its previous lease, Remy sought to upgrade its quarters while holding down costs and remaining squarely in the financial district.

The timing could not have been better. An oversupply of newly completed office buildings and a continuing exodus of businesses

workable column spacings, a charming, Beaux-Arts design from 1915 by Graham, Anderson, Probst & White—and spectacular views. Both client and designer immediately knew what they wanted. "Acting on instinct isn't something designers do very often," admits Carol A. Cioppa, associate AIA, Cioppa Rosen's principal-in-charge for Prudential Re. "However, when we saw 120 Broadway, we knew it would work."

Perhaps the main reason why Prudential Re and Cioppa Rosen felt so confident about the long, narrow floor plate was the ease of configuring it for the open and enclosed spaces that

would enable teams of managers and support staff to work closely together. Prudential Re's managers and higher-level staff members would be assigned to private offices running parallel to the perimeter walls on either side of the nave-like center space that the remainder of the staff would occupy, using open plan work stations. Rosati's initial concern about the plan ("I'm looking for a good plan," Cioppa recalls her saying at the outset) had been allayed.

Placing employees in private offices and open plan furniture systems would represent a major change in working conditions for Prudential Re. "The operation had been entirely in the open except for my office," Remy explains. "Our account managers needed an element of privacy to improve teamwork."

Yet there were other design issues to be resolved as well. Improving the quality of light for computer and hard-copy reading, for example, was high among Prudential Re's priorities. Cioppa Rosen's decision to keep the center of the plan open would pay off handsomely in this regard. Natural light from the private offices would penetrate the center through glazed doors flanked by window walls, supplementing the indirect light from fluorescent fixtures sus-

from the financial district had created a buyer's market for commercial space in 1990-1991. Although The Prudential Insurance Company of America routinely asks its subsidiaries to consider leasing in Prudential-owned properties, the issue was not especially relevant for Prudential Re's relatively modest square footage.

By the time Remy, Joset Rosati, the senior project administrator from Prudential

Raw space, little time or money—and a floor that couldn't be drilled

Service Company assisting Prudential Re as project manager, and the project team from Cioppa Rosen began working together, the search for a new address had narrowed to two buildings. The newer one, 88 Pine Street, boasted dramatic Modern architecture by I.M. Pei. On the other hand, 120 Broadway offered ample structural bays,

pendent from the ceiling and the direct light from sconces mounted on the columns.

Lack of flexibility to house a growing work force had forced Prudential Re to overcrowd its former space whenever it absorbed personnel from other Prudential operations. In the new design, Cioppa Rosen introduced a much-appreciated lunch room



Gathering for conferences (right) or for lunch (far right), employees, clients and visiting colleagues from the home office can savor such design amenities at Prudential Re as custom furniture, cherry wood trim or elegant light fixtures, many included as part of the tenant improvement allowance. These spaces offer a welcome if brief respite from Wall Street's frenetic pace.

that could be altered to accommodate five more employees. (It would serve employees in the interim as an economical way to bring lunch from home, as well as a convenient place to relax.)

Heavy filing requirements were accommodated by installing a large filing room with overflow space at the building core and establishing "filing towers" at the ends of the open plan work stations. This not only kept the open plan areas free from the bulk of overhead cabinets and the cost of task lighting to counteract the cabinets' shadows on the work surfaces, but it also provided room for the inevitable growth of paper in storage.

The tranquility and comfort of the finished space belie the incredible haste that made it possible. "There were only seven months from the time of our selection as the design firm to move-in day," Cioppa points out. "We couldn't have kept on time and budget without the knowledgeable building team we had." Weekly job meetings were faithfully attended by Rosati, who kept Remy closely informed. Cioppa and her colleagues, the general contractor and even the building owner/manager—who was present to make sure nothing delayed the breakneck speed of construction.

Fast-paced as this project was, Cioppa Rosen took care to make every last cent of the work letter count. Since the space was delivered raw, the finished ceiling was economically raised to within two inches of the slab height by installing new duct work above a dropped soffit that encircled the center space. Savvy application of Herman Miller's premium furniture system, Ethospace, brought its cost below that of the furniture system that Prudential designates as its standard, Herman Miller's Action Office II. Since the floor could not be drilled, horizontal wiring runs were fed from columns to key furniture system panels only where needed.

"You put the money where it shows," Cioppa believes. True enough, the few custom furnishings specified by Cioppa Rosen exert maximum visual impact, including the reception area's desk and credenza and the conference room's table and credenza. What appear to be custom lighting fixtures were just carefully researched stock items. Amenities such as cherry wood doors and ribbed glass windows were included in the tenant improvement package at no added cost thanks to careful negotiation.

Remy reports that the new environment



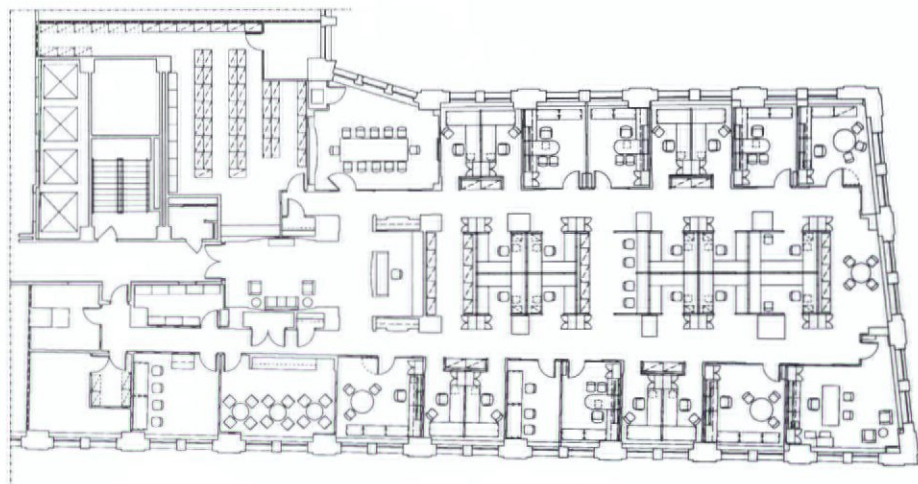
has had a noticeable effect on the employees, clients and colleagues from the home office in nearby Newark, N.J. "Cioppa Rosen's design really allows us to concentrate on providing better service to our clients," he says. "It would be hard to say what made the difference: the furniture, the lighting, the layout or maybe the fresh start this facility gives us. How do you put a price on improving morale?"

Figure it out, Wall Street. At a time when many downtown businesses can barely see out their windows, Prudential Re is enjoying plenty of light, air and views. What's the return on investment in good design? ☺

Project Summary: Prudential Reinsurance Company

Location: New York, NY. **Total floor area:** 15,000 sq. ft. **No. of floors:** 1. **Total staff size:** 24. **Cost/sq. ft.:** \$52 including furniture. **Wallcovering:** Carnegie. **Paint:** Benjamin Moore. **Laminate:** Laminart, Formica. **Dry wall:** US Gypsum. **Granite:** Cold Spring Granite. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:**

Interface. Ceiling: Armstrong. **Lighting:** Baldinger (pendants, sconces), Edison Price, Linear, Lithonia, Alko. **Doors:** Maiman Co. **Door hardware:** Rixson-Firemark, Schlage, Ives, Stanley. **Glass:** AFG Industries. **Window treatments:** MechoShade. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Brickel. **Cafeteria, dining, auditorium seating:** Shelby Williams. **Other seating:** Buesti, Knoll. **Upholstery:** Knoll, Carnegie, Unika Vaev. **Conference tables:** Walter P. Sauer from custom design by Cioppa Rosen. **Cafeteria, dining, auditorium tables:** Johnson Industries. **Other tables:** LCS. **Files:** Meridian. **Architectural woodworking and cabinetmaking:** Hird-Blaker. **Planters, accessories:** Smith Metal Arts, Eldon, Intrex. **Client:** Prudential Reinsurance Co. **Architect:** Paul J. Rosen, AIA. **Interior designer:** Cioppa Rosen Associates; Carol A. Cioppa, partner-in-charge. **Mechanical/electrical engineer:** Lilker Assoc. **General contractor:** Ambassador Construction. **Lighting designer:** LDC. **Furniture dealer:** W.B. Wood. **Building owner/manager:** Silverstein Properties. **Real estate broker:** Ken Witler, formerly with Sutton Edwards. **Photographer:** Jock Pottle.



Thin May Be In...

But fat's where it's at for Van den Bergh Foods, now fortified with solid interiors in Lisle, Ill., designed by Griswold, Heckel & Kelly Associates

By Amy Milshtein



Warm woods, soft colors, solid furniture, the comforting smell of something delicious in the oven.... Is there nothing better than going home? How about going to the office? Van den Bergh Foods, in Lisle, Ill., boasts a new corporate headquarters

that has all the charm of a traditional, Midwestern homestead, thanks to an interior by Griswold, Heckel & Kelly Associates, Inc.

While Van den Bergh portrays the solid image of a company that's been around forever, the operation is actually new, born of a modern marriage of four firms. In 1988 Unilever merged its Lever Foods and Shedd's Foods with its newly acquired Durkee Industrial Foods and Pennant Products. The result is the country's largest maker of margarine and spreads. Along with manufacturing common household brands like I Can't Believe It's Not Butter and Country Crock, Van den Bergh also makes oils, fillings and bakery products for Dunkin' Donuts, Kentucky Fried Chicken, Mrs. Field's Cookies and others.

"The real challenge of this job," comments Enza Parrella, project manager at Griswold, Heckel & Kelly (GHK), "was creat-

ing a new corporate culture out of four distinctly different ones." The designers really did have to start from scratch. Van den Bergh didn't have a building, corporate standards or even an accurate head count. However, it did have a deadline. Space had to be planned, designed, constructed and ready for move-in within nine months.

After firming up the head count, GHK and a real estate consultant helped Van den Bergh find a new corporate home. The four separate companies, scattered in Cleveland, New York, Southfield, Mich., and Rochester, N.Y., were united in a new Lisle, Ill., building. Originally planned for multi-tenant use, the 150,000-sq.-ft. structure would contain all of Van den Bergh's corporate headquarter operations, from accounting and sales management to a test bakery and food lab.

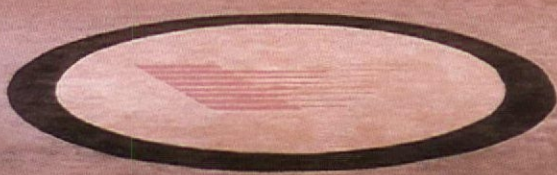
While the building's exterior says modern

The board room (above) is a perfect example of Van den Bergh's philosophy translated into design. The setting by Griswold, Heckel and Kelly is striking, solid and functional without overwhelming opulence—the perfect image for a solid, Midwestern company.

Van den Bergh Foods' cavernous lobby (opposite) needed to be cut down to size. Taking what was originally intended to serve a multi-tenant occupancy, GHK warmed the space and shrunk the scale with a custom rug and informal seating groups.



VAN DEN BERGHE
FOODS COMPANY



and elegant, the interior had to say solid, stable and Midwestern. GHK accomplished this by employing a prairie color scheme of sage, clay, mustard and wheat. Mahogany and cherry furnishings were chosen for their straight, no-nonsense lines. To add visual depth to the interior, the designer chose frosted glass and a carpet with a substantial pattern.

One of the most visible steps GHK took to convert the building from multi- to single-tenant use was to modify the two-story, atrium-style elevator lobby. The ambiance and scale of this cavernous, cold and granite-lined space was dramatically transformed by such changes as the addition of a custom carpet adorned with the Van den Bergh logo. Seating groups were placed on the perimeter of the rug, simultaneously creating casual meeting areas while tightening the space. The receptionist is seated at a cherry wood, wrap-around front desk, while a three-paneled, sand blasted and ribbed glass screen behind the desk gives him or her a sense of security without breaking up the sightline. Not only does the solid, prairie feel continue upstairs, but that is where it is most important. "We wanted an office that would make our employees comfortable, happy and proud," says Tom Stephens, senior vice pres-



A perfect place to chew the fat

ident of finance and CFO of Van den Bergh, "not an opulent display for guests only."

The office layout proves this. Van den Bergh's 80% open plan space rims the building, so that many workers can enjoy the windows. Middle managers and support staff have the same size work stations that have been modified with either curved edges and extra seating for management meetings or extra space for word processing equipment.

Light penetrates the private offices located in the building core through segmented glass side lights that maintain visual privacy while transmitting light. Only top managers have both private offices and windows. And they represent less than 1% of the personnel.

All offices and work stations are wired for the 21st Century. "During planning, we weren't sure who would have computers and who wouldn't," remembers Gloria Henderson, manager of administrative services for Van den Bergh. "So we overcompensated and made provisions for everybody." GHK must be glad it did, because today nearly everyone in the company has some sort of electronic equipment at the desk.

As befits a food business, the spaces with the most impressive equipment are the test bakery and food laboratory. Two distinctly different environments, these facilities are of ultimate import to Van den Bergh's operations. This is where new products are created, tested and introduced to sales staff and clients.

Because Van den Bergh is an expert in food display, it told GHK exactly what it needed in



A hallway in clay, sage and rust colors with contemporary furnishings (top) reinforces the newly-formed company's Midwestern image. According to Tom Stephens, senior vice president of finance, Van den Bergh wanted employees to be comfortable, happy and proud in their new home.

Van den Bergh's open-plan space, which constitutes some 80% of the work area, rims the headquarters building, affording most employees window views and natural light. Private offices (above) are located in the core areas, where natural light is filtered through ribbed glass side panels.



What's cooking?: The bakery/presentation area (left) is where Van den Bergh educates clients and sales staff about new products. Think about that next time you bite into a Dunkin' Donut or Mrs. Field's Cookie. The clean and crisp looking interior uses white finishes with stainless steel and gray accents.

these rooms. No reds or blues could be used, since they would clash with the edibles. Instead, the interiors are clean and crisp looking in mostly white finishes with stainless steel and grey accents. Needless to say, all building materials and furnishings have been specified for heavy use and strong cleansers.

Clients and sales staff learn about Van den Bergh products in a presentation room adjacent to the bakery. Seating can be arranged in limitless ways for auditorium, training or lounge use. While there are windows in the room, the designers were told to hide them behind a wall so the view would

not distract the occupants. After a typical presentation, a movable wall is opened and everyone moves to the bakery.

Effortless as it all seems today, getting a new company up and running in so little time tested both parties. "It was a monumental effort," remembers Parrella. "Luckily, the teams on both sides worked so well together." The result? A comfortable place where you can get the skinny on the latest fat. ☺

Project Summary: Van den Berg Foods Company

Location: Lisle, IL. **Total floor area:** 150,000 sq. ft. **No. of floors:** 5. **Wallcoverings:** MDC Wallcovering, Pallas Textiles. **Paint:** Benjamin Moore. **Carpet/carpet tile:** Bentley Mills, International Custom Looms (The Ball Group), Interface Flooring Systems. **Doors, door hardware, custom sconces:** Imperial Woodworking. **Ceiling:** USG Interiors. **Glass:** Trainor Glass. **Window treatments:** Jack Larsen with Marvin Feig Assoc. **Work stations:** Knoll. **Work station seating:** Geiger International, Herman Miller. **Other seating:** Metropolitan, Intrex, Geiger International. **Upholstery:** Spinneybeck, DesignTex, HBF Textiles, Carnegie, Boris Kroll, Knoll, Geiger International. **Tables:** Metropolitan, Intrex. **Files:** GE. **Architectural woodworking, cabinetmaking, desks, panels:** Imperial Woodworking. **Boardroom table:** Imperial Woodworking and Lunstead Metals from custom design. **Planters, accessories:** Knoll. **Signage:** Spanjer Brothers. **Client:** Van den Bergh Foods Co. **Architect:** Loebli, Schlossmann and Hackl. **Interior designer:** Griswold, Heckel & Kelly Associates Inc. **General contractor:** Turner Construction Company/SPD. **Mechanical engineer:** Hill-Wendt Mechanical. **Art consultant:** Hyman-Heizer & Associates. **Furniture dealer:** Desks Inc. **Photographer:** Marco Lorenzetti and Jon Miller, Hedrich-Blessing (interior), James Steinkamp, Steinkamp/Ballogg (exterior).



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The IBD/Contract Design

PRODUCT DESIGN COMPETITION

Outstanding product designs can develop in surprisingly low-key ways—
as demonstrated in the contract furnishings market of 1992

Love at first sight is best left for literature and the movies. Yet many of the winners of the 24th annual Institute of Business Designers/Contract Design Product Design Competition seemed nearly irresistible to the four distinguished judges examining over 300 entries at Chicago's Merchandise Mart in late July. Over the course of two intense days of deliberations, David Kerner, IBD, of Whyte-Kerner, Atlanta, Juliette Lam, IBD, of Hellmuth, Obata & Kassabaum, New York, Douglas Ball, of Douglas Ball Inc., Quebec, and Michael Heltzer, of Heltzer Associates, Chicago, found 60 outstanding contract furnishings products offered for sale after September 1, 1991, worthy of Gold, Silver and Bronze awards. That they could do so while the recession still besieges the global economy indicates how strongly the furnishings industry now equates design excellence with economic survival.

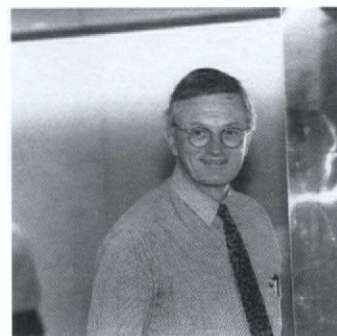
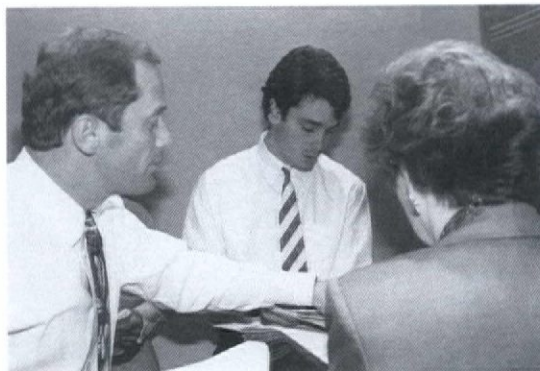
What were the hallmarks of a winner in 1992? Innovative use of technology was cited as one example. Devotion to artistry and craftsmanship, concern for working conditions in the late 20th-century economy, and unwavering determination to make the equation for cost and benefit balance out were also compelling traits.

There appeared to be broad acknowledgement that good products could not take short cuts in development. The best task chair was years in the mak-

ing due to the need to master new, engineered materials as well as fresh approaches to ergonomic mechanisms. The top enhancement of a furniture system altered the shape, weight distribution and mechanical action of an overhead door to transform our perception of the system. The best table could not have been created without hours of actual observation of the people who would use it.

Lending a special dimension to this year's Competition was the background of the judges. Experience in evaluating, specifying and installing contract furnishings for commercial and institutional clients made interior designers David Kerner and Juliette Lam eminently qualified to serve. As industrial designers, however, Douglas Ball, one of our most accomplished innovators in furniture design, and Michael Heltzer, founder of a young and flourishing furniture design and manufacturing studio, brought a different kind of expertise—knowing the steps that must be taken to turn a brilliant product design concept into a successful, finished product.

Just how good an award-winning product really is can only be proven through the rigors of the nation's commercial and institutional facilities. The customer always makes the final judgment, of course. But that's not news to architects and interior designers, for whom every day spent working for Corporate America puts their design skills to the test. ☛



Scenes from a Competition: David Kerner, Michael Heltzer and Juliette Lam (top) handle fabric swatches, Juliette Lam comments on carpet design submissions (above) and Douglas Ball takes a moment's rest (left) during the deliberations at IBD's National Office in Chicago.



**▲ CHARLES S. GELBER AWARD FOR
BEST OF COMPETITION**

and GOLD AWARD for TASK SEATING

American Seating Company for Evo, designed by Donald Chadwick of Donald Chadwick & Associates
"An innovative mechanism, engineered materials and uncompromised aesthetics have created a technically advanced ergonomic chair that is uncommonly comfortable, responsive and easy to use."

Circle No. 239



◀ **SILVER**
DESKS & CREDENZAS

The Knoll Group
"Nicely detailed, with bowed drawer fronts that add a touch of distinction not seen in other contemporary designs."

DESK & CREDENZAS

SILVER AWARD
 The Knoll Group for Stephens Desk Collection, designed by Bill Stephens
 Circle No. 220

BRONZE AWARD
 Davis Furniture Industries Inc. for Tao Desk Collection, licensed from Wilhelm Renz Company of Germany and designed by Wolfgang Mezger
 Circle No. 221

BRONZE ▶
 DESKS & CREDENZAS
 Davis Furniture Industries
"Offers creative options for the business user; using components that are well balanced as a composition."



TABLES

GOLD AWARD
 Howe Furniture for Tutor, designed by Niels Diffrient of Diffrient Studio
 Circle No. 222

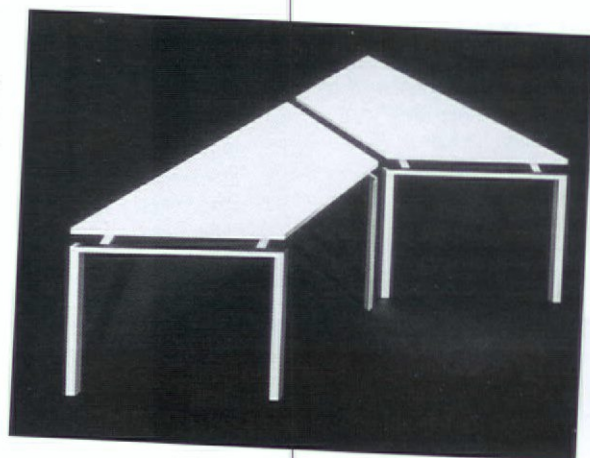
SILVER AWARD
 Unifor Inc. for Mosaico, designed by Luciano Paganì/Angelo Perversi
 Circle No. 223

BRONZE AWARD
 Atelier International for Grip Table, designed by Laura Noakes
 Circle No. 224



◀ **GOLD**
 TABLES
 Howe Furniture
"A design that truly acknowledges the people and operations supporting corporate and institutional training."

SILVER ▶
 TABLES
 Unifor Inc.
"Structural geometry that produces attractive configurations, with a distinctive reveal between top and base."



◀ **BRONZE**
 TABLES
 Atelier International Ltd.
"Little touches, such as a finger-tip edge for the top and a pivoting leg feature, add up to a satisfying totality."

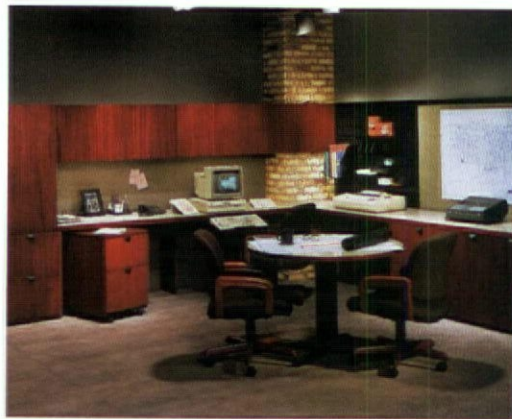
FURNITURE SYSTEMS

BRONZE AWARD

Kimball Office Furniture for Footprint, designed by Jay Henriott, Bob Underwood and the Kimball Development Team of Kimball Office Furniture
Circle No. 225

BRONZE AWARD

Teknion Furniture Systems for TeknionTwo, designed by the Teknion Design Group of Teknion Furniture Systems
Circle No. 226



◀ BRONZE

FURNITURE SYSTEMS

Kimball Office Furniture

"A system that finally permits unlimited horizontal movement and can also be used to furnish private offices."



BRONZE ▶

FURNITURE SYSTEMS

Teknion Furniture Systems

"A look pre-dating similar products is impressively reformulated for horizontal flexibility and new attachments."

Photography by Marco Lorenzetti, Hedrich-Blessing



◀ GOLD

ENHANCEMENTS

The Knoll Group

"A fine way to soften the character of furniture systems, introducing this flipper door with its great mechanical action."



BRONZE ▶

ENHANCEMENTS

The Knoll Group

"Sensitive new stitching adds an attractive new detail to this collection, and additional pieces enhance its overall usefulness."

▼ BRONZE

ENHANCEMENTS

Halcon

"Introducing cubbies for storage and varying heights of secondary work surfaces enhances the utility of this system."

ENHANCEMENTS

GOLD AWARD

The Knoll Group for The Reuter Overhead, designed by Robert Reuter of Robert Reuter Design
Circle No. 227

BRONZE AWARD

The Knoll Group for Palio Collection, designed by Raul De Armas and Carolyn Iu
Circle No. 228

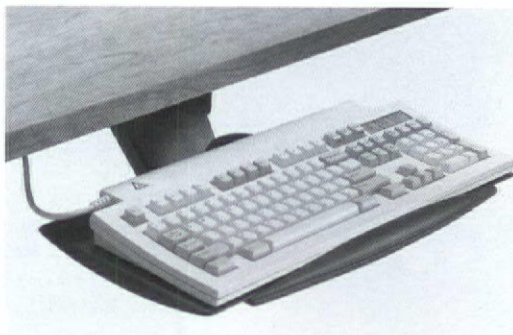
BRONZE AWARD

Halcon for Table Desk from the Agenda Collection, designed by Brian Kenneth Graham of the Gensler Product Design Group
Circle No. 229

COMPUTER SUPPORT FURNITURE

SILVER AWARD

Haworth Inc. for Adjustable Keyboard Pads, designed by Clarkston Thorp, Jeff Reuschel and Karen Wentzlof of Haworth Inc.
Circle No. 230



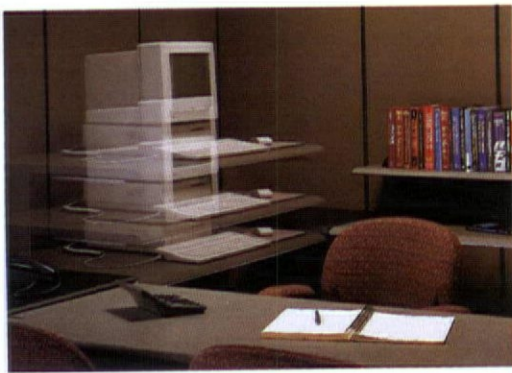
◀ SILVER

COMPUTER SUPPORT FURNITURE

Haworth Inc.

"A friendly, self-evident design that makes adjusting the keyboard a simple task for the office user."

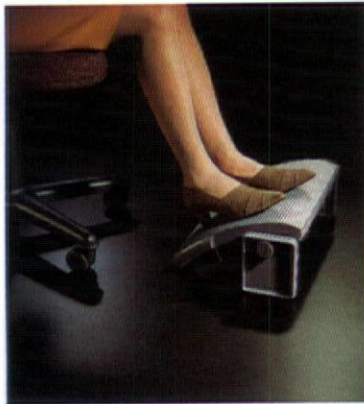




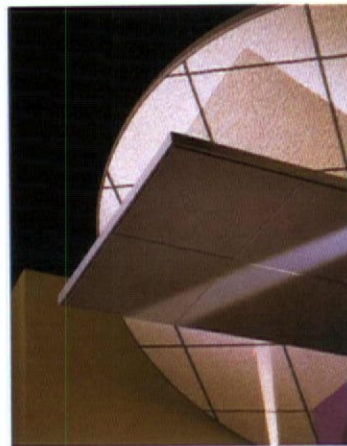
◀ **SILVER**
COMPUTER SUPPORT FURNITURE
 Herman Miller Inc.
"Easy-to-use controls and a finely detailed design make this table desk stand out from others in its category."

BRONZE ▶
COMPUTER SUPPORT FURNITURE
 Details

"If the mouse is coming to today's computer user, then the time has come for this good mouse-pad support."



▲ **BRONZE**
COMPUTER SUPPORT FURNITURE
 Details
"Simple, solid and practical design that says, 'Why didn't someone think of this before?'"



◀ **GOLD**
CEILING SYSTEMS
 USG Interiors
"What was once a custom detail for curved ceiling soffits has now turned into this versatile, standard trim."

SILVER AWARD
 Herman Miller Inc. for Relay High-Performance Table Desk VDT Surface, designed by Geoff Hollington of Hollington Associates
 Circle No. 231

BRONZE AWARD
 Details for Mouse Pad, designed by Ideo of Ideo Product Development
 Circle No. 233

BRONZE AWARD
 Details for Foot Rest, designed by Ideo of Ideo Product Development
 Circle No. 232

CEILING SYSTEMS

GOLD AWARD
 USG Interiors Inc. for Compasso Suspension Trim, designed by W.J. Tinen, Robert J. Surra, David F. Mieyal and Paul D. Lalonde of USG Interiors Inc.
 Circle No. 234

SILVER AWARD
 Armstrong World Industries Inc. for Metaphors, designed by Building Products Operations Design Group of Armstrong World Industries Inc.
 Circle No. 235

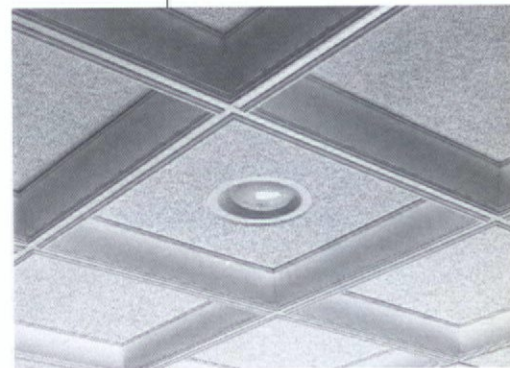
PORTABLE LAMPS

SILVER AWARD
 Boyd Lighting Company for Harlequin Table Lamp, designed by Michael Vanderbyl of Vanderbyl Design
 Circle No. 236

SILVER ▶
PORTABLE LAMPS
 Boyd Lighting Company
"A harlequin of a table lamp that possesses a distinctly anthropomorphic and appealing personality."



SILVER ▶
CEILING SYSTEMS
 Armstrong World Industries Inc.
"An inspired way to upgrade the standard drop-in ceiling grid that could transform many routine interior installations."



GENERAL LIGHTING

GOLD AWARD

Lucifer Lighting Company for Shelf Light, designed by David Morgan
Circle No. 237

SILVER AWARD

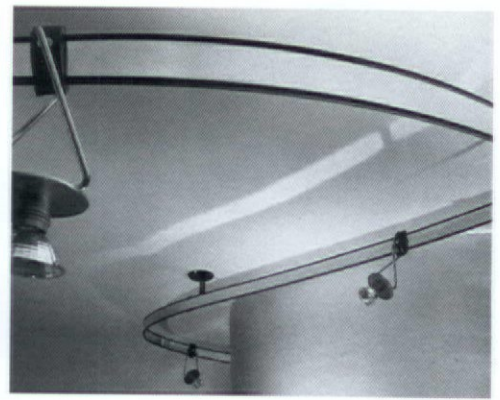
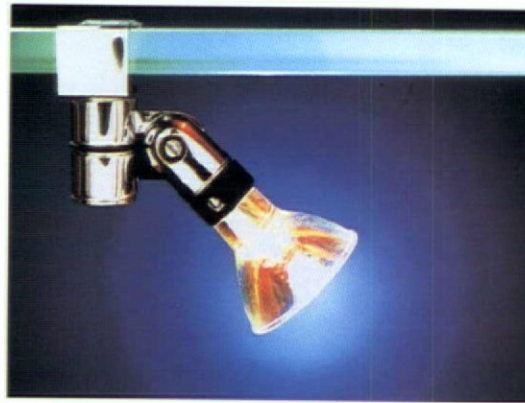
Lucifer Lighting Company for Helix, designed by Eric Solle
Circle No. 238

▼ GOLD

GENERAL LIGHTING

Lucifer Lighting Company

"Flexibility of installation reaches new heights in this shelf light with seemingly limitless uses."



▲ SILVER

GENERAL LIGHTING

Lucifer Lighting Company

"Though track lighting has been with us for some time, here is a fresh and versatile new interpretation."

TASK SEATING

GOLD AWARD and BEST OF COMPETITION

American Seating Company for Evo, designed by Donald Chadwick of Donald Chadwick & Associates
Shown on page 54
Circle No. 239

SILVER AWARD

Vecta for 4 O'Clock Seating, designed by Jeff Cronk of Vecta
Circle No. 240

BRONZE AWARD

Bernhardt Furniture Company for Madison Executive Seating, designed by Brian Kane of Kane Design Studio
Circle No. 241



◀ SILVER

TASK SEATING

Vecta

"Tailoring normally associated with fine luggage for a handsome collection of ergonomic chairs that do not look like ergonomic chairs."

GUEST CHAIRS & SPECIAL SEATING

SILVER AWARD

Atelier International for Armchair of the Emmy Collection, designed by Emanuela Frattini
Circle No. 243

SILVER AWARD

Krueger International for the Perry Armchair, designed by Charles O. Perry
Circle No. 242

BRONZE ▶

TASK SEATING

Bernhardt Furniture Company

"Fine craftsmanship, a clean shape and harmonious proportions give this chair a feeling of poise."



▼ SILVER

GUEST CHAIRS & SPECIAL SEATING

Atelier International Ltd.

"How refined and elegant this chair is can be appreciated in the modeling of its arms."

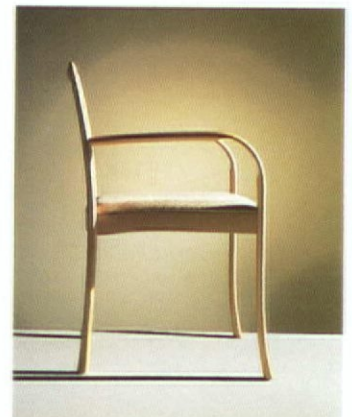


◀ SILVER

GUEST CHAIRS & SPECIAL SEATING

Krueger International

"Everyday stacking chairs can never provide the dynamic comfort of this simple yet ingenious design."



▼ **BRONZE**

GUEST CHAIRS & SPECIAL SEATING

Vitra International

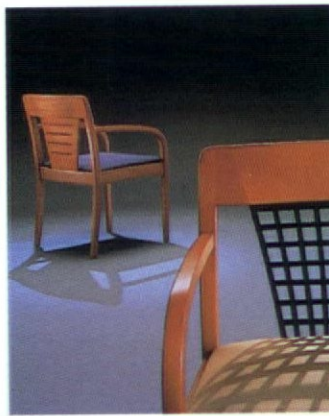
"Playfulness of form and a daring combination of plastic and metal structure have produced this humorous and likeable chair."



BRONZE ▶

GUEST CHAIRS & SPECIAL SEATING
Atelier International Ltd.

"Beautiful detailing, particularly along its edges, encourages the viewer to enjoy the design from all angles."



▼ **SILVER**

LOUNGE FURNITURE

The Knoll Group

"The adventurous form of this innovative design clearly comes from a far-reaching inquiry into bent-plywood technology."

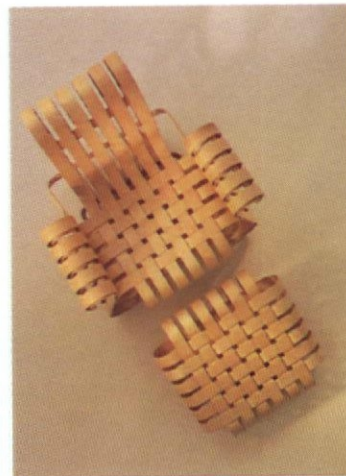


▲ **SILVER**

LOUNGE FURNITURE

Keilhauer Industries Ltd.

"A flowing line traced around the upper edge of arms and back by an upholstery welt gives this chair its inviting character."



BRONZE AWARD

Vitra International for Louis 20, designed by Philippe Starck

Circle No. 245

BRONZE AWARD

Atelier International for Playback, designed by Joseph and Linda Ricchio of Ricchio Design

Circle No. 244

LOUNGE FURNITURE

SILVER AWARD

The Knoll Group for The Gehry Collection, designed by Frank Gehry of Frank Gehry & Associates Inc.

Circle No. 246

SILVER AWARD

Keilhauer Industries for The Tisbury Series, designed by Tom McHugh

Circle No. 247

BRONZE AWARD

Brayton International Collection for Evaneau, designed by Lauren Rottet of Keating-Mann-Jernigan-Rottet

Circle No. 248

UPHOLSTERY TEXTILES

GOLD AWARD

Sina Pearson Textiles for Katsura, designed by Sina Pearson of Sina Pearson Textiles

Circle No. 249

BRONZE ▶

LOUNGE FURNITURE

Brayton International Collection

"Willful and unconventional use of form, color and upholstery lends an air of surprise to this anything-but-staid lounge group."



GOLD ▶

UPHOLSTERY TEXTILES

Sina Pearson Textiles
"Rough texture, real depth and rich color give a natural look, pleasing softness and visual elegance to this design."



GOLD AWARD

Sina Pearson Textiles for Karakusa, designed by Sina Pearson of Sina Pearson Textiles

Circle No. 250

SILVER AWARD

Tweave Inc./American Seating Company for Mardi Gras, designed by Nancy Guay-Geisberger of Nancy Guay Design

Circle No. 251

SILVER AWARD

KnollTextiles for The Swirls Collection, designed by Jhane Barnes of Jhane Barnes Inc.

Circle No. 252

BRONZE AWARD

Donghia Furniture/Textiles for Soissons, designed by Glenn Peckman

Circle No. 253



◀ **GOLD**

UPHOLSTERY TEXTILES

Sina Pearson Textiles

"In its intriguing pattern, interesting weave and lovely sheen is a textile with historical overtones that is a pleasure to behold."



SILVER ▶

UPHOLSTERY TEXTILES

Tweave Inc./American Seating

"A handsome stretch fabric in an iridescent nylon at the right price—this design has pulled everything together."

TEXTILE COLLECTIONS

GOLD AWARD

Sina Pearson Textiles for Pacific Treasures, designed by Sina Pearson of Sina Pearson Textiles

Circle No. 254

SILVER AWARD

Weave Corporation for Stow Davis Textiles, designed by Roger Olson of Stow Davis

Circle No. 255



◀ **SILVER**

UPHOLSTERY TEXTILES

Knoll Textiles

"Traditional and contemporary spaces alike could be graced by the sophisticated color and subtle pattern of this design."



▲ **BRONZE**

UPHOLSTERY TEXTILES

Donghia Furniture/Textiles

"Here is delightful whimsy within an otherwise traditional framework that does not seem to be available anywhere else."

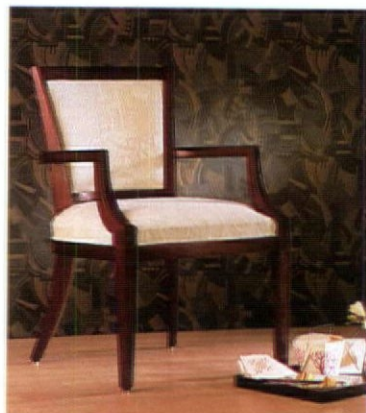


◀ **GOLD**

TEXTILE COLLECTIONS

Sina Pearson Textiles

"An outstanding collection of textiles that recalls what has gone on before it while establishing its own originality and beauty."



◀ **SILVER**

TEXTILE COLLECTIONS

Weave Corporation

"Beautiful colors and handsome patterns give this fine collection a broad range of applications."



◀ BRONZE
TEXTILE COLLECTIONS

Arc-Com Fabrics
"Bold geometry and sinuous waves constitute a strongly contrasting and handsome pair of textiles."



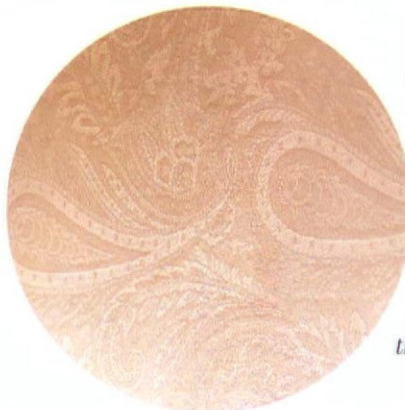
BRONZE ▶
TEXTILE COLLECTIONS

Hickory Business Furniture
"This pretty stripe, with its crisp tracery and soft flora, creates a broad and useful collection."



◀ GOLD
DRAPERY TEXTILES

Jack Lenor Larsen
"Technologically dazzling, this elegant, fragile-looking design even appears to come with insulating properties."

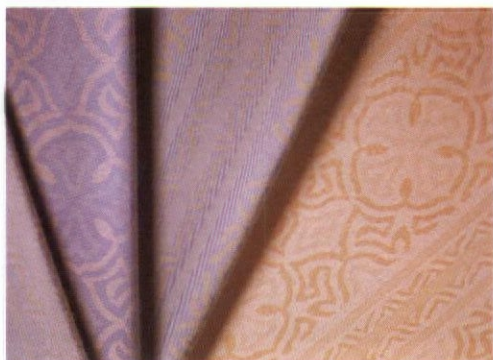


◀ BRONZE
DRAPERY TEXTILES

Groundworks Div. of Lee Jofa Inc.
"A very elegant solution for drapery textiles in contract installations."

▼ BRONZE
HEALTH CARE TEXTILES

Arc-Com Fabrics
"An imaginative pattern proves to be strongly evocative without lapsing into clichés."



BRONZE ▶
HEALTH CARE TEXTILES

DesignTex
"You can easily see how the animal pattern in this collection offers much-needed whimsy for children."



BRONZE AWARD

Arc-Com Fabrics Inc. for The Opera Collection, designed by Arc-Com Design Studio of Arc-Com Fabrics Inc.
Circle No. 256

BRONZE AWARD

Hickory Business Furniture for Simple Statements Textile Collection, designed by Kristie Strasen and Mary Jo Miller of Strasen Frost Associates/HBF Textiles
Circle No. 257

DRAPERY TEXTILES

GOLD AWARD

Jack Lenor Larsen for Eclipse I & II, designed by Jack Lenor Larsen of Jack Lenor Larsen
Circle No. 258

BRONZE AWARD

Groundworks Division of Lee Jofa Inc. for Modern Sheers Collection, designed by Patricia Green of Patricia Green Ltd.
Circle No. 259

HEALTH CARE TEXTILES

BRONZE AWARD

Arc-Com Fabrics Inc. for Odessa from Medarc 5, designed by Arc-Com Design Studio of Arc-Com Fabrics Inc.
Circle No. 260

BRONZE AWARD

DesignTex for Zoo Plaid of Envirotex 5, designed by Susan Lyons of DesignTex
Circle No. 261

LEATHER & VINYL PRODUCTS

GOLD AWARD

Brayton Textiles for Almost® Textura, designed by Brayton Textiles Design Studios of Brayton Textiles
Circle No. 262

SILVER AWARD

Teddy & Arthur Edelman Ltd. for Selected Colors of Cashmere Calf, designed by Teddy & Arthur Edelman of Teddy & Arthur Edelman Ltd.
Circle No. 263



◀ GOLD

LEATHER & VINYL PRODUCTS

Brayton Textiles

"What a rich material has been achieved here, with the look and feel of leather."

SILVER ▶

LEATHER & VINYL PRODUCTS

Teddy & Arthur Edelman Ltd.

"Soft colors and subtle textures are qualities that make this product exceptional."



BROADLOOM CARPETS

GOLD AWARD

Bentley Mills Inc. for Flaxfield, designed by Bentley Design Team of Bentley Mills Inc.
Circle No. 264

SILVER AWARD

Atlas Carpet Mills Inc. for Archives, designed by Nat Harrison, Janet McColloch and Rebeca Williams of Atlas Carpet Mills Inc.
Circle No. 265

BRONZE AWARD

Masland Contract for Silhouette/Contour/Profile, designed by Masland Product Development Team of Masland Contract
Circle No. 266



▲ GOLD

BROADLOOM CARPETS

Bentley Mills

"How convincingly was this carpet made—with the neat, crisp appearance of sisal."

▼ SILVER

BROADLOOM CARPETS

Atlas Carpet Mills

"It's not often that you encounter a subtle pattern like this you can truly live with."



CARPET TILES

GOLD AWARD

Interface Flooring Systems Inc. for Interbond Series, designed by Interface Flooring Systems Inc.
Circle No. 267

BRONZE ▼

BROADLOOM CARPETS

Masland Contract

"The line that comes out of the solid detailing in this carpet is subtle and satisfying."

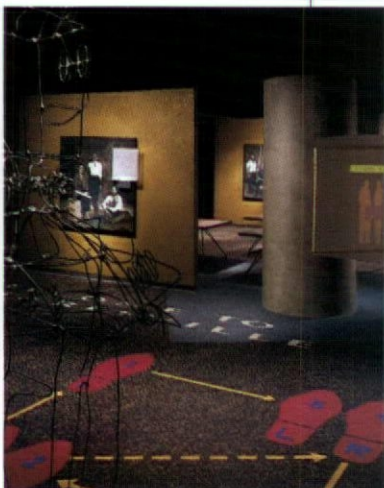


◀ GOLD

CARPET TILES

Interface Flooring Systems

"Technology and style merge in this fusion-bonded carpet with custom color implanting capability."





◀ **SILVER**
CARPET TILES
 Collins & Aikman
"A fine effect has been achieved here in simulating texture with this product."



BRONZE ▶
CARPET TILES
 Mannington Commercial
"A look like this—resembling terrazzo—you couldn't get in carpet tile before."

SILVER AWARD
 Collins & Aikman for Sisal Weave, designed by Roman Oakey Inc./C&A Development Group of Roman Oakey Inc.
 Circle No. 268

BRONZE AWARD
 Mannington Commercial for Murano, designed by Dawn Day, Leon Sebastian and Mike Johnson with Mitchell-O'Toole Design of Mannington Commercial
 Circle No. 269

HOSPITALITY CARPETS

GOLD AWARD
 Atlas Carpet Mills Inc. for Venetion, Portofino and the Interweave Design Library, designed by Nat Harrison, Janet McColloch and Rebeca Williams for Atlas Carpet Mills Inc.
 Circle No. 270

HARD SURFACE FLOORING

BRONZE AWARD
 Tarkett Inc. for Concert Tiles, designed by Tarkett Inc.
 Circle No. 271

WALLCOVERINGS

GOLD AWARD
 Lee Jofa Inc. for Precious Metal Wallcovering, designed by Ichiro Kurihara of I. Kurihara Designs
 Circle No. 272

SILVER AWARD
 Deepa Textiles for Mara Panel, designed by Deepa Textiles Atelier of Deepa Textiles
 Circle No. 273



◀ **GOLD**
HOSPITALITY CARPETS
 Atlas Carpet Mills
"Given its graphic capability, you could use this same carpet in many situations."

▼ **BRONZE**
HARD SURFACE FLOORING
 Tarkett Inc.
"So much color is contained in this fine dot pattern that you can apply it in areas where you would usually get a deadly sameness."



▼ **GOLD**
WALLCOVERINGS
 Lee Jofa Inc.
"Blending metallic elements and glass has resulted in a fascinating and attractively textured material."



SILVER ▶
WALLCOVERINGS
 Deepa Textiles
"A naturalistic pattern has been creatively exploited in this design for its potential."



DESK & OFFICE ACCESSORIES

BRONZE AWARD

Tenex Corporation for Tape Dispenser of the 500 Class Accessories Collection, designed by Robert Staubitz of Staubitz Design
Circle No. 274



◀ BRONZE

DESK & OFFICE ACCESSORIES

Tenex Corporation

"Tape dispensers are typically kept out of sight, yet here is a handsome alternative you can place on your desk."

INNOVATIVE PRODUCT SOLUTIONS

SILVER AWARD

Armstrong World Industries Inc. for Soundsoak "Scores," designed by Building Products Operations Design Group of Armstrong World Industries Inc.
Circle No. 275

▼ SILVER

INNOVATIVE PRODUCT SOLUTIONS

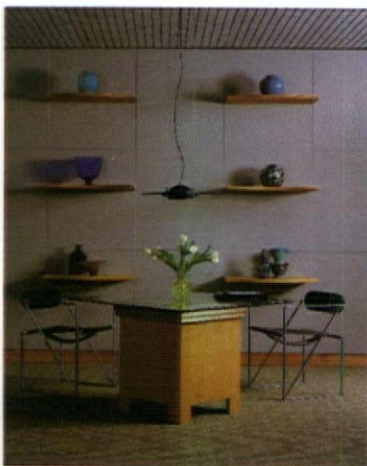
Armstrong World Industries

"A fabric for panel covering with pin option—almost do-it-yourself—is a welcome new product."



BRONZE AWARD

Steelcase Inc. for Teknit, designed by Colette Omans of Steelcase Inc.
Circle No. 276



▲ BRONZE

INNOVATIVE PRODUCT SOLUTIONS

Steelcase

"Applying a ready-made slipcover to task chairs is a useful alternative to reupholstery."

BRONZE AWARD

Teknion Furniture Systems for Teknion Bank System, designed by Teknion Design Group of Teknion Furniture Systems
Circle No. 278

BRONZE AWARD

Proformix for Proformix Work Envelope System, designed by Eugene A. Helmsie of Pelican Design
Circle No. 277



BRONZE ▶

INNOVATIVE PRODUCT SOLUTIONS

Teknion Furniture Systems

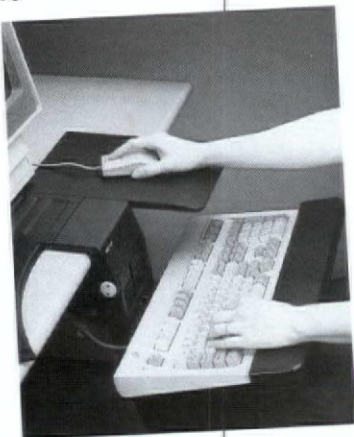
"With its built-in wiring configuration, this banking system could cover many conditions."

Photography by Toby Maggs, Toby Maggs Photography

HEALTH CARE FURNITURE

SILVER AWARD

Thomas Moser Cabinetmakers for New Generations Rocker, designed by Thomas Moser of Thomas Moser Cabinetmakers
Circle No. 279



◀ BRONZE

INNOVATIVE PRODUCT SOLUTIONS

Proformix

"Here is a step in the right direction for the many VDT installations in the office."



◀ SILVER

HEALTH CARE FURNITURE

Thos. Moser Cabinetmakers

"Quality, utility and craft are blended in this refreshing update on the rocker that should appeal to various health care users."

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Designers on Stage

Why design firms stage successful client presentations like the performing arts

By Laurin McCracken, AIA and Ann Carper

One of the most demanding of the performing arts is—a successful client presentation. Like a one-time-only theater production, a presentation is a unique performance whose success or failure hinges on the opinion of critics. *Important* critics, with the power to grant or deny you their job.

After surviving the audition (that is, making the short list), a firm invited to interview must resolve the demands of cast, script, set, props and rehearsals to create a seamless performance. You must tell a compelling and convincing story of your firm's qualifications. All components of your production must work together to reinforce your message.

Unless the job is wired and the interview is required for political or other reasons not based on qualifications, the client presentation is your opportunity to put a "face" on the words of your proposal, your client references and your marketing materials. The interview gives the client a first-hand look at the people with whom they'll be working—and a chance to experience the chemistry between them and the project team.

The Cast: Your Armani collectors or polyester people?

Do you bring along the more polished performers to the interview, or the technical people who will actually be doing the work? It's an eternal debate in marketing circles. While the two are not mutually exclusive, we've all witnessed the stereotypical Armani-clad designer and the straight-arrow, polyester-clad project manager.

- *Know the audience.* The key is knowing who the audience is. The slickness of the Armani suit could turn off budget-conscious types but be perfectly appropriate for a sophisticated, high-style client. The earnest project manager who could not be asked to take part in a major presentation requiring an energetic "hard sell" might be just the ticket for an informal, low-key interview that focuses on how the job gets done. RTKL even finds

that Australians are attracted to individuals with aggressive, outgoing egos while Indonesians, Thais and Malays prefer less assertive and more self-effacing personalities.

- *Be natural.* Don't cast against type. Once you've assigned staff to the interview, let them be themselves. Unlike professional actors, most people can adapt their personalities only so far. Yet the weakest public speak-

now? What market or competitive forces are shaping the project? What image are they trying to convey?

- *Visit the site.* If possible visit the site or building. What opportunities or constraints exist? What natural, historical or cultural factors might serve as design inspiration?

- *Identify competitors.* Try to identify other shortlisted candidates. In many cases, you'll be familiar enough with their strengths and weaknesses to anticipate their presentations so you can position your firm to stand out.

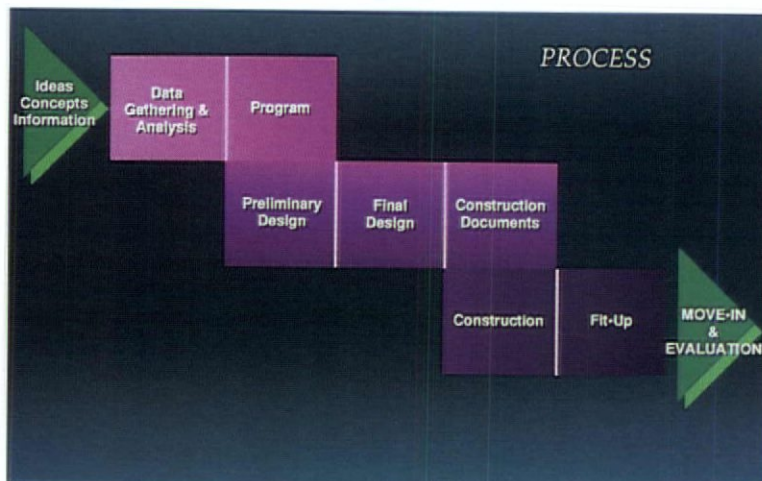
- *Identify with the client.* Put yourself in the client's place, try to imagine their expectations, and establish what issues are shaping their project. Then go about determining how you can resolve them. Another benefit of immersing yourself in the role is the expanded knowledge base you'll have to draw on in case you're thrown an unanticipated question or the presentation gets off track.

- *Identify the client's people.*

Find out who from the client's side will be attending. In assigning staff members, try for a one-to-one correspondence between levels of authority. Make sure you know the difference between influencers and decision makers, and don't discount the presence of facilities staff and their counterparts on the grounds that they're not high level enough. You're likely to be working with them, so keep them on your side.

Where's the client's CEO or senior management during the deliberations? A CEO's attendance at a presentation is sometimes a formality. Should the CEO be far removed from the real estate and facilities functions of the company, he or she will merely bless the recommendation of trusted lieutenants. The common exception is the design of a new headquarters, whereby the CEO generally takes an intense interest in the new signature space or building.

Particularly during these times of downsizing and relocation, many publicly owned companies are highly sensitive to publicity, positive or negative, surrounding their activi-



er can improve through rehearsing, in-house video training and public speaking courses.

- *Know the selection panel.* Anticipate the composition of the selection panel and try to include representatives who might have a particular knowledge of the project at hand. A selection committee for a women's college might look favorably on women assigned to key project roles. A Spanish-speaking team member could help sway the panel hiring an architect for a Hispanic community center. If demonstrating corporate commitment to a project is important, your CEO may have to demonstrate presence and involvement.

Preparation: Do your homework on the client

An often needlessly overlooked yet major part of the presentation is preliminary research and preparation. By the time you start rehearsing, you should have immersed yourself in the client, project type and site. Do your homework on the client.

- *Client expectations.* Find out the organization's expectations. Why are they going ahead

ties. By hiring real estate advisers to represent them, they can proceed with their plans while maintaining their anonymity. The drawback of this outsourcing of design services procurement from the designer's point of view is the difficulty of contacting the client to learn about the project first-hand.

The Script: Stick to the issues—and watch your tongue

The "plot" or storyline of your presentation should be as simple as saying, "The client has an opportunity, and we are the best people to maximize it." Everything you say should reinforce your qualifications and your ability to meet the client's needs.

If the client issues an agenda for all firms to follow, you'll be limited in your ability to structure the interview. On the plus side, you'll face your competitors on a level playing field. Since you're already pre-qualified by being shortlisted, you need not rehash your firm's qualifications or history in depth. Orient your presentation to the issues—your client's issues. Convince them that while you understand that their circumstances are unique, you're familiar with the issues, and have successfully solved similar challenges before.

Each client has a personality with its own lexicon. The successful firm will learn to use it. For instance, Digital Equipment Corporation calls itself Digital, not DEC. The University of Virginia has "grounds," not a campus. Office tenants measure in square feet, whereas retailers count gross leasable area.

The Set: For want of a light bulb a project is lost?

The "set" or location of the interview is probably the weakest link in the "interview as performance" analogy. Obviously, if you can put the client in an environment that you can control, such as your own office, you're probably better off. Inviting the client to your office lets them absorb the style, substance and atmosphere of your physical surroundings and your people. Generally, however, most interviews are held at the client's office to save high-level personnel time and expense.

Knowing the interview is not on your turf, you should investigate the location and set up of the presentation room. Too many horror stories tell about rooms not darkened sufficiently to show slides, or conversely, plunged into inky blackness when the lights are off. Find out how many people will be attending, the configuration and size of the room, available furniture, location of outlets and the presence or availability of easels, slide projectors, screens, extension cords and other technical requirements. It's also smart to bring spares. Nothing ruins a slide show like a burned out light bulb.

Props: What your props say about you

Props should help create an atmosphere that reinforces your message. Incorporate

them only if your cast is comfortable using them. Don't overpower the audience with unnecessary gimmicks.

Clients are sophisticated. Regardless of whether this project is a one-time assignment or part of their normal responsibilities, they are savvy enough about the techniques of effective presentations. And since all of us are bombarded with media images of high technical and graphic skill, make sure your props and presentation materials are of the highest quality you can afford.

With rampant fee cutting, unpaid design competitions and jockeying for jobs at an all-time high, it's irritating to increase your marketing expenses with custom slides, word and image boards, conceptual sketches and models. But going the extra mile is often the most convincing evidence that you'll do the same once you've landed the job.

- *Slides.* Most presentations incorporate slides, boards or a combination of both. For groups of more than five, slides are the only way to go, particularly if the client wants to see examples of past projects. The advantages of slides are that you can quickly convey your design capabilities, and can do so on a physical scale more impressive than prints. Among the disadvantages are the risk that the client may not like your examples, and that you momentarily lose contact with your audience—as dimmed lights shorten attention spans. High-quality customized slides, including such images as charts and graphs, schedules, maps and even photographs of the project team, can be created in-house by inexpensive software packages or by more expensive outside vendors.

- *Boards.* Standard foam-core boards look archaic, are unwieldy to transport and display, and cost more than you'd think—suggesting that they be limited to organization charts and schedules. Image boards, on the other hand, are a popular and successful means of creating a vision for the project and conveying your enthusiasm for the challenges ahead. They show the client you've already begun trying to solve their problem.

- *Conceptual sketches.* Since in most cases the client's program and budget haven't been established yet, you can use colorful, conceptual sketches to convey the people-oriented potential and atmosphere of a project.

- *Models.* Although time-consuming and often expensive to create, models are very effective. Again, they demonstrate that you've gone the extra mile to win the job. Models are easy to understand, and can facilitate communication between designer and client, especially when interactive, having such features as a removable roof and floors.

- *Leave-behinds.* Like a theater program, leave-behinds sum up the highlights of your presentation. When is the best time to distribute leave-behinds? The authors favor before the presentation. Should the audience be leafing through the material while you talk, it's reading about you. Many interviewers jot notes on the pages, which can help during

final deliberations if a full interview schedule makes firms difficult to distinguish.

Rehearsal: Practice, practice, practice

Like the old joke about how to get to Carnegie Hall, practicing is without doubt the most important part of the entire process. While the script serves as the blueprint for your presentation, recognize that modifications may be needed during rehearsal. Rehearsing allows the actors to become comfortable with their parts and to interact naturally with each other, their props and the audience.

Now's the time to smooth out the glitches, to make sure the storyline unfolds logically, to ensure you don't raise questions that cannot be answered, and to reaffirm that everyone at the interview has a role that warrants their attendance. By going over the presentation as often as necessary with a critical, detached third party, you'll be able to create a presentation that is structured yet not rote. The observer should also pose tough questions and critique your answers. By now the interview team should feel comfortable enough so that unanticipated questions won't catch them off guard.

The Performance: Is the crowd with you?

Finally, it's time to go on stage. Days or weeks of preparation are condensed into an hour-long performance. There should be no surprises at this point. All things being equal, the selection of a firm generally hinges on rapport, on the client's belief that they can work with your people on the project. In addition to competence, you should exhibit warmth, trust and a sincere interest in the job. If you have a tough crowd, just carry on with your presentation. The more you attempt to ingratiate yourself, the more resistant they may become.

When it's over you can tell how good the performance was. It may have gone on longer than expected. The presentation sparked a number of intelligent questions and equally intelligent answers. There was good interaction between you and the client, who seemed generally receptive to your approach.

The Reviews: A hit? A flop?

By this time, the decision is out of your hands. Stay positive. Ideally, you'll win the job. If not, like all good troupers, learn from the bad reviews and move on. The best is yet to come. ☛

Laurin McCracken, AIA, is vice president and director of corporate architecture and interior services, and Ann Carper is marketing writer, of RTKL Associates Inc., a Baltimore-based design firm providing architecture, engineering, planning and graphic services to clients around the nation and the world.

Files Ahead

File manufacturers have learned how to dress up the basic metal box while keeping its best qualities intact

By Jennifer Thiele

The *Declaration of Independence* has 300 words. A recent government report on the price of cabbages has 26,911. "We're becoming a more verbose society," observes Allsteel's director of product marketing Barry Swanquist, who likes to cite this lighthearted example of why the so-called "paperless office" will probably never exist. Add such technologies as copy and facsimile machines that proliferate paper copies, and the argument against the paperless office becomes even more compelling.

Filing consultant Sture Linden of S.A.L. Linden Consulting cites Association of Information Management statistics that 95% of the nation's information is currently on paper—with the remaining 4% on microfilm and 1% on electronic media—and that 200 billion originals and 500 billion copies generated annually are expected to grow by 5% per year in the foreseeable future. Both the continuing development of alternative information media and the steady increase in traditional paper-based files have prompted the need to re-evaluate the role of storage in the office environment.

As James G. Rogers III, AIA of Butler Rogers Baskett recently attested in a filing seminar sponsored by Meridian Inc., "Designers and facility managers have to be more sensitive about bringing records storage to the front of the planning process." Housing the ever-increasing amount of information must be a primary concern in space planning from both a functional and aesthetic point of view, especially in this age of shrinking office space.

Responsibility for achieving the highest degree of form and function naturally begins with the manufacturers of filing products. According to a number of major producers, durability and mechanical integrity remain integral to superior file cabinet design, but the importance of aesthetic and functional flexibility has grown. "The same quality level that has always existed needs to continue," says Frank Doezema, business manager for filing and storage systems for Steelcase. "What has changed is the need for more flexibility, to integrate today's products with our future filing needs and to integrate them aesthetically as well."

First, the basics: Quality for a quarter century lifespan—or more

David Van Langeveld, vice president of marketing for Meridian, points out a few important

mechanical qualities that every good file cabinet should have, including drawer slides that operate smoothly and easily, durable suspensions to support maximum drawer weights, and interior framing and steel bases to enhance cabinet strength. ANSI/BIFMA standards list 13 different tests for lateral files, including one that requires drawers to withstand a minimum of 75,000 opening/closing cycles. That puts the average life expectancy of a file cabinet at 25 to 29 years, according to Swanquist, who believes that lateral files tend to be built better mechanically than other types of office furniture, owing to their high-strength requirements.

Since most reputable file makers are almost certainly producing high or acceptable quality products in terms of mechanics and durability, the distinguishing characteristics between different manufacturers' products are often found in function and aesthetics. "Flexibility of function is more important than flexibility of aesthetics," says Van Langeveld, whose company strongly supports the idea of add-on capability for its filing products. Drawer units can be specified and purchased as individual components (in dimensions that best suit the users' storage requirements), which are stacked on bases and capped. Users can then add or subtract cabinets as the need arises.

Such personalized flexibility may become even more important as we change the way we work. In these days of "right-sizing" (personnel layoffs) Doezema sees a corporate trend towards self-sufficiency from the top of the hierarchy down, bringing filing right into the user's work areas. This shifts the emphasis from centralized filing to personalized solutions.

Multi-media storage: Guess what's in today's files?

Flexibility also means adapting to what is stored, not just how much is stored or where. Swanquist stresses the need for adjustability within each drawer to accommodate different paper sizes—especially important as global business expands. Indeed, today's files store more than paper.

"We are not just filing folders anymore," says Doezema. Binders, computer disks, microfilm, cassettes (Swanquist adds shoes, handbags and golf trophies to the list) all need storage. "Products must be designed to handle a variety of things in one cabinet,"

Doezema continues. "If there's a big shift in information media in the years to come, a good product should accommodate that changing technology."

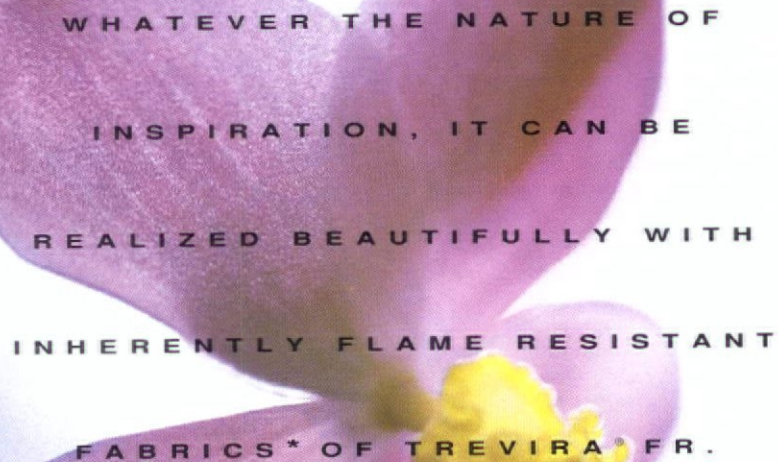
The need for products that essentially have the same guts, but feature cases that can be modified to suit a broad spectrum of locations—credenzas, freestanding units and built-ins—is encouraging a new sensibility in aesthetics that says file cabinets do not have to look like obtrusive pieces of equipment. "They are becoming more and more part of an office design," observes Doezema, "especially with open plan systems bringing work stations into plain view."

Many manufacturers now offer a variety of color, drawer front and pull options so cabinets can be customized to better suit the needs of the design community. Dramatic use of files as space dividers or planters is not uncommon. "Files should be chameleon-like," says Van Langeveld, "so they can either be subtly integrated into a design, or can make architectural statements themselves."

Though product manufacturers may have individual opinions on how to achieve the highest degree of form and function, all seem to agree on one key point: When you talk about filing today, you're talking about systems. "You need to have a good file cabinet and a good filing solution overall that goes beyond the cabinet itself," says Swanquist.

"Corporate management is looking at storage in a totally different way, from cost of floor space to personnel costs related to storage and retrieval," explains Van Langeveld. "Only 15% of the cost of a filing solution is actually spent on the physical unit." Meridian advocates front-to-back, rather than side-to-side, storage in lateral files as a way to maximize capacity while minimizing square footage, resulting in space and real estate cost savings. Climbing rents, shrinking square footage and need for flexibility also continue to support the need for movable filing options. Oxford Furniture recently introduced a system that puts lateral units on tracks to combine the space-saving benefits of high density filing with the organizational benefits of lateral filing.


For designers who think of files as big metal boxes—think again. Function, efficiency and aesthetics of filing products have been improved dramatically. While we await the paperless office, we may as well enjoy its predecessor. ☺



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Phone Home

Visitors to Newmark Rug Company's new Manhattan showroom, designed by William Green & Associates, will find it an efficient, business-oriented environment that casually carries off its image as an industry leader right down to the details—even into the telephone room provided for busy buyers who may need to call their offices before they can seal a deal.

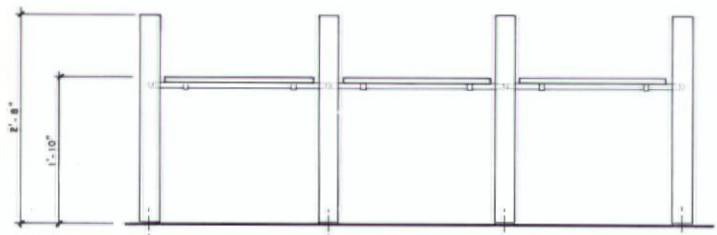
The telephone room's character is defined by its walls and the objects that fill its space. A sense of privacy is created by the angular shape of the room. Narrow at its entry point, the space widens towards the opposite wall to embrace a window and its spectacular framed view of midtown Manhattan.

The curvilinear, supporting structure of the telephone table provides a counterpoint to the angular plan of the room and allows for its comfortable visual

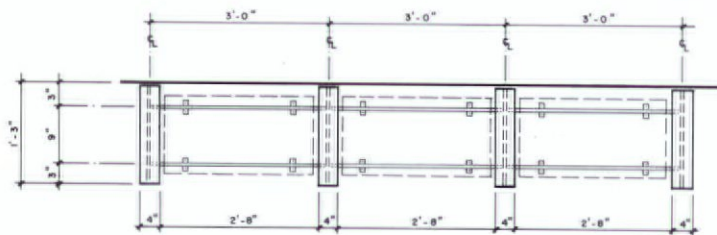
accommodation in the space. Oversized, stainless steel flat bars provide for privacy between tables without creating bulk. In contrast to the scale and weight of the stainless steel, the wafer-thin black lacquer table tops hover effortlessly between their structural supports in order to fulfill the reason for all this commotion—to provide a place to put the telephones.

The telephone room benefits Newmark chairman Mark Shakley as well. "Often senior people will want to come in and use your telephone in your office," he reports, "which gives them a commanding view of whatever is on top of your desk." At Newmark, the only commanding view is as far as the eye can see. ☺

Photography by John Nasta



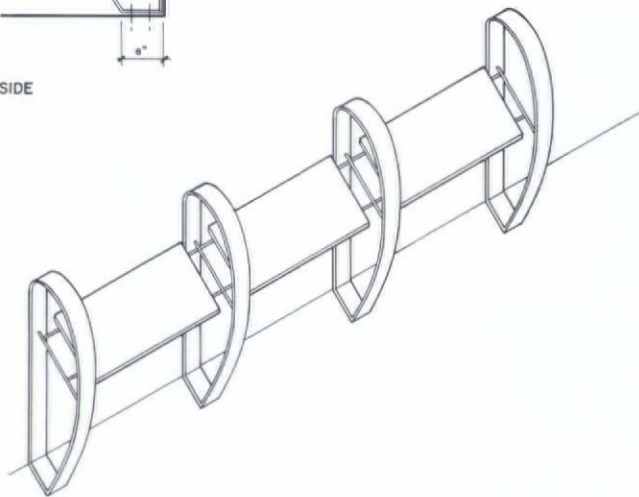
FRONT



PLAN

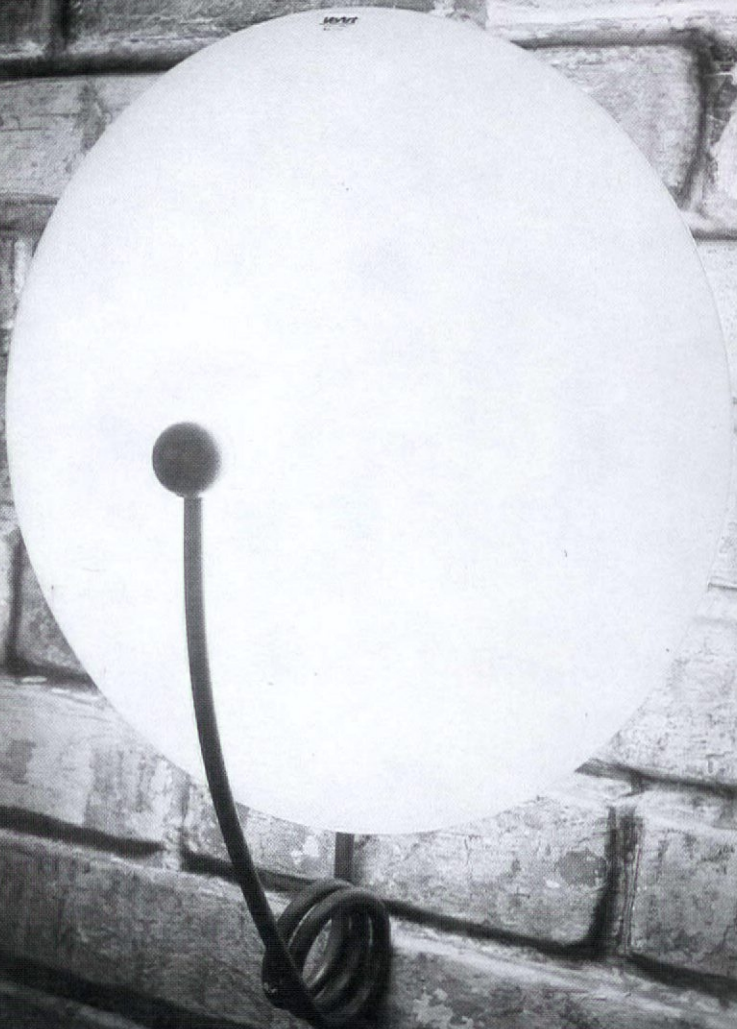


SIDE



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- ***ARCHITECTURAL/DESIGN SALES REPRESENTATIVE - Los Angeles, Manhattan, Omaha, Philadelphia, San Francisco**
- ***SALES REPRESENTATIVE - Baltimore, Chicago, Manhattan, Philadelphia**

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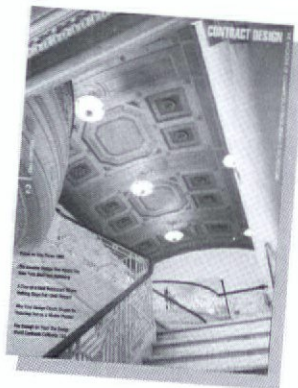
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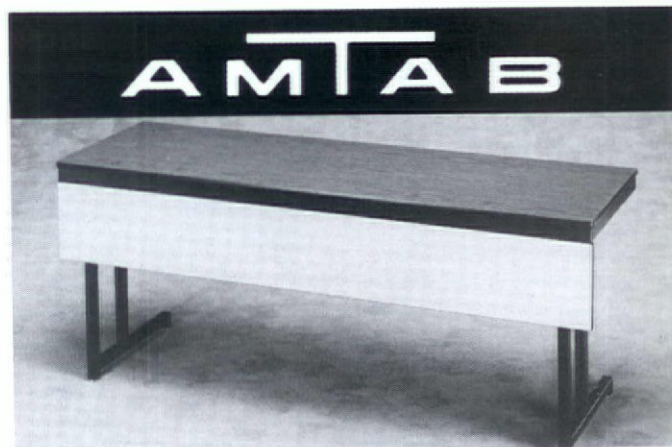
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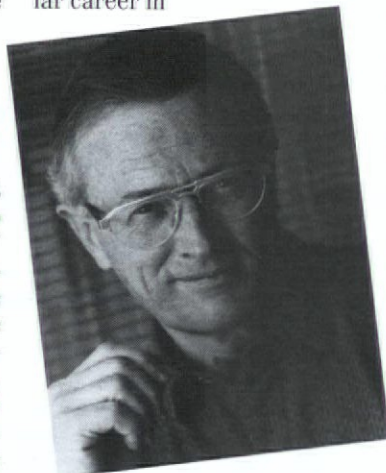
PERSONALITIES

From rural roots to royal roosts

Douglas Ball

"When you grow up on a farm, you're drawn to machinery out of necessity," says noted industrial designer Douglas Ball about his early days in rural Peterboro, an Ontario town northeast of Toronto. With no television, no siblings and no money for toys, Ball amused himself by drawing and building all kinds of things. During his teen years his passion for design fell by the wayside, replaced with an avid interest in cars and girls. Indeed, it was the opposite sex that got him back on track.

"In high school I had to choose between a geography class that my friends were taking," he remembers, "or an art class that a girl I had a crush on was taking." With his artistic fire rekindled, Ball went on to a stellar career in



Ball industrial design. Along with creating the Race System, now offered by Haworth, Vecta's Ballet table, and AI's Ball sofa and chair collection, he has developed equipment for the disabled, futuristic computer capsules and flight simulator helmets for fighter and helicopter pilots.

Ball insists that, despite his high school choice, he still has a good grasp of geography. Which is lucky for him considering one of his latest jobs took him to far-flung Oman. There he was commissioned to design and fabricate a special bed and wheelchair for the ailing Queen Mother. "She was actually a lovely woman," remem-

bers Ball. And the furniture, of course, was fit for a queen.

Just say...maybe

David Kerner

Ask David Kerner what he does in his spare time and he might give you a puzzled look. Between working as principal of Atlanta-based Whyte-Kerner Environmental Design, and serving in various capacities at the IBD—this year as president—Kerner simply doesn't have spare time. "It's a little problem I have saying no," he jokes.

Kerner's current design career is his second. The former art director earned a degree in architecture, spent several years at one of Atlanta's larger firms, and then founded his own. During this time, he also joined the IBD. "The IBD pays off most for small firms," he believes. "It gives you a support network you don't otherwise have." The rest is history: 1992 is Kerner's fourth year working on the IBD/Contract Design Product Design Competition and his first turn as a judge. "It changes every year," he observes. "Sometimes the judges work really well together, which happened this year."

Kerner also volunteers for the Unified Voice task force, which proposes to merge the many U.S. design organizations into one. "We're making incredible progress," he reports. In addition, he's advocating an internship program for interior designers. A native Southerner, Kerner has lived in Atlanta for the past decade and has loved every minute of it. He's particularly enthusiastic about the Olympics. If they're planning a competition for most dedicated design professional, Kerner is bound to win the gold.

Here comes the judge

Michael Heltzer

While many lawyers aspire to a seat on the bench, Michael Heltzer was cut out for a different kind of judging. The fledgling among a distinguished field of jurors for the IBD/Contract Design Product Design Competition, this barrister-turned-furniture designer describes the experience as one of the best of his career. "I was surrounded by people I respect,"



Kerner

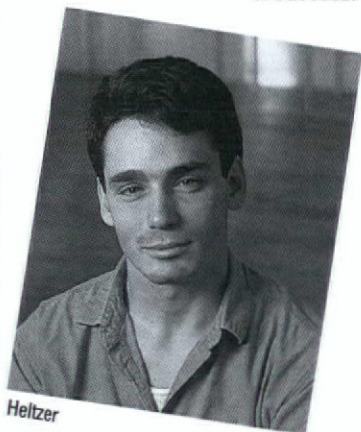
he reflects.

"Having never been formally trained in design, it was like cramming three years of classes into two days."

While Heltzer's academic credits include a philosophy degree from the University of Colorado, a law degree from Northwestern and even a playwright's certificate from Harvard, his heart has always been in design. "I realized after my first week of law school that I had made a terrible mistake," he admits. No quitter, he practiced for two years—just long enough to build the financial base to start a furniture design and manufacturing firm.

Heltzer Associates began during Heltzer's second year of law school, when he helped his mentor from the Art Institute of Chicago renovate an industrial building in exchange for workshop space to design furniture. Photographs of small-scale models he would show to local design firms were so realistic, he recalls, "They'd ask, 'Is that an 80-in. dining room table?' and I'd say yes."

Before long Heltzer was producing actual pieces in his characteristic metal-and-wood styles. As his reputation has grown, so has his financial backing from local banks. Now *that's* evidence of success.



Heltzer



Lam

Gardening in Manhattan

Juliette Lam

Like many other designers, Juliette Lam, senior principal and director of interior design in the New York office of Hellmuth, Obata & Kassabaum, was attracted to the profession through residential interiors. "I got married and went back to school," she remembers, "determined to become a residential designer." As a graduate of American University, she joined a respected residential firm in her home town of Washington, D.C.

But the assignment didn't seem challenging enough. "Too much time for too few results," Lam says. When she and her family moved to New York, she worked for ISD and then Neville Lewis, finding a special satisfaction in marketing design services.

Her challenge at HOK is to integrate interior design into business management. "Concepts like just-in-time and total quality control are now making inroads in design," Lam reports. "For all our problems, we still have great creative opportunities in design, marketing and management."

Having judged the 1992 IBD/Contract Design Product Design Competition, Lam is fascinated with how designers can transform health care through design. "Think of it," she says, "turning disorienting, dysfunctional—totally yucky—spaces into healing environments." To see what she means, just visit the 20-ft.-by-40-ft. plot on Manhattan's lower East Side that Lam and family are turning into a flowering—and totally unyucky—garden.