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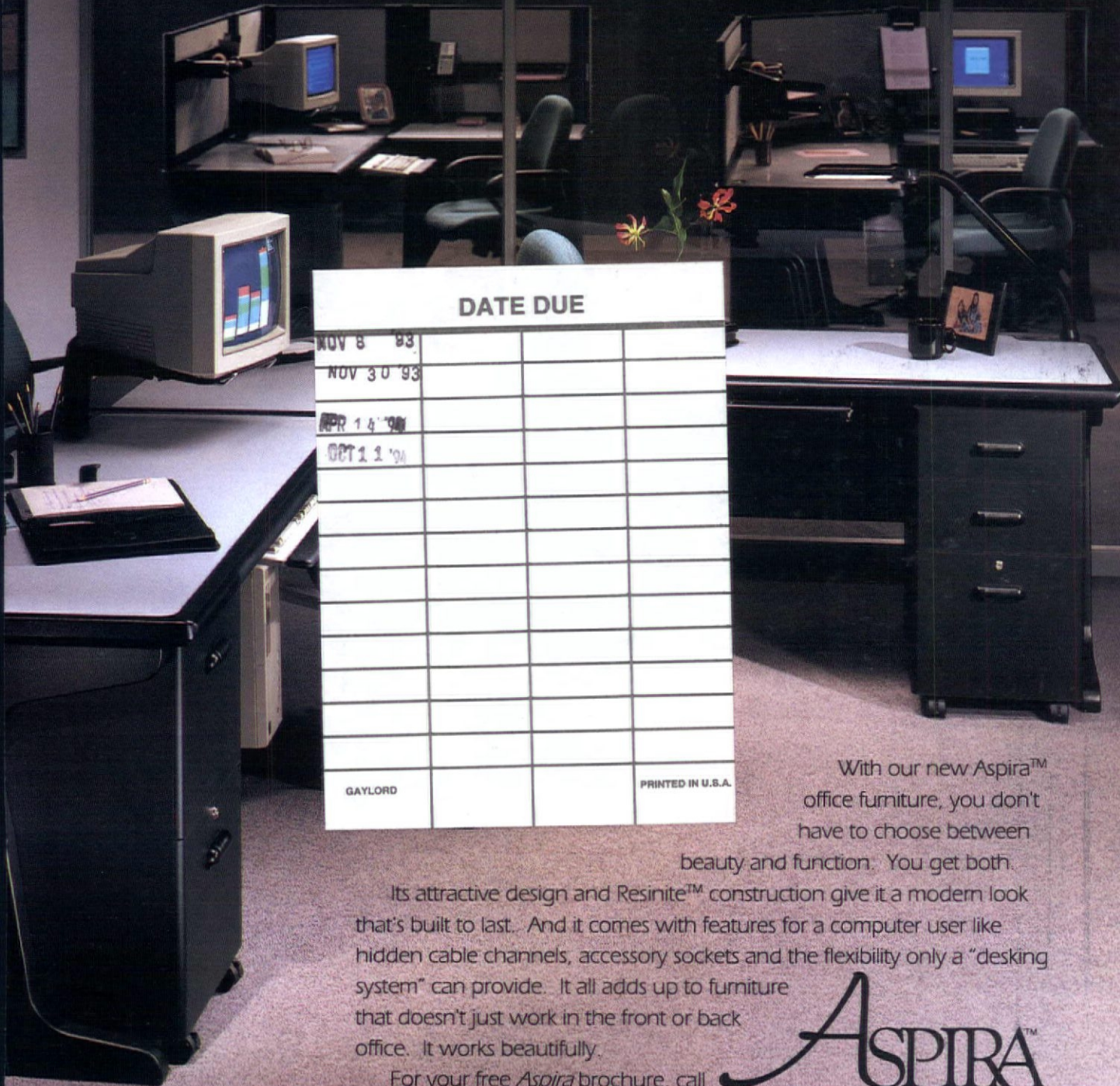
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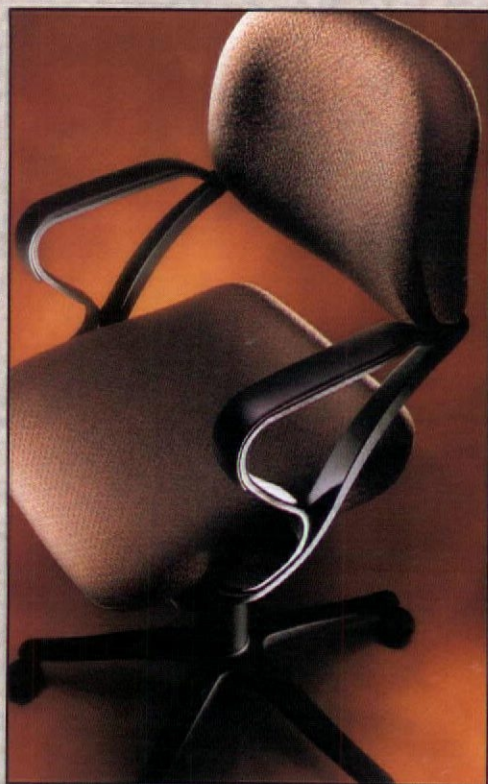
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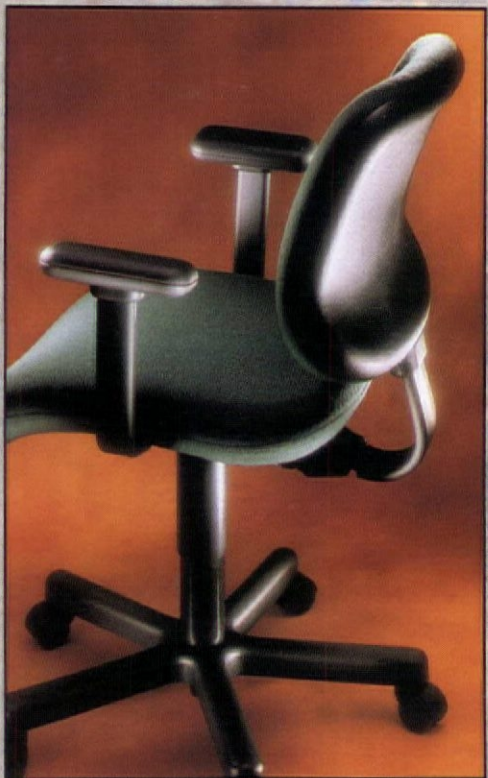


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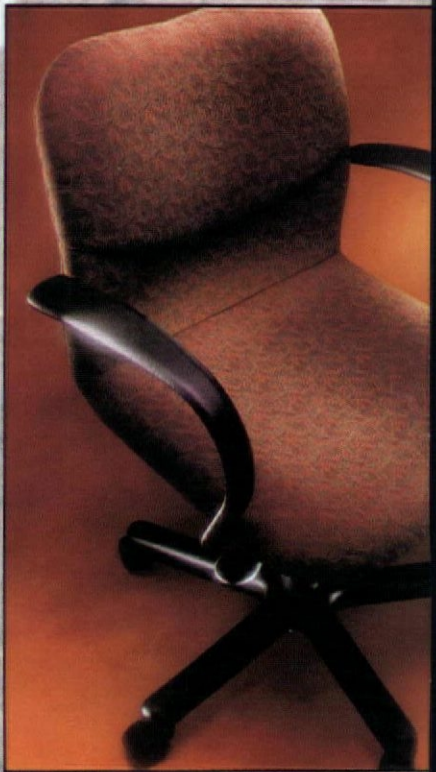


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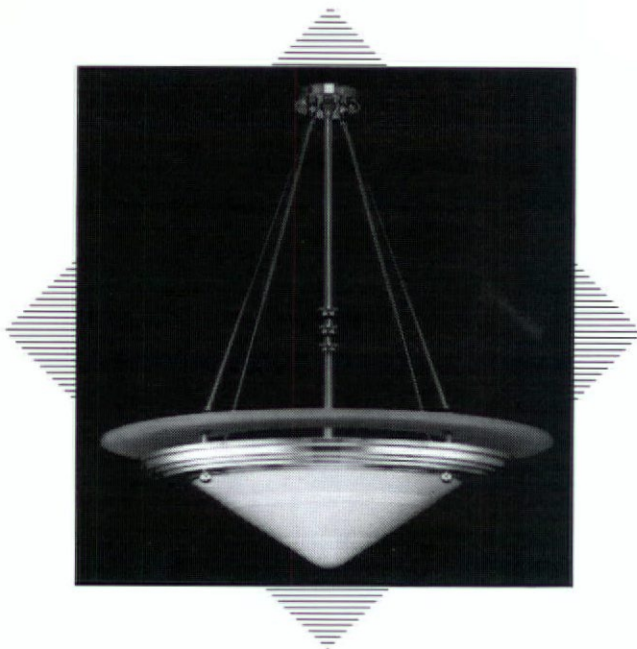
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Cover Photo: Breakout area and conference room detail from 3Com corporate headquarters, Santa Clara, Calif. Photo by Tim Hursley.

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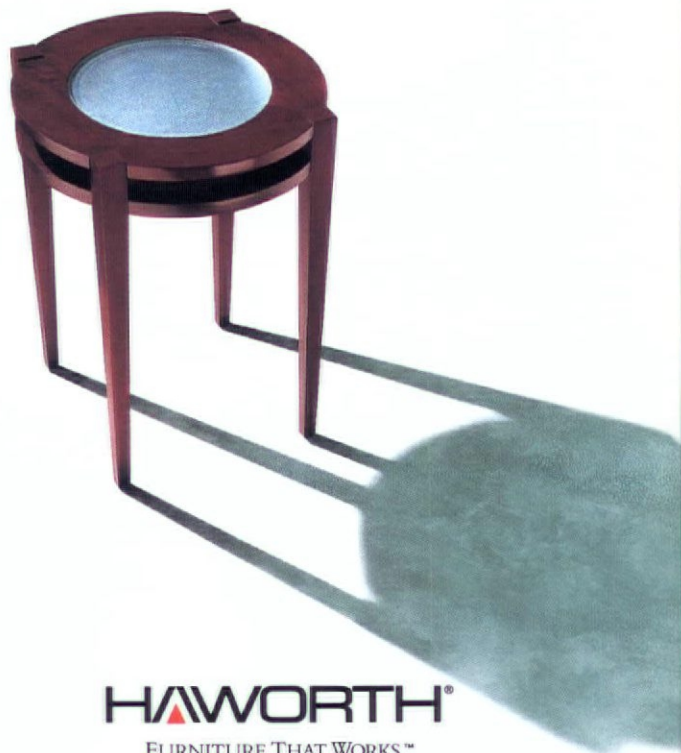
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The Customers from Hell

Everywhere they're prowling—down the corridors of shopping malls, through the yards of steel service centers, into the partners' offices of law firms—the customers from Hell. They demand top quality and lowest price. They insist on satisfaction in the shortest time possible. They refuse to accept anything less than unlimited return privileges. And they're coming to your studio. Is there any doubt that a customer who wants a designed environment that arrives faster, better and cheaper must be deranged?

Architects and interior designers should take heart. While the gracious world they seek to regain slips further into memory, the anxious one that looms ahead may allow them to prosper yet. At the very least, they're in good company. What the nation's designers are hearing from their clients is no different from the message coming from the heartlands to the producers of other business and consumer goods and services: Deliver on the new terms or die.

Can goods or services be truly delivered faster, better and cheaper? While evidence of the upheaval of the 1990s is still coming in piecemeal, results look encouraging so far. Hospital inpatients can now move rapidly from one level of nursing care to another, progressing from surgery through intensive care to discharge in what can be as little as 24 hours—shortening hospital stays and slashing hospitalization costs. American automobile manufacturers can now develop a totally new car in three to four years instead of the traditional five years and more—keeping pace with changing consumer tastes and state-of-the-art technologies. Processors of snack foods have discovered they can raise quality, cut costs and pass along discounts of 10-15% to consumers—profitably.

But buildings are different, you say. Consider what faster development will mean to professional design. Racing the clock may be an invitation to disaster for

poorly organized firms. However, fast-track scheduling does not instantly equate with bad design.

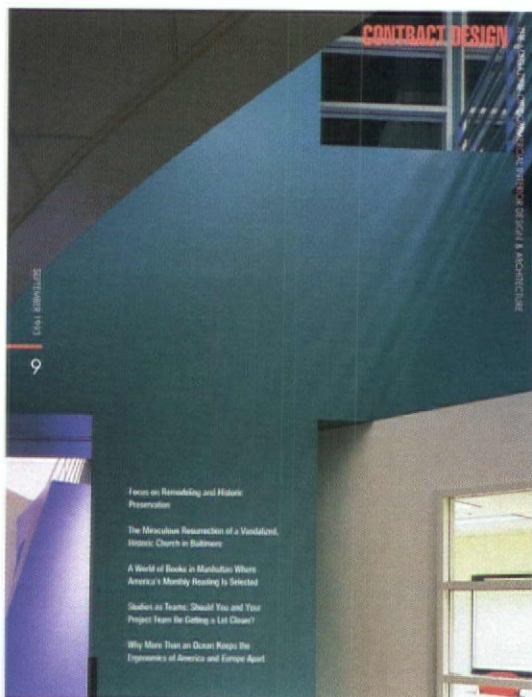
To accelerate the design process, architects and interior designers must typically work closer with all members of the building team from the start. "Concurrent engineering" can actually improve project execution at each step even as it complicates the decision-making process. Basically, if everyone helps to make each decision, everyone should be able to work with it.

True, fast-track development requires early decisions that effectively favor some design options over others. This increases the likelihood of standardized designs over highly idiosyncratic ones, stifling creativity perhaps. On the other hand, atypical designs should be justified to the client's satisfaction—or are better put out of their misery, since they tend to be hard to market when the client eventually moves out.

Creating cheaper environments sounds dreadful—until we reflect that a mahogany-lined office is not automatically superior to a dry wall-lined one. What is being cut? Time? Space? Materials? Parts? Or procedures? If the facility is to be easier to own, operate, maintain or repair, the client may actually praise us.

Finally, there is no reason to fear designing better environments. Again, what "better" means will differ from project to project. Yet which client will complain if a project is more versatile, durable, flexible, advanced or attractive? Surely we believe we can improve on the quality of the work we're doing.

Asking the nation's designers to invent the equivalent of a better mouse trap may seem especially harsh when the practitioners feel as hapless as mice themselves. Seldom, on the other hand, have clients seemed so eager for something faster, cheaper and better—in other words, genuinely new. Isn't the invention of new forms and spaces what design is all about? ☺



Roger Yee

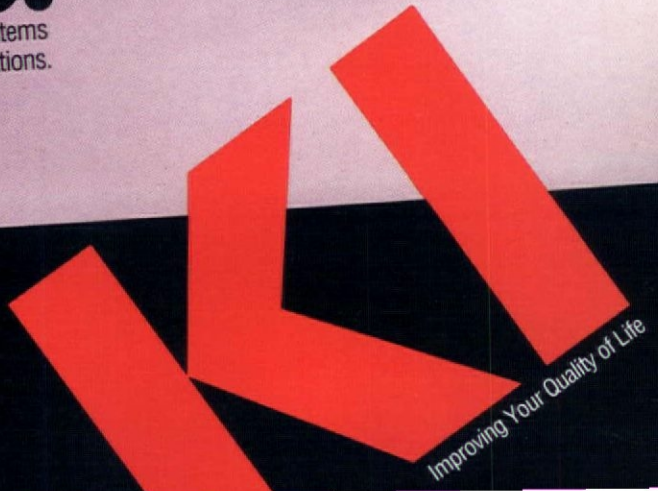
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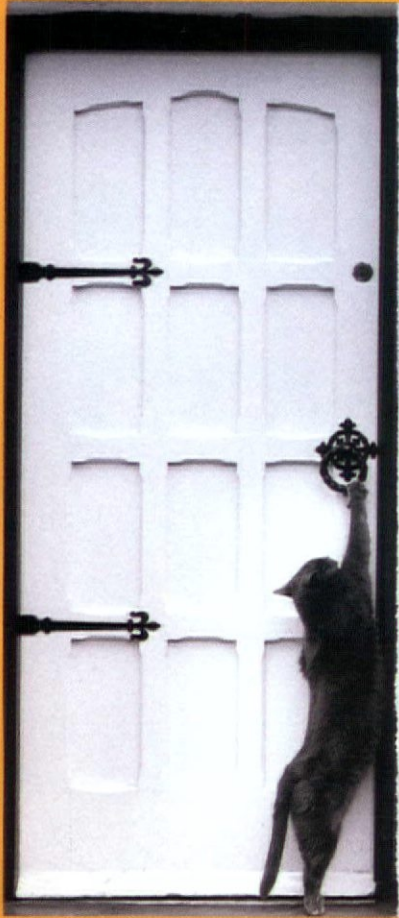
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AIA, UIA Adopt Environmental Declaration

Chicago - The American Institute of Architects and the International Union of Architects have adopted a Declaration of Interdependence that reflects the organizations' commitment to environmental sustainability within the building process.

The Declaration calls for architects throughout the world to place environmental sustainability at the core of their practices and professional responsibilities; develop and continually improve practices, procedures, products, curricula, services and standards that will enable the implementation of sustainable design; educate fellow professionals, the building industry, clients, students and the general public about the importance and opportunities of sustainable design; establish policies, regulations, and practices in government and business that ensure sustainable design practice; and bring all existing and future elements of the built environment-in their design profession, use and eventual reuse-up to sustainable design standards.

Signing of the Declaration took place at the final general session of the World Congress of Architects in Chicago's historic Auditorium Theater, designed by Louis Sullivan and Dankmar Adler (1887-1889).

Second Call to Young Designers

New York - *Contract Design* welcomes young designers and young design firms to submit recent projects for consideration in our annual review, "New Faces of 1994," in the January 1994 issue. Who's eligible? Any architect or interior designer who has been acting in the capacity of designer for 10 years or less within a new or established design firm, or any architecture or interior design firm that has been in business for 10 years or less is invited to enter one or more projects. Projects should be about two years old or newer.

Design firms and designers should send 35mm color slides or duplicate color transparencies (4 x 5 or 2-1/4 x 2-1/4 format) of each project along with a brief description of the problem solved for the client. (Once your project has been chosen, we will need your color transparencies to make the actual reproductions.) Floor plans, sections and/or axonometric projections are helpful in understanding your work, and will also be incorporated in our coverage. A stamped, self-addressed return envelope should also be included.

The deadline for submissions is October 18, 1993. Entries should be sent to: New Faces Editor, *Contract Design*, 1515 Broadway, New York, NY 10036.

Carpet Industry Supports Indoor Air Quality Act

Dalton, Ga. - The Carpet and Rug Institute, the national association of carpet and rug manufacturers, announced its full support of the Indoor Air Quality Act of 1993 as passed by the U.S. Senate Environment and Public Works Committee on July 30.

"We are delighted the committee has passed this legislation, and we encourage the full House and Senate to do as well," said Ronald VanGelder, president of CRI. "The bill in effect calls on everyone—government, industry and consumers—to work together to make certain our indoor environments are as comfortable and as safe as possible."

The Act directs the Environmental Protection Agency to establish a national research program to study the quality of indoor air and its effects on human health, and to create a plan to reduce human exposure to indoor air contaminants. Congress estimates that as many as 20% of America's office workers may be exposed to indoor air conditions commonly known as "sick building syndrome." Not only would the Act direct the EPA to find remedies for indoor air pollution, it would develop a comprehensive program to study the human health effects of indoor air contaminants.

Anthropometrics Expert Alvin Tilley Dies

Red Bank, N.J. - Alvin R. Tilley, the recently retired anthropometrics expert of Henry Dreyfuss Associates, a leading industrial design and human factors consulting firm in New York, died shortly after his retirement this spring.

Tilley joined the firm in 1946, working directly with Henry Dreyfuss, one of the pioneers of industrial design. His contributions to the understanding of human factors went beyond the development of such Dreyfuss-designed products as telephones for AT&T and agricultural equipment for John Deere. Two co-authored landmark publications, *The Measure of Man* (1967) and *Human Scale*, Volumes I-IX (1980), are used internationally by designers, architects and engineers. His revisions to an anthropometric treatise, *The Measure of Man and Woman*, which includes new statistics for such special groups as the handicapped, the elderly, women and children, will be published in October 1993.

AlliedSignal Fibers Achieves ISO 9000

Columbia, S.C. - By committing every employee to the arduous task of revising and documenting every phase of their quality manufacturing

processes, retraining personnel, and submitting openly to continual audits by an objective third party, the Columbia, S.C., plant of AlliedSignal Fibers, which manufactures carpet fibers, achieved ISO 9000 registration.

ISO 9000 is a stringent series of quality guidelines created by the International Organization of Standards, a federation of national standards groups including the American National Standards Institute. Companies pursuing ISO 9000 registration have the option of either registering certain products within their plant or the entire plant. The Columbia facility's management opted to register the entire plant, which produces all of AlliedSignal Fibers' staple fibers and some BCF fibers.

Five other AlliedSignal plants have also earned ISO 9000 certification. It is the goal of Larry Bossidy, AlliedSignal's chairman and CEO, to have all of AlliedSignal's U.S. plants registered for ISO 9000 by the end of 1995. AlliedSignal Fibers is a division of Allied Signal, based in Morris Township, N.J.

Steelcase U Offers 4-Week Program

Grand Rapids, Mich. - A rare opportunity to take an inside look at the business of interior design will be offered to 25 outstanding interior design students during the summer of 1994 by Steelcase Inc. The intensive, four-week program, known as Steelcase University, will be held in Grand Rapids and directed by Michael D. Kroelinger, PhD., FIBD, interior design coordinator for Arizona State University and a former national president of the Institute of Business Designers.

"Steelcase University has three major objectives," said Douglas R. Parker, AIA, a Steelcase director of corporate marketing who is coordinating the program. It seeks to encourage students to link the physical environment to organizational effectiveness, help them understand clients and their expectations, and provide them with knowledge to help them compete in the global marketplace.

Competitively selected participants will have completed the third year of a four-year program or the fourth year of a five-year program at an interior design program in North America that has been accredited by FIDER. Each student will receive a scholarship covering housing, meals and tuition. Applications will be available from FIDER-accredited schools in October 1993, and are due in January 1994. For more information, call Jennifer Nieman at Steelcase (616) 698-4489.

Commissions and Awards

Cambridge Seven Associates Inc., Cambridge, Mass., is the recipient of The American Institute of Architects 1993 Architecture Firm Award.

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TRENDS

Michigan State University, East Lansing, has selected **BEI Associates, Inc.**, Detroit, to provide architectural and engineering services for the \$42-million renovation and expansion of Anthony Hall, the Dairy Plant and The Meats Laboratory.

The New York State Department of Economic Development has notified **Swanke Hayden Connell Architects**, New York, that it is one of the recipients of the Governor's Award for Achievement in Export by a Business Service.

The H. Chambers Company, Baltimore, earned first place in the 1993 Excellence in Construction Awards Competition for its renovation of The Berkshire Country Club in Reading, Pa.

Creative Structures, Thousand Oaks, Calif., has been hired by Right Start Catalog® for the design and construction of an 18,000-sq. ft. office facility in Westlake Village.

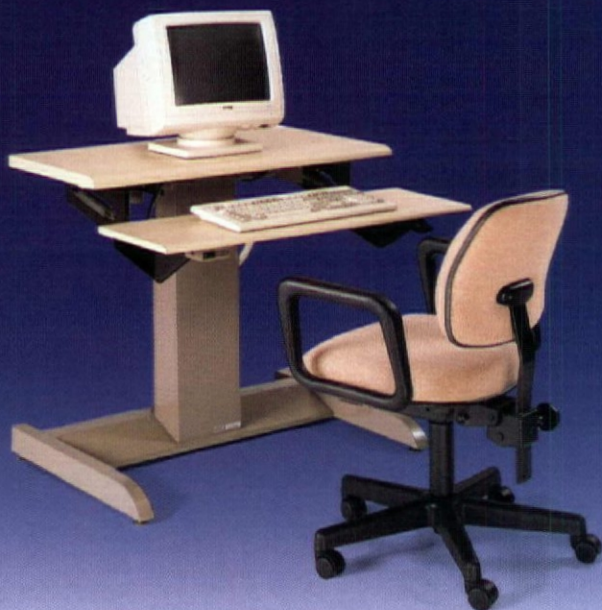
Henningson, Durham & Richardson, Inc., Alexandria, Va., has been awarded a laboratory renovation

and master plan project for the Biosciences Building at Duke University in Durham, N.C.

AutoZone, Memphis, Tenn., the nation's largest chain of auto parts stores, has selected the architectural team of the Houston office of **Gensler and Associates** and Memphis-based **Looney Ricks Kiss** to design its new corporate office building.

Haines Lundberg Waehler, New York, is designing a 48-floor commercial complex in Haikou in the southern island province of Hainan, China.

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The Massachusetts Port Authority has selected **HNTB Corporation**, Kansas City, Mo., to design the replacement for Terminal A, the former Eastern Airlines Terminal, at Boston's Logan International Airport.

The Heritage Hospital, Taylor, Mich., selected **Ford & Earl Associates**, Troy, Mich., to create its interior design standards program, part of a long-term contract awarded by Oakwood Health Services Corp. for interior design services.

San Diego-based **Charles E. Almack, Interior Architecture**, has contracted with Michael Swain Associates to provide interior design services for Bristol Park Medical Group, Irvine, Calif.

Philadelphia-based Kravco Company has commissioned **Thompson, Ventulett, Stainback & Associates, Inc.** to design the total redevelopment and expansion of the King of Prussia Mall in King of Prussia, Pa. The completed project will encompass 2.92 million sq. ft., the second largest purely retail mall in America.

Smith Blackburn Stauffer, Architects & Planners, Georgetown, Washington, D.C., has been selected to design the renovation of Constitution Hall for the National Society of the Daughters of the American Revolution, Washington, D.C.

Magee-Womens Hospital, Pittsburgh, is embarking on a major facilities expansion with **Tsoi/Kobus & Associates**, Cambridge, Mass., as prime architect and interior designer.

The Weihe Partnership, Washington, D.C., is awarded a term contract by The General Services Administration for interior design and space planning; a tenant layout contract by Cafritz Company and Riggs Bank for 1725 K Street, N.W., Washington, D.C.; a tenant planning services contract by NRECA for its proposed headquarters, Ballston, Va; interior design contracts by Nations Bank for branches at City Crescent Office Building, Baltimore, and 600 E Street, N.W., Washington, D.C.; and design services contracts for The Department of Justice and The Office of Personnel Management.

The Washington, D.C., office of **Studios Architecture** will receive two Industrial Design Excellence

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TRENDS

Awards from the Industrial Designers Society of America: a Silver Medal for the Knoll Furniture Showroom, Frankfurt, Germany, and a Bronze Medal for the Knoll Furniture exhibition at Orgatec, an international contract furniture exposition in Cologne, Germany.

The Alliance, a Minneapolis architecture firm, has won an Honorable Mention in *Monitor* magazine's 13th Annual Centers and Stores of Excellence Design Competition for retail renovation of Rosedale Center in Roseville, Minn., and a Merit Award in the International Council of Shopping Centers' 17th International Design and Development Awards for the renovation of Southdale Center, Edina, Minn.

The University of Wisconsin-Madison has selected Flad & Associates, Madison, Wis., to design a 158,000-sq. ft. biochemistry addition and nuclear magnetic resonance facility, a 60,800-sq. ft. chemistry addition and renovation, and a 52,200-sq. ft. teaching and research building addition and remodeling for the University of Wisconsin-Stevens Point College of Natural Resources.

People in the News

The Paralyzed Veterans of America, Washington, D.C., has presented a plaque to PVA director of architecture & barrier free design Kim A. Beasley commemorating the issuance of a patent on Beasley's accessible stadium seat.

The Hiller Group, Princeton, N.J., has promoted of Brian Pearce to director of graphic design.

The American Institute of Architects New York Chapter's 1993 Arnold W. Brunner Grant of \$15,000 will be divided among three recipients: Paul Spencer Byard, FAIA, New York, to write *Revaluing the Past: Design with Significant Buildings and Districts*; Bruce D. Eisenberg, AIA, New York, to document historic lighting fixtures from 1880-1940; and Cameron McNall, Santa Monica, Calif., to produce a film study on light in architecture and urban spaces.

Formica Corp., Wayne, N.J., has promoted Alessandro De Gregori to vice president of design.

Richard T. Norfolk has resigned as president of Pacific Design Center, Los Angeles, to become partner and senior vice president of Mart Management International, Los Angeles.

The Knoll Group, New York, appointed Andrew Cogan vice president of marketing for Knoll Europe, and appointed Sandy Hillmer vice president for the Canadian Sales division.

New York-based Brennan Beer Gorman/Architects' founding partner Henry H. Brennan, AIA has contributed a chapter on office build-

ing design *The Office Building From Concept to Investment Reality*, edited by John R. White, CRE, MAI. Brennan Beer Gorman Monk/Interiors has promoted William M. Whistler, AIA to partner and design director.

The Callison Partnership, Seattle, has appointed Lynn LaBreche Hamilton as director of interior design for its San Diego office.

The Sacramento office of LPA has appointed Jeff Simmons, AIA, IBD director of interior design.

Perkins & Will, New York, welcomes John A. Ljewski as an interiors principal of the firm.

At its annual meeting, the Institute of Business Designers, Chicago, installed the following national officers for 1993-94: Marilyn Farrow, IBD, president; Rayne Sherman, president elect; Terry L. Perry, IBD vice president of membership; Joyce C. Saunders, IBD, vice president of professional development; Carlos de Falla, FIBD, vice president of public relations; M. Stuart Nimmons, IBD, vice president of research and development; Andrew Stafford, IBD, secretary/treasurer; and Cheryl Duvall, FIBD, past president.

Interior Architects Inc., has announced the appointments of Eugene R. Ogman as director of operations in the New York office; Pam Radford as senior vice president/managing principal and John McGrane as design principal in the Washington, D.C. office.

M.J. (Jay) Brodie FAIA, AICP has joined RTKL Associates, Baltimore, as senior vice president and a member of the board of directors.

Spacesaver Corp., Fort Atkinson, Wis., has promoted David A. Fenner to director of mobile system products; Terry Strombeck to director of storage products, and Robert M. Beu to marketing services manager.

Daniel C. Taylor has joined ASC Architects Inc., Chicago, as vice president.

James R. Stelter has been named senior vice president and general manager of the Steelcase Wood Furniture Business Unit, Grand Rapids, Mich.

Carl Lewis, AIA joins Fox & Fowle Architects, New York, as associate partner and director of interior design.

Business Briefings

Robert Theodore Searl has formed a new partnership with Gwen Wishman as Wishman Searl Design Group, Plantation, Fla.

The Seattle-based architecture firm The Callison Partnership is teaming with the interior design

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DESIGN
PATENT
PENDING

TRENDS

division of Uchida Yoko Co., Ltd. in Tokyo to offer pre-design services to Japanese clients.

Rhycof Design Associates is now known as RDA International, and has moved to 225 Peachtree Street, South Tower, Suite 700, Atlanta, GA 30303.

Orsini Design Associates has relocated to 330 East 59th Street, New York, NY 10022.

The Knoll Group, New York, announces a credit card program aimed at making furniture pur-

chasing easier, especially for small businesses. The program, developed with AT&T/Capital Corp., enables clients to spread furniture purchases over 12 to 60 monthly payments.

Elliptipar Inc. has consolidated all operations in a new facility at the National Historical Trust building, West Haven, Conn.

Columbia Design Collective is now Design Collective Inc., 100 East Pratt Street, 144th Floor, Baltimore, MD 21202, (410) 685-6655.

Marilyn Rommeney, former director of advertising and public relations of Arc-Com Fabrics, announces her new business venture, Rommeney & Associates, 166-41 Powell's Cove Blvd., Whitestone, NY 11357, (718) 746-4579.

ICF Unika Vaev has moved to 10 Maple Street, Norwood, NJ 07648-2004, (800) 237-1625.

Reconditioned Systems, Inc., Tempe, Ariz., a reconditioner/remanufacturer and marketer of modular office work stations, has acquired Minneapolis-based Facility Options Group.

To assist architects in expanding practices into foreign markets, The American Institute of Architects, Washington, D.C., has published three guides developed by its International Relations Department. *The Resource Guide for International Practice in Foreign Markets* provides sources of information on architectural practice in different countries. The *International Practice Checklist* identifies basic information required for an architect to enter an agreement to provide service abroad. *Getting Paid* provides information on ways to structure business agreements to ensure payment in international contracts. Call (800) 365-2724.

Hellmuth, Obata & Kassabaum, St. Louis, has opened a fifth international office in Mexico City.

Coming Events

October 4-December 3: AIA/LA Design Awards, Pacific Design Center, Los Angeles; (313) 657-0800.

October 5-6: Healthfocus Conference, The Merchandise Mart, Chicago; (800) 677-6278.

October 5-December 4: The Color of Fashion, Murrery Feldman Gallery, Pacific Design Center, Los Angeles; (310) 657-0800 ext. 264.

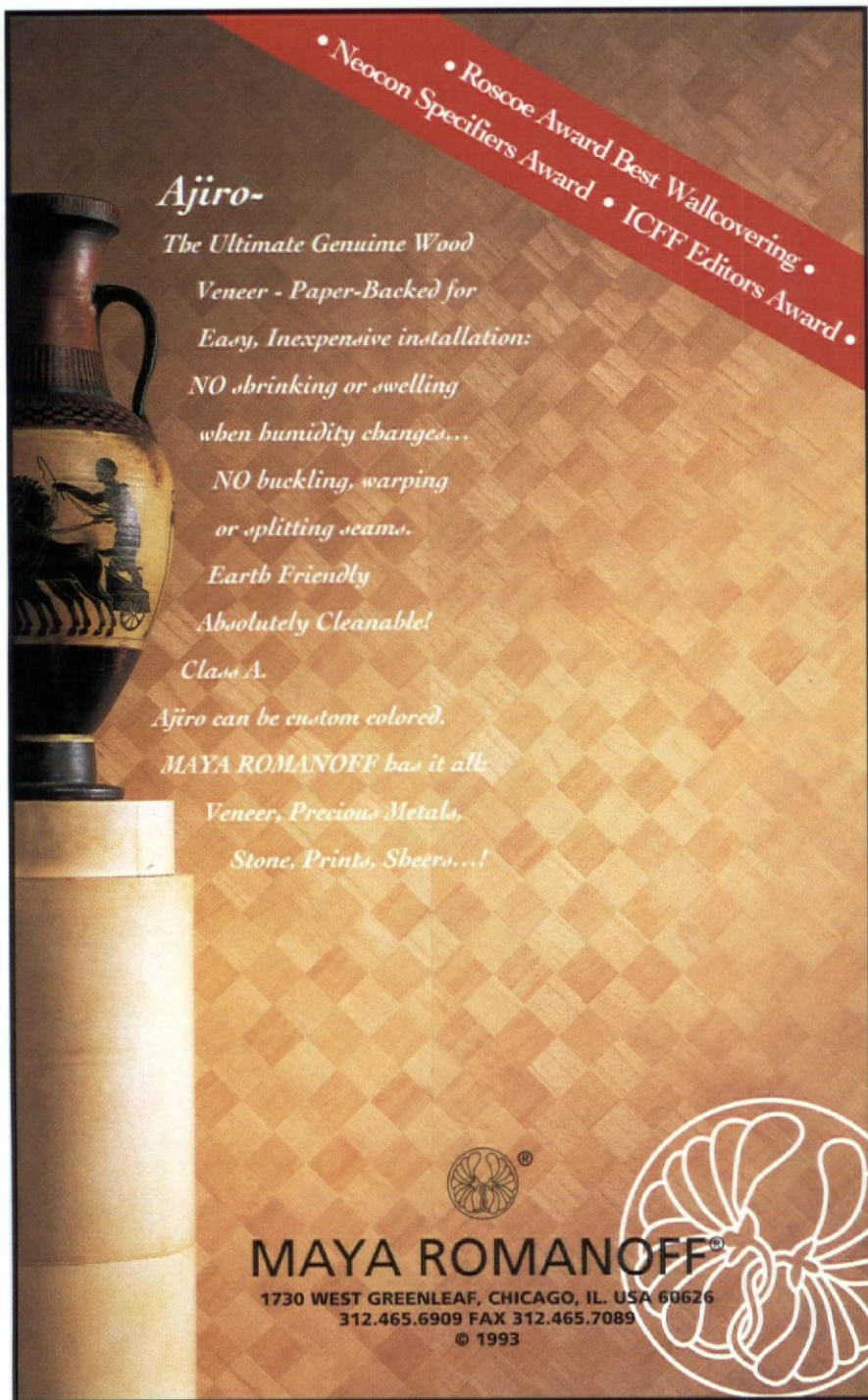
October 6-7: Design New York '93, Design & Decoration Building, New York; contact Robert Fisher, Sonet Agency (212) 751-5110.

October 7-10: Artexpo California, Anaheim Convention Center, Anaheim, CA; (800) 331-5706.

October 15: Creating Healing Environments with Jain Malkin, Forum Conference and Education Center, Cleveland, Ohio; contact Rose Corrick, IBD (216) 623-3700.

October 27-28: Home Sweet Office: The 1993 Greater New York IFMA Exposition, International Design Center, New York, Long Island City, NY; (718) 937-7474.

November 18-21: The Sixth Symposium on Healthcare Design, The National Symposium on Healthcare Design, Marriott Downtown Hotel, Chicago; (510) 370-0345.



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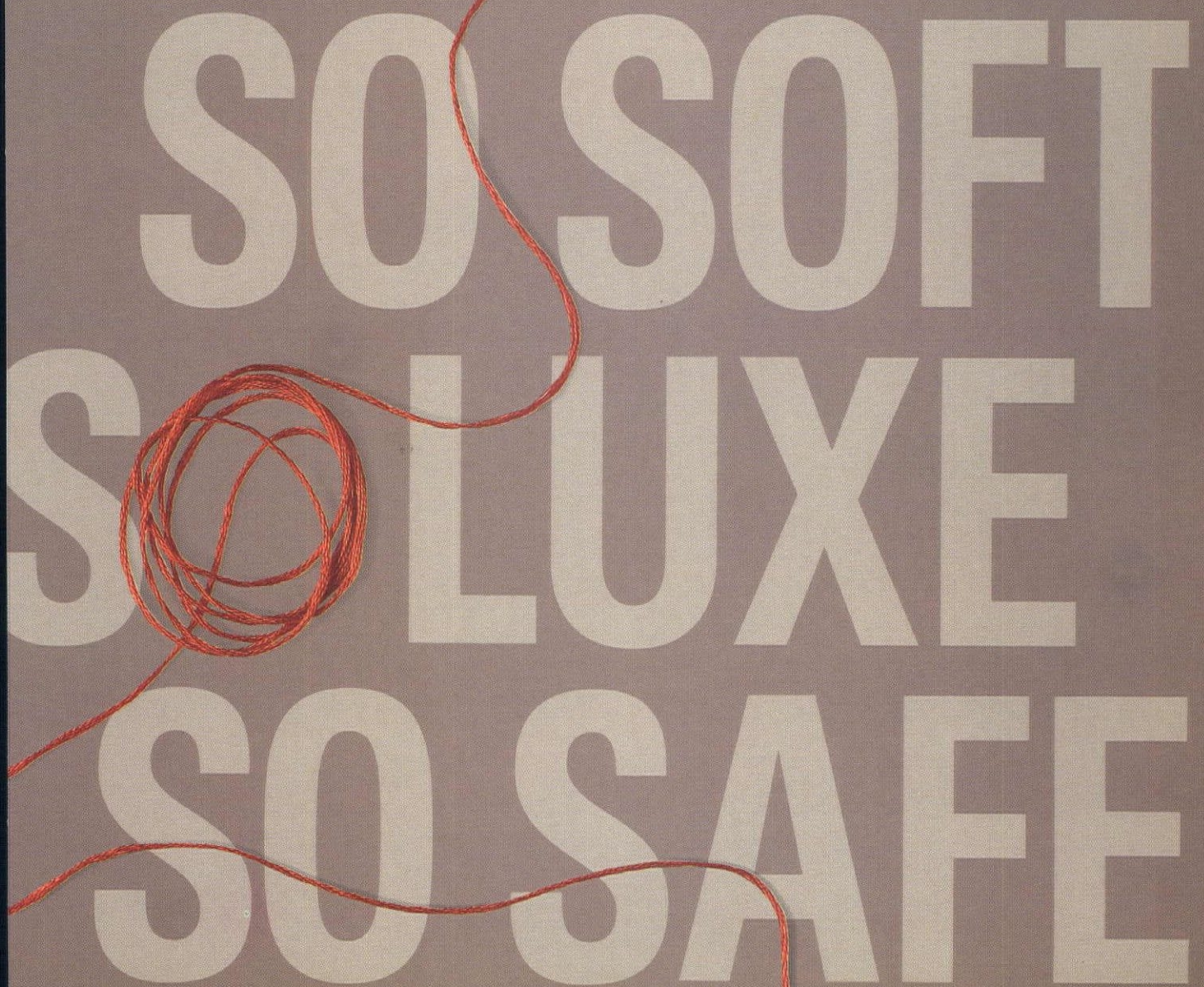
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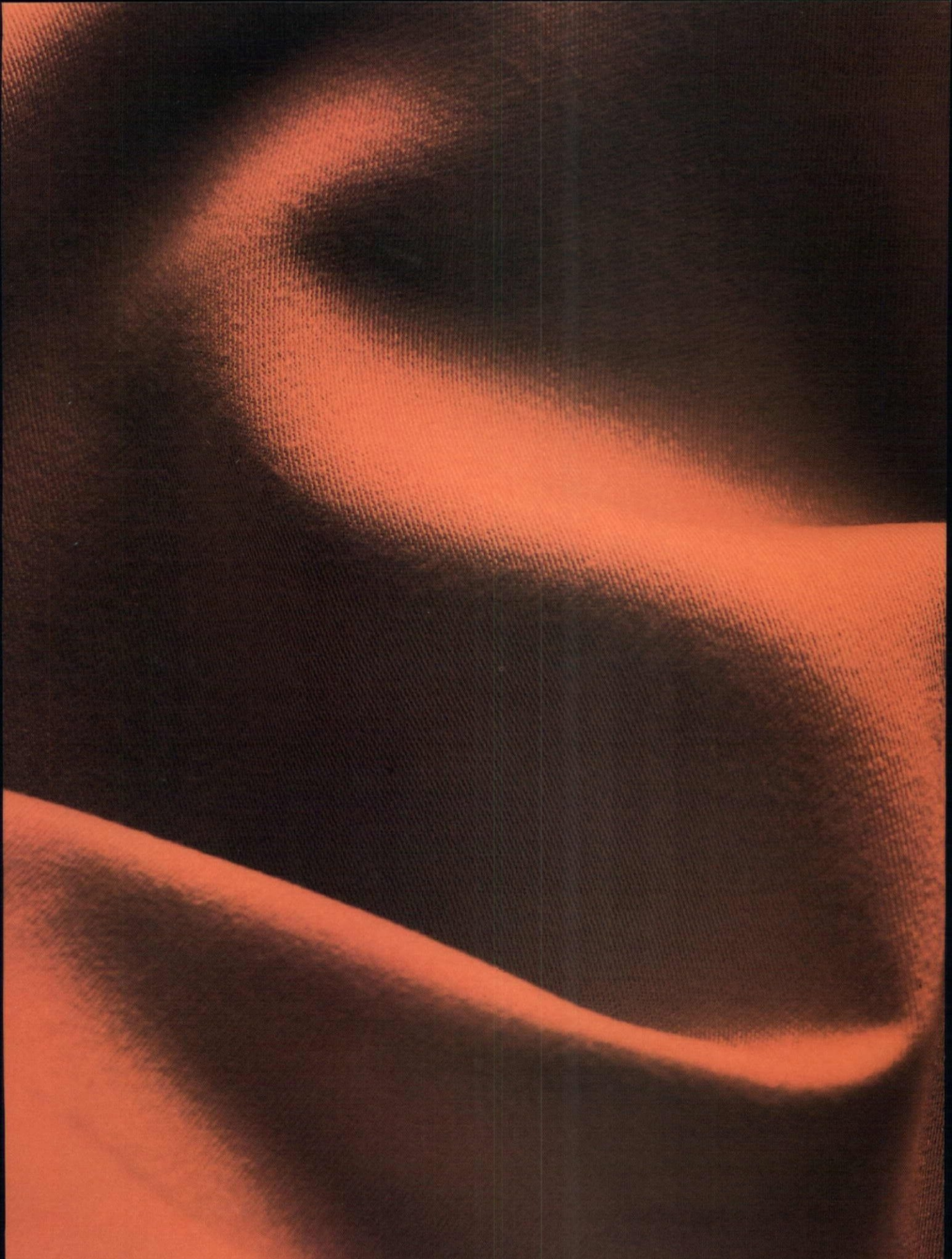
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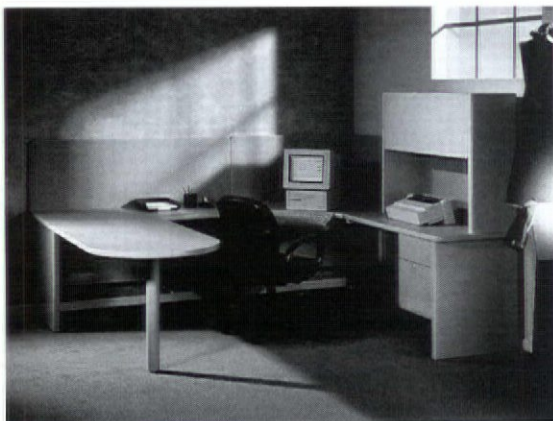
MARKETPLACE

MODERNaGE Contract features Pascal Morgue's Tutti Frutti chair, a whimsical piece perfect for commercial projects. Its anodized aluminum backrest comes in natural, champagne, cognac and blue, which may be matched with either bleached or grey-painted ashwood. Tutti Frutti is manufactured by Fermob of France.

Circle No. 201



THE FRUITS OF YOUR LABORS



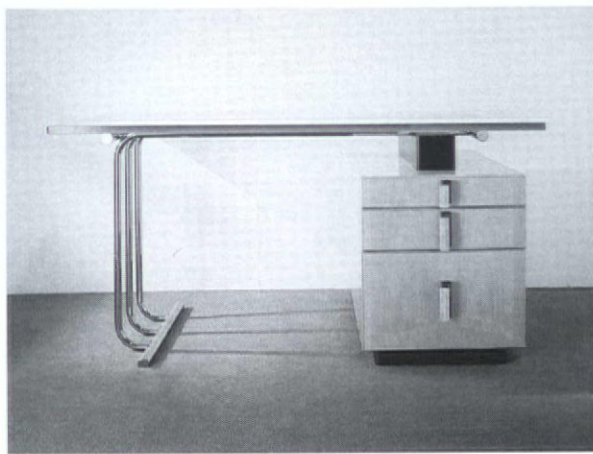
The VP Network System from Vogel Peterson gives the designer freedom and flexibility to create numerous distinct yet coordinated spaces within one complete office. Comprised of 10 major components

and an assortment of component variations, the free-standing system allows customized work spaces that match individual employee's wants, needs and tasks.

Circle No. 202

The Chase Desk from Jazz Furniture features a graceful, architecturally inspired design combining the timeless elements of wood, glass and metal. Designed and engineered to be both visually appealing and functional on two sides, the Chase Desk will satisfy diverse requirements. Additional coordinated pieces are also available in the Chase collection.

Circle No. 204



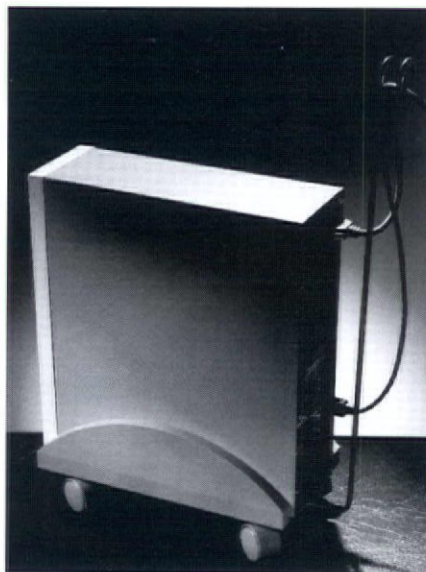
Marmoleum Fresco from Forbo Industries is an environmentally safe, biodegradable linoleum floorcovering in 12 light-hued colors, from rich neutrals to soft pastels. Marmoleum Fresco flooring comes in an array of patterns created from such natural ingredients as linseed oil, pine resin, wood flour and cork. Fresco resists chips, scratches and stains.

Circle No. 203



Derby Tables from Vecta are appropriate for a variety of applications, including conferencing, cafeteria dining and training. Table bases feature a smooth, low profile with a 4-in.-wide flat base foot softened with radiused edges. Bases are available with a toe pad, a rounded casting in semi-racetrack shape, or without, for a more transitional appearance. The base presents an opportunity to select a combination of colors, or a single color for the column, base foot and toe pad.

Circle No. 205



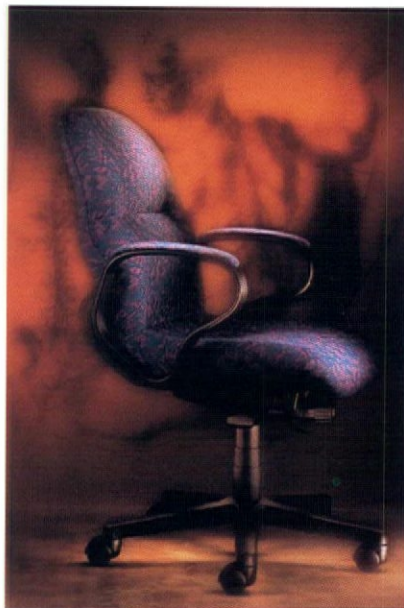
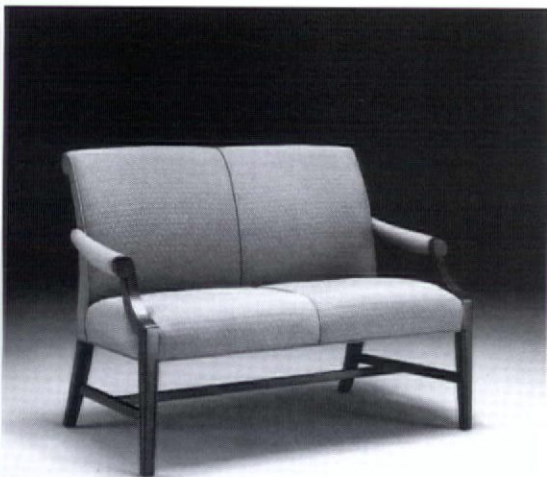
The Porky CPU Caddy from Teknion offers an innovative solution to many common problems associated with computers. Porky is a small freestanding cart on casters that sits underneath the work surface. The CPU sits on top of the caddy, up off the carpet and away from dust. A "pigtail" on the back of the unit holds all cables in a curled wire at just the right height for work surfaces and links to power and the computer monitor. The casters give the unit mobility and allow easy access to the back of the CPU while keeping it out of sight.

Circle No. 206

FALL LEAVES ITS MARK ON DESIGN

The 1400 Lounge Series from Harden Contract combines traditional details with transitional styling. The open-arm, two-seat sofa shown features solid cherrywood tapered legs, nick carved detailing, trumpet arm and scroll seat back, with Native American/117-65 Skagit Green upholstery fabric from Sina Pearson. Open-arm chair and three-seat sofa styles, as well as closed-arm and upholstered two-seat sofas are available.

Circle No. 207



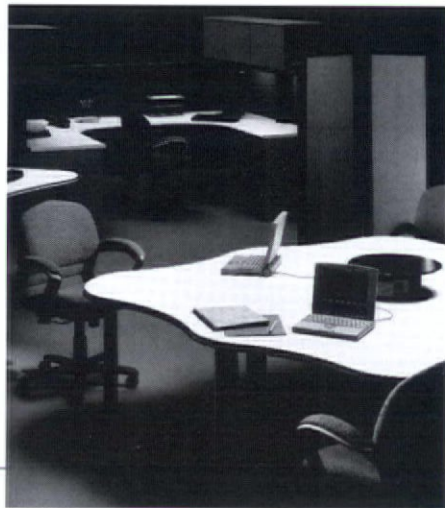
Trendway Corporation has expanded its Prelude seating line with the new Prelude posture chair. The posture chair gives users even more comfort options with a seat and back that work independently from each other, a variable tilt lock on the control that allows the back to be tilted

from three degrees forward to 21 degrees back and secured at any angle, and a seat that can be tilted and locked four degrees forward or seven degrees back. Management, guest and task chairs will be offered in 77 fabrics and three trim colors.

Circle No. 208

Activity Products, a new family of furniture from Steelcase designed by Douglas Ball, can be easily reconfigured in the workplace, individually or in combination, to enhance communication and the collaborative work process. The new portfolio includes highly flexible and mobile tables and carts, posts, a bench, two heights of screens and a markable wall.

Circle No. 209



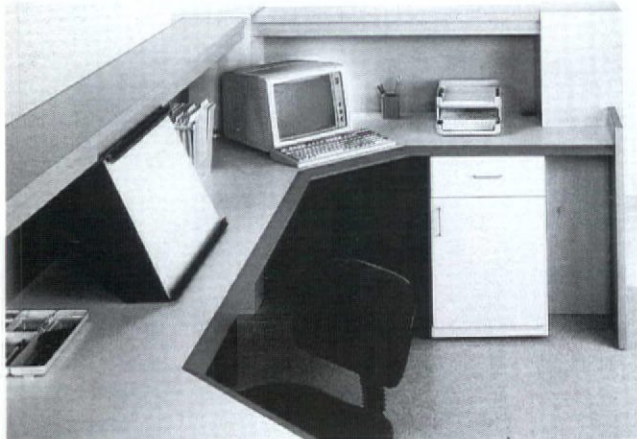
MARKETPLACE

Tarkett's Contractor's Choice Sheet Vinyl was designed to fulfill the needs of a price-driven market. The homogeneous sheet vinyl with a .080 wearlayer is polyurethane reinforced, which results in a very smooth surface. Contractor's Choice is flexible, making self-coving possible, and is easy to maintain without waxing.

Circle No. 210



DO YOU REMEMBER THE DESIGNS OF SEPTEMBER?



LUI Corporation has launched a company-owned division called Healthcare+Plus, which offers a significant departure from ordinary and mundane health care furniture choices. Initial products include modular nurses stations that reconfigure quickly and easily, providing abundant work surface, storage and file space. Each station has been designed for fully-powered electrification and modular wire management capability.

Circle No. 212

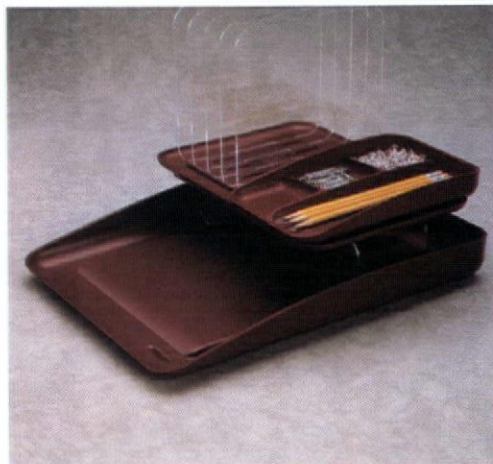


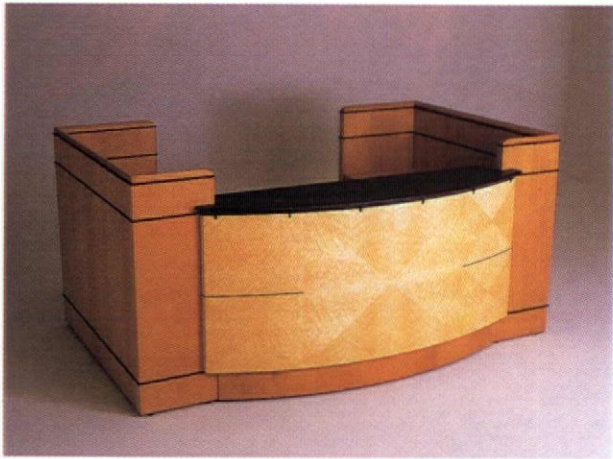
The EPH (Executive Power at Home) work station from Geiger International is a modular, home computer work station that offers a professional level of functionality at a low price for the new wave of entrepreneurship. Constructed of solid wood in a mahogany finish, the work station consists of a large rectangular work surface, two built-in open storage shelves for peripherals, an optional peninsula work surface for conferencing and optional overhead storage cabinets and library shelves. A mobile file storage unit fits underneath.

Circle No. 213

Rubbermaid Office Products' Eldon 2300 Series Desk Accessories line is designed for today's ever-changing offices. The modular system was designed with the shrinking office atmosphere in mind, whereby components of the group can stack upward to form an efficient organizing system that takes up very little desktop space. The stylized collection of desk accessories includes letter tray and stack supports, organizer shelf, memo holder, calendar pad holder and pencil and clip tray.

Circle No. 211





The Prima Vista Reception Station, designed by Thomas McHugh for CCN International, includes U-shaped, L-shaped, or freestanding work stations with back credenza. A positive first impression is achieved by the combination of the higher side walls that conceal work clutter and the lower transaction surface that invites interaction with the receptionist. The accented bowfront is available in either a bird's eye maple sketch face or a variety of other exciting materials.

Circle No. 217

The Knoll Group has launched Marathon, a new line of panel fabric that conveys a three-dimensional effect and features colors reminiscent of nature. Marathon fabric yarns are manipulated through Laura, a distinctive post-weave patterning process developed by Milliken & Company that rearranges the position of the yarns, producing shapes, texture and special effects. The 100% polyester fabrics are competitively priced and available in eight user-friendly colorways that include six neutrals and two darker colors.

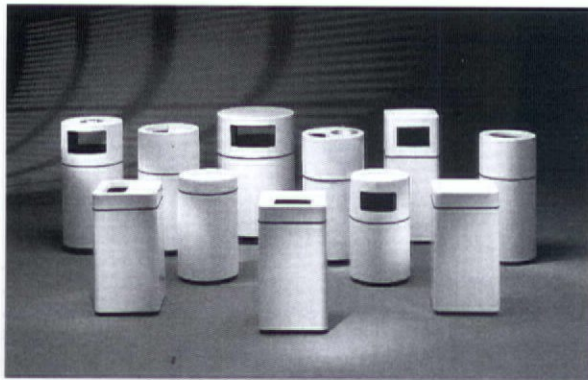
Circle No. 216



Distinctive styling and attention to detail characterize this line of fiberglass waste receptacles and decorative planters new from Architectural Supplements.

Available in 30 semi-gloss and matte colors, containers can also be specified in a textured sandstone finish, or in four new Granitrex faux stones.

Circle No. 214



The Compass Collection from Rugs by Vicki Simon consists of multi-textured, hand-tufted borders that frame machine-made, sisal look-alike centers. The collection is offered in four standard colorways—North, South, East and West—in three standard sizes.

Circle No. 215



GET IN THE GAME

Wolf-Gordon has created a classically beautiful new wallcovering line called the Sterling Collection.

Comprised primarily of linen, cotton and rayon, the collection offers the designer the flexibility of adding subtle, elegant color to a design.

Sterling patterns are comprised of beautiful horizontal weaves and rich jacquards. Both patterns come in eight decorative colors. Also included are natural linens and some string wallcoverings.

Circle No. 218



MARKETPLACE



The Layered Wood Chair, designed by Timothy deFiebre for ICF, is an armless stacking chair that features a seat and back made of machined, 1/8-in. maple ply. The three layers of machined ply are glued together at alternating 90° angles to form a rigid grid pattern. The work is an exploration in creating surface texture by altering the surface of wood. The chair is constructed of solid maple that can be natural, black-stained or custom-stained, and is also available with an upholstered seat.

Circle No. 219

Oscar Tusquets was commissioned by Arflex to design an upholstered piece of furniture involving the use of the new, environmentally-friendly Waterlily padding material from ICI. The result, Hola Ola sofas and armchairs, was inspired by the field tent and its tensostructure. Flat portions of armrests and backrests can be used as seats while outer sides are obtained by tensioning the fabric. The Waterlily padding material fits discreetly into the furniture.

Circle No. 220



Mohawk Commercial Carpet introduces Bravado, a commercial carpet offering design flexibility for specifiers and outstanding performance for end users. Bravado's appeal comes from 100% Zeftron 2000 solution-dyed nylon from BASF, which provides color to the core and outstanding durability. Bravado is a 1/8 in. gauge, 28-ounce loop that combines twisted heatset accent yarns with air-entangled background yarns to create a soft, multi-colored, diamond-shaped pattern. It is performance certified by BASF for Class III, extra-heavy commercial traffic.

Circle No. 221



ROSH INTO GREAT DESIGN



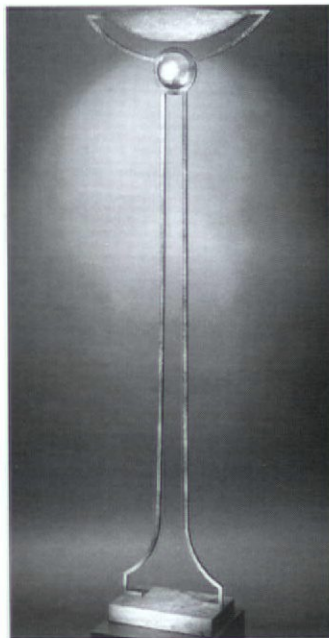
The Sophie Chair is the first design from the new Heltzer Upholstery Collection to be introduced this fall by Heltzer Furniture Design. The collection will feature stainless steel basket style construction with fitted upholstered cushions or loose pillows. The Sophie Chair seats two romantically or one generously, and is designed to complement the Heltzer Indoor/Outdoor collection.

Circle No. 223

The Carcassonne torchiere from Fine Art Lamps consists of a uniquely patinated iron on stone mounting. The arched handles conform to the suspended torchiere bowl. The central cabochon is

inspired by the rock crystal amulet worn by the counts of Carcassonne in the 14th Century. The Carcassonne collection consists of table lamps, floor lamps, sconces, torchieres, chandeliers, pedestals, consoles and mirrors.

Circle No. 222



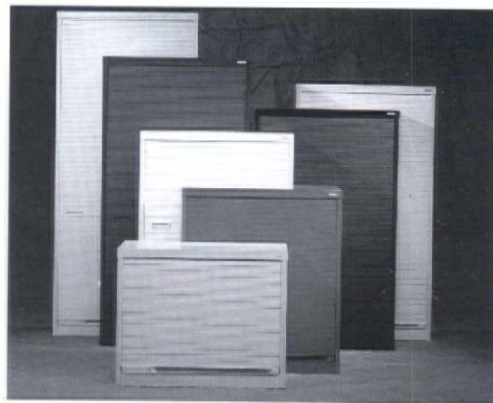
Design America introduces the Kellen Collection, designed by Elizabeth Kellen of Los Angeles and inspired by classic American vernacular chairs, including the school chair that is so much a part of the American furniture tradition. The 36-in. square table and side chairs are crafted from wood ash veneer and colored with an especially lustrous 10-coat automotive lacquer in one of five colors.

Circle No. 228



The Optimedia Tambour Door Cabinets from Wright Line help make hallway aisles more accessible by reducing the overall footprint needed. Unlike traditional lateral filing cabinets requiring additional aisle space for drawers to be pulled out, the Optimedia cabinet features a full tambour door that recedes up and into the cabinet, using no additional aisle space. The interior of the cabinet may be configured with a variety of components, including shelves, media racks and hanger bars.

Circle No. 224



The Woody chair from Fletcher-Cameron will complement a board room as well as a dining room. Taking on characteristics similar to a Mondrian look, the Woody chair is comfortably padded on the seat and back, while still maintaining its pure modern design. The chair is offered in natural or ebonized cherry, and is intended for use as an armchair or side chair.

Circle No. 225

OPEN SEASON: HOT PRODUCTS



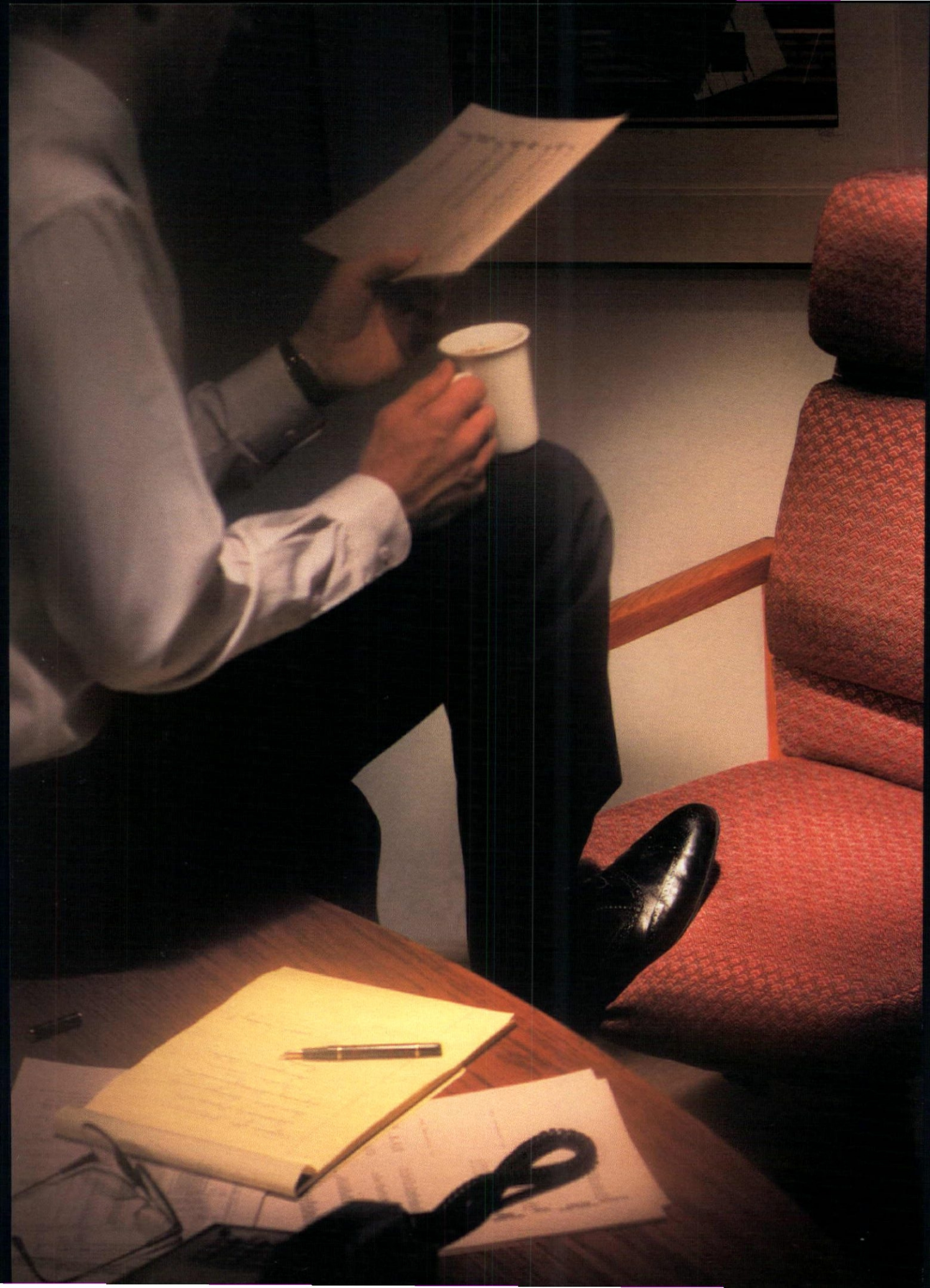
Johnson Industries has expanded its offering of solid surfaces to include solid color, marble, quartz, onyx and granite looks in a choice of 15 standard colors. Novasystems solid surfaces are seamless, lightweight, stain- and scratch-resistant plastic polymers providing years of service with minimum maintenance. Possible applications for Novasystem solid surfaces include table tops, counter tops, cylindrical tables, wall panels and work stations.

Circle No. 227

Pindler & Pindler's newest fabric line is inspired by German Expressionism. Bond is a 100% cotton fabric, available in six colorways, which is strong in both texture and tone. Putnam is a whimsical checked chenille of cotton/polyester available in eight colorways and Serenade is a classic chenille of cotton/polyester available in 67 colorways. All of the fabrics in this collection are 54 in. wide and protected with Teflon.

Circle No. 226







**6,012 MEETINGS,
351 TANTRUMS,
219 ALL-NIGHTERS,
AND
14 CHRISTMAS PARTIES.**

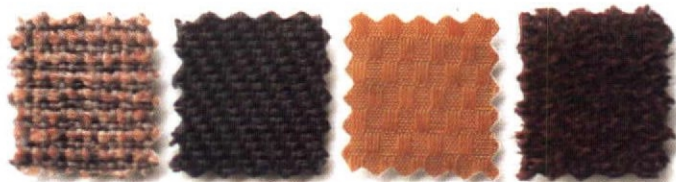
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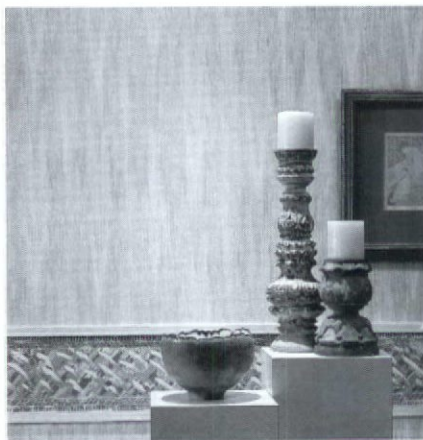
Wallcovering for Offices

Specifying wallcoverings for offices introduces possibilities of texture and pattern to an environment not traditionally known for experimenting with these variables. In fact, wallcoverings can add a dimension of visual interest that can be exciting, decorative or even sensual. Knowing what kind of client will occupy a space is obviously critical if a designer is to make the right choice in wallcoverings, especially if the material is exploited for its potential. On the other hand, the durability and washability of wallcoverings need no apology in the business world.

SEABROOK DESIGNS

Tucana II, a new, 27-in.-12-oz. fabric-backed vinyl with hand screen printed borders, is appropriate for health care, hospitality and corporate environments.

Circle No. 231



MAHARAM

The Evolution Series of decorative, 54-in. vinyl wallcoverings—consisting of 29 patterns and 370 skus—offers a variety of wallcovering choices, including stripes, silk-looks, stone effects and textured solids. The Type I and Type II vinyl wallcoverings in the Evolution Series offer exceptional value in the marketplace.

Circle No. 233



BLUMENTHAL WALLCOVERINGS

Each wallcovering in The Skyscape Collection is produced on vinyl in an environmentally friendly manner, with water-based inks in 15 colorways. Inspired by Montana's Big Sky Country, Skyscape is reminiscent of thunder clouds blowing through on a summer day.

Circle No. 236



WOLF-GORDON

The Summit Collection is an extensive line of vinyl wallcoverings that offers designers a great variety of options. Boasting more than 75 patterns (including Wellsley, shown), Summit runs the gamut of technological accomplishments from faux prints, fabric textures, verticals and diagonals, stone and stucco designs, silks, moirés, suedes, acousticals and mylars in a staggering multitude of colorways.

Circle No. 234



J.M. LYNNE

Olefin LX is a collection of four patterns in 46 colors of sophisticated fabric wall-covering specifically designed for high traffic areas in commercial installations. All four patterns are made of highly durable Polyolefin fiber and treated with Scotchgard fabric protection. Patterns include two jacquard designs, a beautiful textural boucle and a refined plain weave.

Circle No. 241



DESIGNTEX

DesignTex continues to expand its Route I Collection with the introduction of Route I Volume III. In accord with the performance characteristics and aesthetics offered in Volumes I and II, Volume III is equally as durable and hardworking. The collection incorporates diverse designs in coordinated plains and textures. Each pattern is available in a wide range of colors, including a variety of neutrals and jewel tones.

Circle No. 232



ADO CORPORATION

A relaxing yet business-like mood can be created with matching fabric wallcovering and furniture upholstery. The seamless fabric is 1095, a slubbed, shantung-like fabric that comes in a choice of 16 colors. Installing seamless ADO fabric on walls requires no wall preparation, and reusable PVC hardware enables fabric to be removed for cleaning and quickly reinstalled.

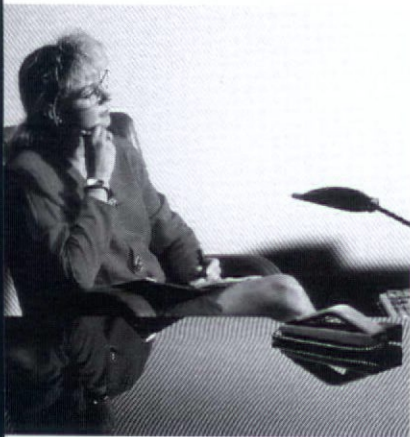
Circle No. 243



TASSO

Eight new distinctive textures have been added to the Tassoglas fiberglass wallcovering line, including linen and basket weave patterns, a wide herringbone weave, an unusual criss-cross design and a diagonal stripe (shown). Because Tassoglas is unfinished, custom finish capabilities for the designer are virtually endless.

Circle No. 238



KOROSEAL WALLCOVERINGS

The Ambrosia Collection is a natural interpretation of the finest oak cork from Portugal. The intricately burlled designs combine to develop a feel both unique and timeless. From health care to hospitality, from corporate to retail, Ambrosia eases a space into a cool, inviting environment.

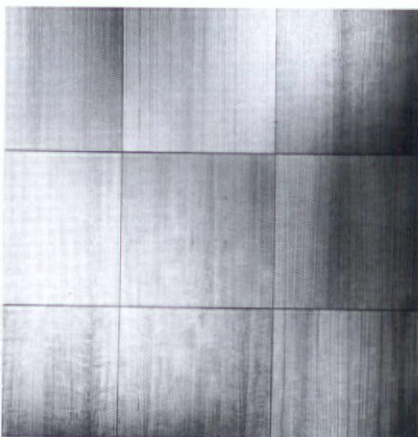
Circle No. 239



MARLITE

The Surface System wall surfacing product line offers a wide range of natural materials, faux finishes and graphics for architects, interior designers and planners. Surface options include natural wood and metal veneers, wood fiber surfaces, decorative high pressure laminates, phosphate cement and masonry, solid colors, FRP and stone, wood, abstract and metal faux finishes in a wide array of textures and colors.

Circle No. 240



INNOVATIONS IN WALLCOVERINGS

Designed exclusively for Innovations by Patty Madden, Roca represents the next logical evolution in wallcovering. This three-dimensional, deeply embossed, printed wallcovering creates the illusion of depth with the aid of photographic enhancement and full-tone, in-registration printing. Roca is 54-in. wide and comes in 23 colorways.

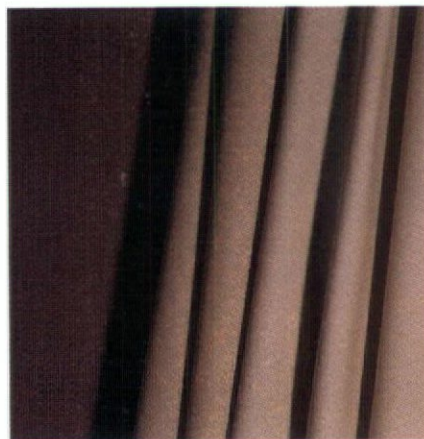
Circle No. 235



CARNEGIE

Rediscover the beauty of fabric wallcoverings for offices with the Discovery Collection by Creation Baumann for Carnegie. Three subtle yet distinctive patterns, Nina, Pinta and Santa Maria, are available in 47 colorways ideal for wallcovering and panels. Woven of lustrous, 100% flame retardant European Trevira CS, Discovery is indistinguishable from silk, but much more affordably priced.

Circle No. 242



LEE JOFA

The Chestnut Field division offers a second generation collection of paperbacked fabric wallcoverings named Le Paysage II. This ambitious collection was created by design director Ichiro Kurihara to maintain a feeling of Oriental minimalism. Textures and colorings are subtle, yet offer a range of patterns and luminosity to suit all environments and tastes.

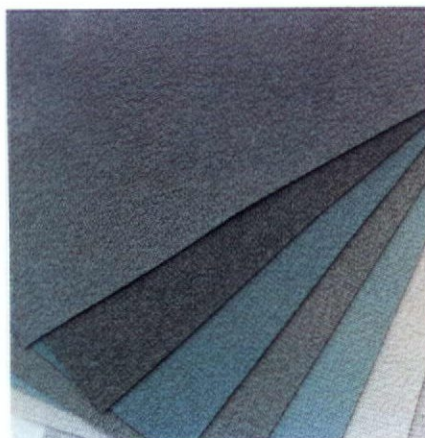
Circle No. 237



GILFORD WALLCOVERINGS

Cornerstone vinyl wallcoverings come in 22 colors that are right on target with commercial applications. Cornerstone is styled for all commercial market segments including health care, hospitality and corporate. The Type II wallcovering is available on a quick-ship basis.

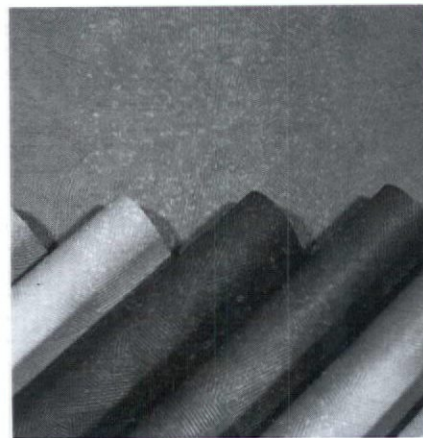
Circle No. 244



FORBO INDUSTRIES

Raku, part of the Vicrtex Collection, is a modern, Southwest-inspired series of four 54-in. contract vinyl wallcoverings. Each design has been hand-sculpted to preserve the originality for which Vicrtex is best known. Raku suggest the angular geological textures of the magnificent cliffs, caves and canyons of the United States, and is available in 21 neutrals and tints with patina finish.

Circle No. 245



ARC-COM

Geosystem 5 is the latest addition to Arc-Com's Geosystem Series. Geosystem has become synonymous with high-cycle design in durable, inherently flame retardant, SEF Modacrylic. This multi-colored group incorporates two tapestry designs and a small scale coordinate, offering a diversity ranging from traditional to contemporary.

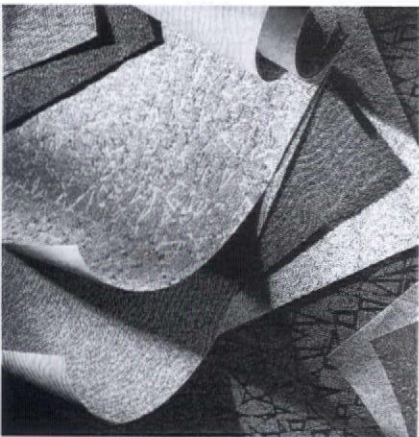
Circle No. 246



KNOLLTEXTILES

Constructions, Knoll's first non-woven wallcovering line, was designed by Jhane Barnes to reflect the look and feel of architectural surfaces. The collection consists of eight mid-priced, paper-backed wallcoverings that are each characterized by a rich color palette and unusual textures.

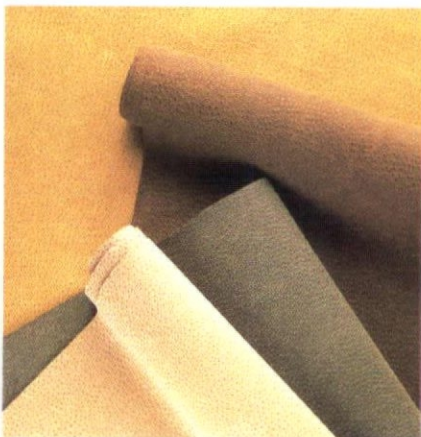
Circle No. 247



SCHUMACHER

This striking, synthetic ostrich skin wallcovering was created with great care to capture the irregularity that defines the beauty of a real skin. Fabricated of cotton-backed vinyl, Ostrich Suede is luxuriously soft to the touch and practically indestructible. It is available in an array of 13 colors and is 54 in. wide.

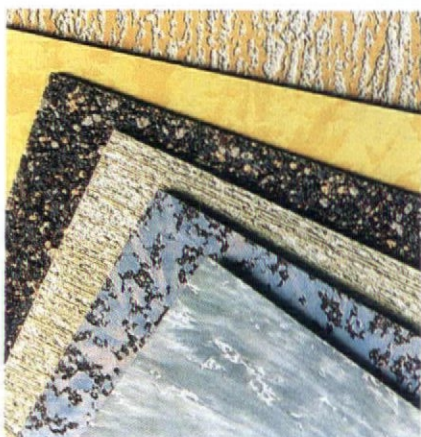
Circle No. 248



TRIARCH INDUSTRIES

Duroplex acrylic wall coating has been expanded to include a line of Old World finishes that recreate the appearance of distressed, aged walls. Castlestone offers a high level of wall protection that resists abuse. Duroplex is now available in over 30 different patterns and textures in an almost unlimited color pallet.

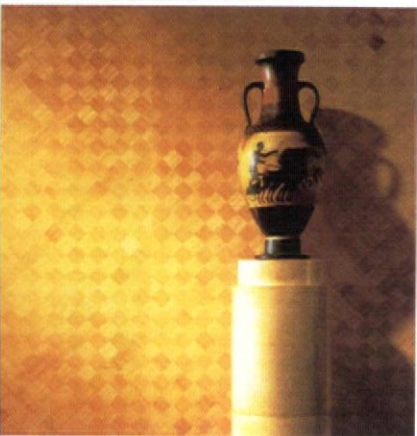
Circle No. 252



MAYA ROMANOFF

Ajiro, a genuine Palonia wood veneer, is paper backed for inexpensive, easy installation. The wallcovering is absolutely cleanable and experiences no shrinking or swelling with changes in humidity, and no buckling, warping or splitting seams.

Circle No. 250



GRETCHEN BELLINGER

Courting Cranes is custom woven in Switzerland to capture the grace and splendor of the crane in a rich contemporary tapestry. Inspired by an antique Japanese obi belonging to Bellinger, Courting Cranes is an elegant textile that gives a rich accent to any interior.

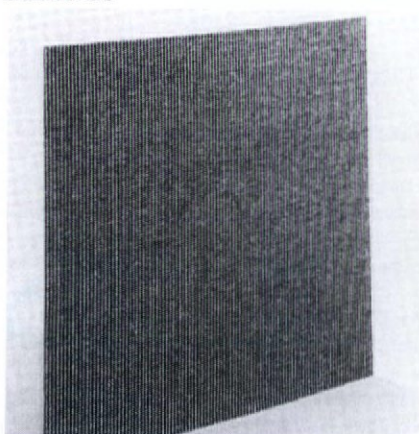
Circle No. 251



EUROTEX

Concourse, a flatweave wallcovering, brings a disciplined, architectural look and the tactile aesthetics of wool to commercial interiors. Face yarn is an 80/20 blend of wool and anti-static nylon that meets FAA vertical burn standards and meets or exceeds NBS smoke density requirements. Concourse comes in an updated palette of neutrals and deeper accents, and in a series of colors with the look of natural sisal.

Circle No. 249



A Healthy Take on Tradition

Designers who depend on Brunswick & Fils for high-end residential fabrics may be surprised to find the same designs available for their health care projects—at the right price in Trevira

By Jean Godfrey-June

The pediatrics division of Santa Ana's Western Medical Center, designed by Danielle Garr of Danielle Garr Design, enlivens patient rooms with Brunswick & Fils custom-printed Navajo Stripe (above), a Trevira® Faille.

For Boston's New England Baptist Hospital, Brunswick & Fils has custom-printed its Drummond Print (right) onto a Trevira sateen. The fabric is used for drapery panels in patient rooms.



When Danielle Garr of Danielle Garr Design embarked on her first-ever health care project, a pediatric wing of the Western Medical Center in Santa Ana, Calif., her client emphasized the need for a warm, non-institutional environment. While Garr understood stringent health care specifications, she was eager to incorporate as many home-like details and finishes as possible: Artwork, bold carpet designs and rich fabrics in vibrant colors figured prominently in her proposals.

Western Medical loved it—and Garr found herself challenged with finding the appropriate fabric. "I wanted something bright and kinetic, without being too busy," she explains. A tall order? "I can't tell you how many health care books I looked at, how many reps I saw," she recalls. In desperation, she turned to her high-end residential favorite, Brunswick. "I asked them if they couldn't adapt one of their existing patterns that I liked. They were intrigued."

Garr selected two dozen patterns as possibilities for her job. "They sent back huge cuttings of each one," she says. "It made the decision process much easier." Navajo Stripe, colored in bright primaries both inside and out, was her final choice. "A cubicle curtain can look great on the outside, and the poor patient is stuck inside looking at a pale, backwards version of the fabric," Garr points out, "so Brunswick printed on both sides." Kids, parents and hospital staff all love Garr's energetic, optimistic

design. "Without the fabric, the energy of the space would not be the same," she maintains.

Indeed, it has been customer demand, pure and simple, that has driven Brunswick & Fils' recent entry into the health care market—a collection of some 30 patterns in Trevira—explains Tom Marshall, special projects manager for contract, health care and hospitality fabrics at Brunswick & Fils.

"We'd had designers coming in for years who loved our traditional look," he says, "and felt it was perfect for health care." The trend toward hospice care, the focus on a more "homey" health care environment, and the proliferation of high-end senior housing facilities are all contributing to the demand for less institutional, more residential-looking fabrics. "Senior housing facilities, for instance, can be quite high end," Marshall feels. "Some of these people have

been our customers for years, and they grew up on traditional looks."

But you can't put glazed chintz in a hospital. "We've already adapted our high end silks and glazed chintzes for use in hotels," Marshall indicates. We decided to try a similar strategy with health care."

Matching Trevira up to Brunswick involved a long "shopping process" to achieve the proper "hand," according to Marshall. The search ended with a faille, which is heavier than sheeting, and later a jacquard moiré. "The jacquard is remarkable," he says. "A normal fabric will lose a moiré pattern through any flame-finishing process. With Trevira, you don't have to apply the finish, so you keep the moiré."

The right colors were equally vital. "We decided we wouldn't do this if, for instance, we couldn't get the reds we're famous for," says Marshall. "But we can create color that's subtle and muted, or vibrant, gutsy and strong."

As Brunswick & Fils' health care collection picks up speed, it's expanding. Marshall confirms, "We add new patterns every time we get a new job. The A & D community is really catching on."

Who knows? Your health care project could be on call next. ☎

Circle No. 256





CHEVEE TABLES

Designed by Peter Glass

Who said four legged tables had to be metal? This new Peter Glass creation brings the warmth of wood into your free standing or cluster systems tables. The tops shown are in Avonite's new Black Ice, an incredible look at competitive prices. For more information on the exciting new Chevee Tables, including an almost endless selection of top and finish options, contact your EOC dealer, representative or call 1-800-421-5927 (Calif: 800-822-7676).



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Circle 18 on reader service card

It Just Feels Right

Custom casegoods made from standard components are either a contradiction in terms or Attaché, designed by Lauren Rottet and Richard Riveire for Halcon

By Roger Yee



Whether seen from afar as a T-shaped work station (left) or close up in a view of file drawers and document drawers (below), Halcon's Attaché creates the equivalent of custom millwork—using standard components.

You have lived through this scenario before. The client wants to equip each private window office with elegant casegoods that are custom-tailored to its occupant's needs. However, the budget is hardly limitless. And the clock on the lease commencement is ticking away. Now it's time for Attaché by Halcon.

When Lauren Rottet and Richard Riveire, principals of the Los Angeles architecture firm of Keating Mann Jernigan Rottet, recently designed private offices for the powerhouse Los Angeles law firm Evan, Latham & Watkins, they created custom casegoods for the partners and specified standard pieces of Halcon furniture for the associates. "The experience prompted us to conceptualize another way to create custom case-

goods," recalls Rottet. "Everything the client requested seemed to follow a fairly well-defined menu of ideas."

Despite the almost infinite variety of books, files, office machines and personal effects that constituted each user's possessions, Rottet and Riveire found that a finite number of furniture components positioned within an 18-in. planning module could easily accommodate them. "We even found that personal computers and laptops could work well with casegoods designed to hold books and other print media," Riveire says. "We realized that custom furniture could be made from a kit of parts."

Working closely with Frederick A. Poisson, director of design for Halcon, and his colleagues, Rottet and Riveire have developed Attaché, an attractive, adaptable and affordable alternative to custom millwork. What distinguishes their design is the careful refinement of the components that allows them to fit together superbly and to complement one another visually no matter what combinations are chosen. No less satisfying is the appearance close up of the desks, credenzas and work walls formed from the menu of upper cabinets, work surfaces, pedestals, floor cabinets, panels and bases.

Attention to detail is evident everywhere. Such aspects as the drawer pull, arching down and rounded off for easy grasping, the document drawer front,

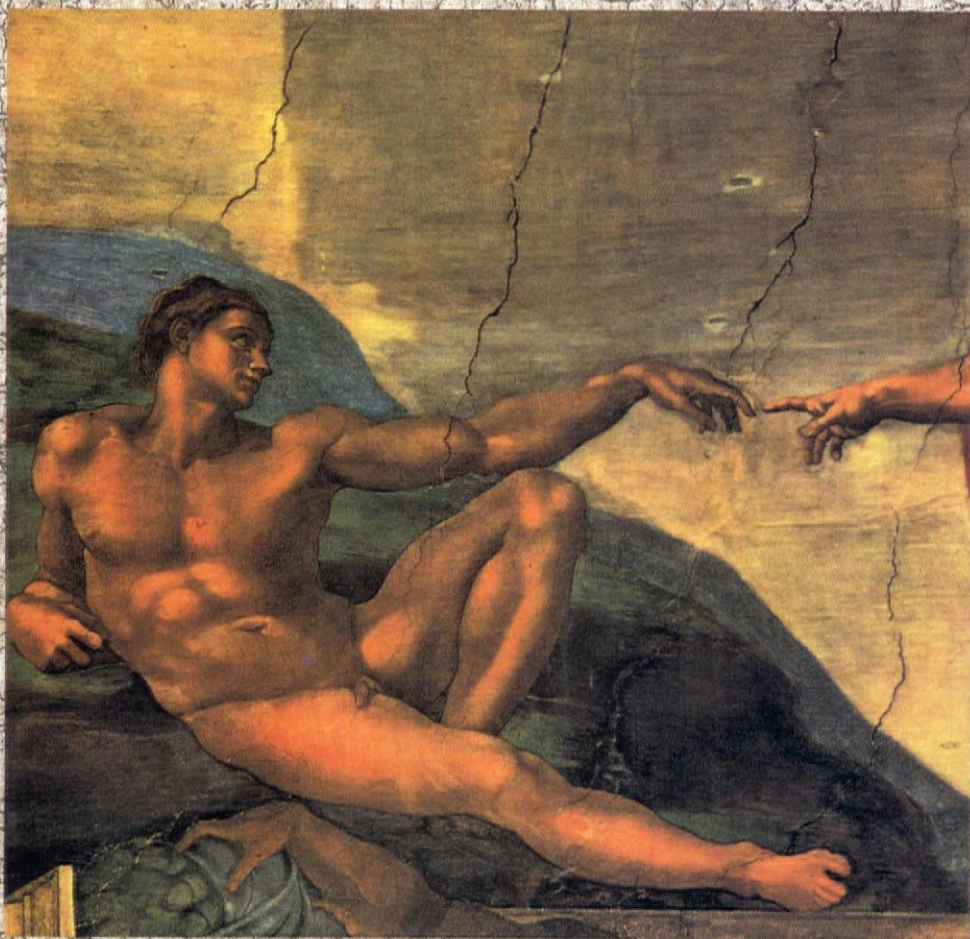
featuring a "window" tracing part of a gentle ellipse to allow the drawer to be opened with a finger, and the work surface, floating on a reveal above the body of the pedestal, indicate the scrutiny this design has received. The mirrored coat closet and the built-in, padded footrest are inexpensive amenities that amount to private luxuries in an office environment.

Elegantly tailored and appropriate as Attaché is for the business world, Rottet and Riveire have given it ever so subtle a trace of defiance in the finishes Halcon offers. Attaché's surfaces can be finished in Halcon's standard wood species and stain colors or 12 Chemcolors, as well as figured veneer document drawers and contrasting, stained edge accent stripes. Its work surfaces are available in wood veneers, etched glass—and a solid sheet aluminum that is burnished to produce a vigorous geometric pattern.

By combining white Chemcolor cabinets with white Chemcolor, glass and aluminum work surfaces, Attaché becomes an unexpectedly bold and uncompromising statement of contemporary design—just as Rottet and Riveire intended. "Someday executives will feel confident enough to work with a color scheme like this," Rottet believes. Meanwhile, Attaché can arrive for work custom-tailored to suit the most fastidious, powerhouse attorney in town. ☺

Circle No. 257





CEILING BY MICHELANGELO WALLCOVERING BY J.M. LYNNE

Renaissance, a new durable vinyl wallcovering reminiscent of classical wall surfaces from the Renaissance period, designed for J.M. Lynne by Patty Madden.

Renaissance is one of 157 designs in 3,925 colors in J.M. Lynne's VWC-1 Series. For overnight samples or additional information call 1-800-645-5044.

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Circle 19 on reader service card

On a Claire day, you can sit forever: Spanning an almost impossibly long arch, Claiespan by ADD Interior Systems (right and bottom), designed by chairman Roger Leib (below), offers structural and ergonomic innovations that constitute a breath of fresh air for most waiting room and patient room areas.



Shear Elegance

Beneath its graceful exterior, Claiespan, by ADD Interior Systems, ingeniously integrates the structural simplicity of the great Modernists with an even more modern concept: comfort

By Jean Godfrey-June



It started—as it does for many architects—with a fascination about the underlying structures of things. But for Roger K. Leib, AIA, chairman of ADD Interior Systems, the fascination extended beyond buildings. “As a young practicing architect, I was fascinated by the *idea* of a chair,” he recalls. A long-span seating system, to be more precise, which Leib envisioned as a system of linked X-braces (both seats and backs) that employed the angles and heights of each chair itself for structural support.

And while many an architect has more than one set of pipe-dream drawings shoved somewhere in the back of a filing cabinet, Leib took his idea to corporate America. He went first to General Electric, which attempted to develop a version of the chair in molded reinforced Lexan® (used to make unbreakable windows). Unfortunately, GE made the raw material, but could not manufacture the chair.

The big guns of furniture were next. Leib reports, “I took it to Steelcase, Herman Miller, everyone.” The problem that industry leaders invariably raised was the cost of tooling to manufacture such a chair: “It would have been hundreds of thousands of dollars,” explains Leib. “They would always say, ‘Well, we’re not in airline seating.’ But they’d keep coming back to the design and staring at it.”

Although the design was put off for many years, Leib never stopped dreaming about it. Long

after he had founded his own, successful furniture company, ADD Interior Systems, in 1976, he saw the last piece fall into place. Ironically, his inspiration was a shoot for an existing product, ADD’s popular Raphael lounge seating.

“We needed a huge (50-ft.) white backdrop that would hang evenly,” says Leib. “We found that by hanging it from a 12-in. deep plywood I-beam, we could drape a sheet evenly. That discovery promoted me to re-think my old design: Use *plywood* as the back and seat. You’d achieve the same lightness, but you wouldn’t have to spend money on all this specialized tooling.”

The plywood acts as a shear diaphragm, Leib explains, replacing the X-brace of the original design. “It’s a natural selection,” he admits. “You get the shear effect, and it’s very upholsterable.” The arms brace the angle between the arms and the seat.

ADD uses wood-to-metal or metal-to-metal joints to link the components together. “Usually, you’d have big screws that showed on the back,” Leib points out. “But here, we’ve got an ultraclean look, which we’ve borrowed from automotive technology. We bury the wires in the molded foam, then screw that assembly onto the molded plywood.”

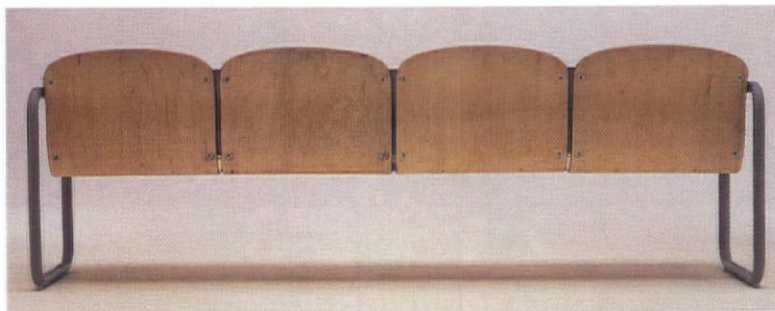
Extensive BIFMA tests on the single, 2-, 3- and 4-seat models attest to Claiespan’s engineering prowess. “We’ll add the 5-seat as the series progresses,” says Leib, who feels

that engineering in furniture needs to catch up to architecture in terms of sophistication. He sees the system’s sophistication as a potential selling point, however: “Us architects are suckers for structural considerations, and if they’re applied directly, the results can be quite beautiful.”

Indeed, the seating system, named Claiespan after Leib’s wife Claire, achieves a clarity that will attract many designers on looks alone. ADD has incorporated more than visual harmony into the chair, however. “Growing up” as a company alongside Kaiser Permanente, the giant California HMO that has been one of ADD’s steady accounts, has made Leib sensitive to the finer points of ergonomics and comfort.

“We worked extensively with Kaiser Permanente on developing seating that would be comfortable for people with bad backs in waiting areas and patient rooms,” he observes. “The idea is to design for 5% of the population—and the other 95% will just be very comfortable. This is the flip side of the typical chairmaker’s policy. We went to great lengths to enhance lumbar support and lordotic curvature.” Leib is reluctant to detail exactly how he designed such comfort into the chair, but concedes that multi-density foams have been used to accomplish it.

Even people without back problems will appreciate the concept of comfortable waiting room or patient room seating. Certainly the design-conscious will respond favorably. The chair’s clean, elegant lines may invite some to think of Mies or Saarinen. Yet should you find yourself making such heady comparisons, remember to just sit down. You’ll probably stay seated a lot longer—in Claiespan, that is. ☺



Circle No. 255

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Circle 20 on reader service card



Hello, Goodbye

3Com develops such facilities as a Santa Clara, Calif., headquarters and a Dublin, Ireland, factory so efficiently with Studios Architecture that it thinks nothing of making last-minute changes—or leasing the space to others

By Roger Yee

If you've driven through the marshlands near the intersection of Route 237 and Great America Parkway in Santa Clara, Calif., you've probably noticed two roadside spectacles during the last few years. Great America amusement park would surely be the more conspicuous of the pair. Yet a new headquarters designed by Studios Architecture, consisting of a 500,000-sq. ft., four-building complex on 21.5 acres, has been a source of wonder in its own right, springing from the earth in 15 breathless months for 3Com Corporation.

Three who? 3Com—a leading maker of such network systems products as network adapters, communication servers, internetworking platforms and wiring systems and hubs. The company operates in 13 countries and chalks up annual sales of close to half a billion dollars (\$408.4 million in fiscal 1992) with the help of its manufacturing in the United States and Ireland, R&D in the United States, United Kingdom and Japan, and product distribution centers in the United States, United Kingdom, Japan and China. Having evolved from a start-up in 1979 to a \$400-million organization occupying 520,000 sq. ft. in only 10 years, 3Com has seen facilities come and go with disconcerting frequency, a situation quite common to the corporate citizens of Silicon Valley.

No one needs to remind Abe Darwish, director of corporate real estate and facilities for 3Com, how fickle the high-tech world can be. 3Com was still finishing its new headquarters when revenues flattened in 1990 and 1991, creating a net surplus of 320,000 sq. ft. Darwish was able to compensate for the excess space through judicious subleases because he had shrewdly tailored 3Com's real estate portfolio to weather sudden reversals like this.

Business was so buoyant when Darwish joined 3Com in 1987 that more than 200 new employees would be hired in some quarters. "3Com had 300 employees occupying 60,000 sq. ft.," he recalls. "I realized that if it continued growing at the same rate, it would soon need a lot more space." Projections of future demand helped justify new construction two years later.

The fact that 3Com was vacating an

award-winning, Studios-designed facility within an office park near the new location just three years after moving in tempered the visions of its future home, nonetheless. Even if the new facility focused on the same philosophy of operational efficiency, enhanced communications and design flexibility that characterized the older home office, Darwish concluded that it should be programmed for downsizing by being able to lease up to 100% of its space if necessary. "Every growing organization eventually matures and experiences organizational economies," he reasons. "It made sense for 3Com to anticipate this by developing buildings that could accommodate multiple functions and tenants."

So the key to the new design may be its ability to house 3Com's offices, manufacturing and research and development in four custom-built facilities that happen to look

Beauty—of a raw, dynamic, industrial kind—goes before age at 3Com headquarters, designed by Studios Architecture, because the changing nature of information technology does not permit architecture and interior design to stand in its way for long. Thus, 3Com's space is designed to accommodate an annual 60% churn in function and organization from office to R&D or manufacturing. Yet there is always room on this open plan campus of four steel-framed, two- to four-story structures (below) for quiet contemplation, as shown in a view of a breakout area and conference room (opposite).



3Com commits its entire office work force to open planning, but this does not preclude the use of relatively permanent areas, particularly around building cores, that would be impractical to relocate. Even so, much is made of such inexpensive materials as dry wall, paint, industrial hardware and exposed building mechanical and electrical systems. The variety of spaces that so simple a vocabulary can produce include a neatly tailored executive reception area (right), an almost monastic conference room (below) and an office landscape where open plan work stations seem to float (opposite).



like conventional, central-core office buildings with standard floor plates and core-to-periphery depths to commercial office space tenants. Only two of the four structures, the prominent, five-story, 125,000-sq. ft. office towers called Buildings 100 and 200, are actually identical. Building 300 has a three-story, 120,000-sq. ft. stacking plan that houses interior laboratories and peripheral offices for R&D on its upper levels and manufacturing on the ground floor, while Building 400 spreads its 130,000 sq. ft. of manufacturing and engineering activities on just two stories. All satisfy 3Com's needs—and those of the region's typical office tenants.

The dual nature of 3Com's properties can be traced to current thinking about corporate real estate and facility management, which Darwish shares with many of his peers. Rather than talk about strategic planning, a process that may be too slow for today's changing business environment, Darwish likes to engage in "strategic positioning." "We are concerned with how to position the organization's real estate assets so that opportunities are maximized at the

least possible cost and with the least downside risks," he maintains. "This kind of planning requires a more systematic approach to understanding the risks and benefits of each real estate option."

What does cutting-edge real estate and facility management mean in everyday

Welcome to the non-stop interiors of 3Com

terms? To develop the new headquarters and to conserve cash for its mainstream activities at the same time, 3Com teamed up with Vintage Properties, a developer in Foster City, Calif., to form a limited partnership that would build and lease the completed facility to 3Com. To design it, 3Com turned to Studios Architecture, a respected design practice based in San Francisco that enjoys a well-deserved reputation for getting what Erik Sueberkrop, founding principal and principal-in-charge for 3Com, calls "the biggest bang for the buck" for such demanding high-tech clients as Sun Microsystems, Silicon Graphics and Apple Computer as well as 3Com.

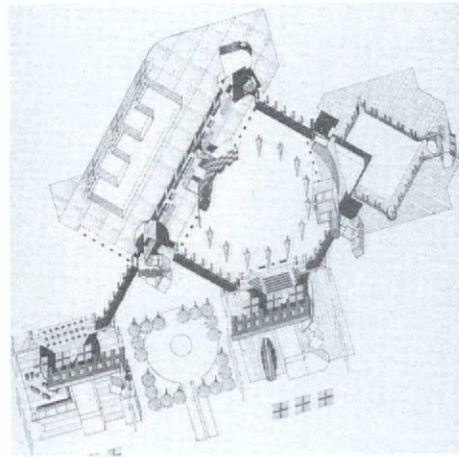
Studios, which has been responsible for designing some 95% of 3Com's space worldwide, was obviously the right choice for the job. Many of the design awards it has garnered in recent years cite the bold handling of space, form and color in its projects rather than the use of costly furnishings and finishes. Its skill in exploiting humble building materials can be truly inspiring.

Darwish was well aware of this when he commissioned Studios to design its building shells at \$62/sq. ft. with interior construction and finishes at \$26/sq. ft. "Any architect can do a good job with a healthy budget," he insists. "What really distinguishes an architect is his ability to cope with a tight budget. We work with Studios because we thrive on tight budgets and fast schedules. Studios knows who we are, and gets us going fast."

For Sueberkrop and his colleagues, 3Com represented yet another challenge to pro-







duce good design under rigorous circumstances. "We decided to see how far we could push function and design for the given cost," Sueberkrop indicates. Going a step further, Studios would also use a program

Yet 3Com's elevations barely hint at the dynamics of the no-frills, industrial-looking environment inside. Although all of 3Com's floor area can be used for offices, some of it is engineered to accommodate current

Why everyone at 3Com works in open plan—including the CEO

based on 3Com's historic and projected percentages of space allocation to create the optimum amount of flexible or multipurpose floor area 3Com would need. Though much was already known about 3Com's needs from the previous headquarters, the new one would allow Studios to experiment with such variables as massing, stacking plans and floor plates.

Extensive interviews with 3Com's president, Eric A. Benhamou, and numerous vice presidents and engineers, followed by regular meetings with a steering committee of representatives from key user groups, inspired Studios to draw up a master plan for 3Com in which the four, steel-framed structures form a loose quadrangle enclosing a landscaped "outdoor room." Despite their low cost, the buildings work surprisingly well as an ensemble. Their "3Com blue" and white horizontal banding over a fascia of exterior insulation material constitutes a strong, graphic image that is accented by the use of blue spandrel panels and blue pedestrian bridges that connect all four buildings at the second-story level.

and future manufacturing and R&D based on the study of 3Com's space allocation. Playing by the percentages keeps 3Com from overengineering and overspending for 100% flexibility, a capability Darwish claims



You can choose from more than one proverbial water cooler to meet for casual conversations at 3Com headquarters, including the cafeteria (above, left) and one of the stair landings (left). The interior design by Studios Architecture adroitly exploits changes of elevation, intersections of curves and diagonals against orthogonal grids, dramatic accent colors, unexpected juxtapositions of materials, the ability of windows to imply additional space and depth, and inventive combinations of natural and electric light and outdoor vistas.

The rotunda (opposite) at 3Com's European headquarters and manufacturing plant in Dublin, Ireland, is the company living room, extending a brash and colorful welcome to the European business community. The space is part of the "front end" of a structure designed to expand its factory capacity in the back.

few organizations will ever need.

How the facility manages an annual churn in space as high as 60% also reveals some hard-won truths about contemporary

floor without seriously disrupting existing furniture layouts. As a consequence, one office floor of Building 100 or Building 200 is very much like another. What makes a space

The two faces of 3Com in Dublin—spectacular and “expendable”

office design. 3Com prizes open planning's ability to promote communications so much that everyone, including the CEO, works in open plan work stations. To minimize the need to reconfigure these work stations,

particularly suited to its function is the presence of specialized support areas, such as break-out spaces, quiet areas or laboratories, which Studios inserts into an otherwise uniform sea of cubicles.

Does this arrangement leave everyone and everything adrift at 3Com? “There are many fixed points,” Darwish points out. “It makes no sense to relocate such facilities as the cafeteria, training rooms, fitness center, multipurpose rooms and core functions.”

And what about the cherished “water cooler” effect, in which supposedly out-of-bounds space encourages colleagues to mingle and exchange ideas? “People have many places to meet at 3Com,” Sueberkrop says. “Besides getting together in the cafeteria and other gathering places, they have the outdoors—and they do enjoy it.” Even the stairs, enclosed for fire safety in glazed towers with indoor and outdoor views, draw people from the elevators and into casual conversations.

If 3Com's ideal of universal space suggests that every 3Com design is little more than a variation on a generic theme, a visit to its newly finished European headquarters and manufacturing plant in Dublin, Ireland, should quell any doubts. The one-story, 60,000-sq. ft. facility does not bear much physical resemblance to its American counterpart. It's a disparity that actually gave the company pause.

“There was some desire initially at 3Com to not let the Dublin building be dramatically different from other facilities,” Sueberkrop admits. “Before long, we realized that it made more sense to assume that we didn't know all the answers.” As Darwish and his project team drew up the lean development schedule (10 months) and budget (\$125/sq. ft. for architectural shell and interior construction), they soon came to grips with the reality of setting up a fast-track, value-engineered factory in Europe.

Like 3Com at Santa Clara, the Dublin facility is basically a hybrid structure, both a factory and an office. However, the factory function is likely to grow in Dublin, whereas the office function is not, so the building's form assumes the shape of a long line that optimizes the layout of its manufacturing. The factory space is not intended to convert to office use.

Unlike the Santa Clara facility, 3Com in Dublin collects its relatively stable functions, including offices and cafeteria, at the front end, which has been strikingly designed as a piece of high-tech sculpture to create a strong, public image for the company. Its

3Com has just three standard sizes, including 8 ft. x 10 ft. (“contributor”), 8 ft. x 12 ft. (“manager”) and 8 ft. by 16 ft. (“vice president”), all with 5-ft. high vertical panels. The lack of variation allows the company to move people more often than furniture.

By extending the concept of standardization across entire floor plans, 3Com can even exercise the option of moving entire floors of staff and changing the function of a





backside, by contrast, is described by Sueberkrop as "expendable," a plain, corrugated metal box ready to extend further as needed.

Evidence of 3Com's pragmatism is easy to spot inside. Low construction costs in Ireland, for instance, permitted Studios to span the factory floor with trusses 60 ft. across instead of 30 ft., thereby eliminating an entire row of columns. A reflecting pool in front of the cafeteria is actually a reservoir for the building's sprinkler system. Open plan work stations, which are uncommon in Ireland, have encouraged an easy exchange of information between office and factory, because the project team took time at the start to enlist the cooperation of the local work force. Building operations and maintenance have been simplified and minimized so that the responsibilities are outsourced.

Abe Darwish is convinced that other organizations will eventually embrace the 3Com view of facility development as perpetually unfinished work. "We must keep finding ways to build our spaces faster, cheaper and quicker," he declares. While most of corporate America still yearns for headquarters as monuments, 3Com shares the view of the American family—that sooner or later (seven years for the typical household) we will vacate our wonderful homes, making way for the families ready to move in. ☺



Project Summary: 3Com European Headquarters and Manufacturing

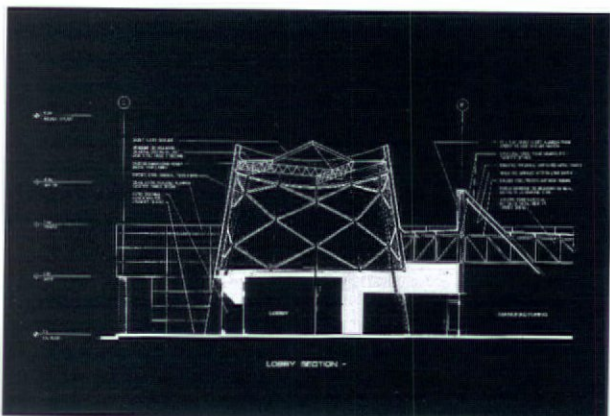
Location: Blanchardstown, Dublin, Ireland. **Total floor area:** 60,000 sq. ft. **No. of floors:** 1. **Total staff size:** 175. **Cost/sq. ft.:** \$125. **Paint:** Saffron. **MacPherson. Laminate:** Ultraform. **VCT flooring:** Mipolam. **Wood flooring:** Castle Comer **Woodwork. Carpet/carpet tile:** Inverness. **Ceiling:** Aspect Systems, Rep Ltd. **Doors:** Castle Comer **Woodwork. Door hardware:** Architectural Hardware Inc. **Glass:** Libbey-Owens-Ford. **Windows:** Architectural Aluminum. **Window treatment:** Castle Curtains & Blinds. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Vitra. **Cafeteria, dining, auditorium seating:** Senator. **Upholstery:** Black Cambridge. **Conference tables:** Ardmere Furniture Ltd. **Cafeteria, dining, auditorium tables:** Ardmere Furniture Ltd. **Architectural woodworking:** Christopher Bennett & Son. **Cabinetmaking:** Ardmere Furniture Ltd. **Signage:** Power Signs. **Exterior walls:** Alucobond. **Exterior glass:** Libbey-Owens-Ford. **HVAC:** T.E. Lynskey Ltd. **Fire safety:** Mercury Engineering. **Security:** Emmet Keogh & Assoc. **Building management system:** Asea Brown

By day and night, 3Com's Dublin facility draws visitors' attention to the "front end," whose elegant, geometric forms visible on the right of the exterior elevation (above) house the headquarters offices. Introducing an aesthetic amenity that also represents pure pragmatism, Studios has planned the industrial building to position its spare but striking cafeteria (opposite) to look out upon a reflecting pool that functions as a reservoir for the sprinkler system.

Project Summary: 3Com Corporate Headquarters

Location: Santa Clara, CA. **Total floor area:** 500,000 sq. ft. **Average floor size:** 25,000 sq. ft. (2 @ 5-story), 30,000 sq. ft. (3-story), 65,000 sq. ft. (2-story). **Total staff size:** 3,000. **Cost/sq. ft.:** \$62 (shell), \$26 (interior). **Paint:** Dunn-Edwards. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Tile flooring:** Dal-Tile. **Carpet:** Shaw. **Carpet tile:** Milliken. **Ceiling:** Armstrong. **Lighting:** Juno, Halo, Halophane, Elliptipar, Bega. **Door hardware:** Schlage. **Glass:** Libbey-Owens-Ford. **Windows:** Walters & Wolf. **Window treatment:** Levolor, Mecoshade. **Work stations:** Teknion. **Work station seating:** Herman Miller. **Lounge seating:** Brayton. **Cafeteria, dining seating:** Fixtures. **Upholstery:** Deepa, Manuel Canovas, Brayton. **Conference tables:** Northwood. **Cafeteria tables:** Johnson. **Training tables:** Versteel. **Other tables:** Northwood. **Shelving:** Teknion. **Architectural wood-working and cabinetmaking:** Rudolph & Sletten. **Signage:** GNU Group. **Exterior wall finish:** Dryvit. **Exterior glass:** PPG. **Elevators:** Schindler. **HVAC:** Governair. **Fire safety:** Superior. **Security:** JWP. **Building management system:** Novar. **Client:** 3Com Corp. and Vintage Properties. **Architect and interior designer:** Studios Architecture. **Structural engineer:** Structural Design. **Mechanical engineer:** Ajmani & Assoc. **Electrical engineer:** BRK Assoc. **General contractor:** Rudolph & Sletten. **Construction manager:** Vintage Properties. **Landscape architect:** Ken Kay Assoc. **Lighting designer:** BRK Assoc. **Furniture dealer:** Contract Office Group. **Photographer:** Tim Hursley.

Client: 3Com Ireland Ltd. **Development authority:** Industrial Development Authority of Ireland. **Design architect:** Studios Architecture. **Production architect:** BOH + A. **Structural engineer:** Ove Arup & Partners. **Mechanical and electrical engineer:** Delap & Waller. **Quantity surveyor:** Keogh McConnell. **General contractor and construction manager:** Christopher Bennett & Son. **Landscape architect:** Mitchell & Assoc. **Furniture dealer:** O'Hagan Contract, M.J. Flood. **Photographer:** Tim Hursley.





A Star is Reborn

New York's Broadway American Hotel, designed by Manuel Castedo Architect P.C., adds a soft but unforgettable glow to Broadway's Great White Way

By Amy Milshtein

There are hotels in New York City where you can get a room for between \$49 and \$89 a night. However, few if any of them have ever been featured in a design magazine—until now. The Broadway American Hotel, located on Manhattan's Upper West Side, was designed by Manuel Castedo Architect P.C. to impress guests with the notion that the Big Apple is a fun, intelligent place. And despite a few problems beyond his control, it does.

The 12-story building that houses the Broadway American claims a history that reads like a roller coaster ride. Built as an opulent cooperative residence in 1919, the structure housed two apartments per floor, each served by its own elevator. Because it was the tallest building in the neighborhood at the time, tenants enjoyed spectacular, uninterrupted views of the city.

Then the stock market crashed on their dreams. The building went broke during the Great Depression and slowly fell into disrepair. When a couple of real estate developers bought it in 1987, the once-beautiful structure had become a single-room occupancy hotel that was home to transients and vermin alike. Most of the grand interior and exterior details were lost.

But the new owners had a great idea: Create a moderately priced hotel to attract young tourists from Europe. While the location at Broadway and 77th Street may be inappropriate for business travelers, it's perfect for young sightseers who want a safe, comfortable room close to public transportation. The location is also quite forgiving to a hotel that doesn't offer such amenities as a restaurant. Who would want standard room service fare when world famous gourmet food markets like Zabar's and Fairway are right across the street? And the fact that not every room has a private bath wouldn't bother communal-minded Europeans.

Castedo refurbished the building from storefront to lobby to rooms. Even so, he had to convince the owners to go beyond the standard to create something unique. "Young European tourists have preconceived notions about America and New York," says Castedo. "I wanted to cater to that notion and introduce a few others as well."

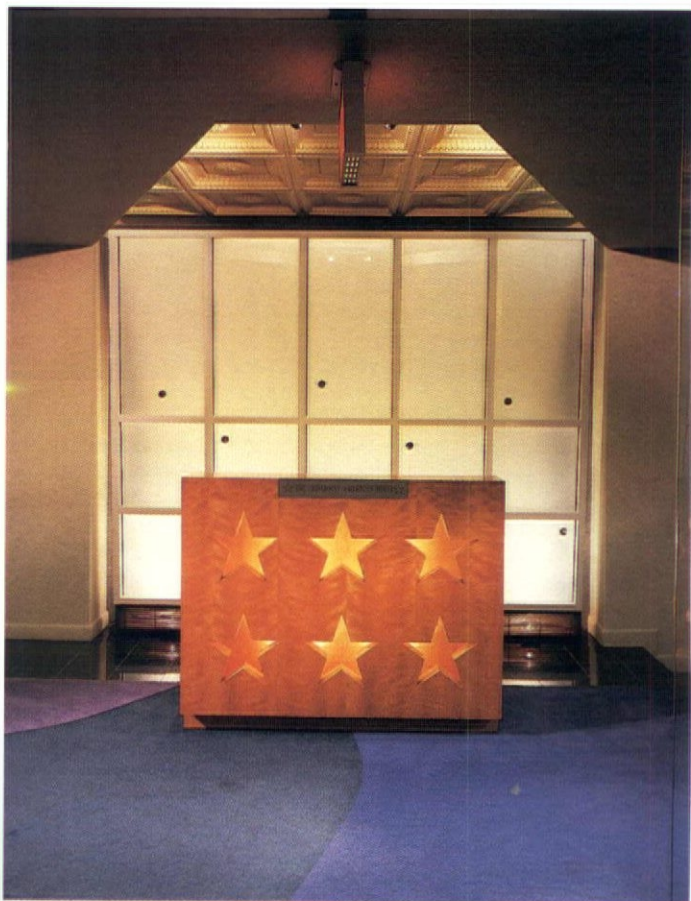
The architect convinced the owners to trade their generic, run-of-the-mill, chain-

hotel ideas for something better. Banking on his theory that Europeans view New York as a modern city with a fascinating history, Castedo combined both past and present in the lobby. Consequently, vividly colored carpet lies underfoot, frosted glass encloses one wall and counters and desks are fashioned of honey-toned wood. The concierge desk looks particularly patriotic with six glowing five-point stars cut into the front.

"Cherry wood, stars and back lit glass walls all appear quite modern and American to the European," says Castedo. "But I wanted guests to see a glimpse of the past." So he literally gave them one in the ceiling. Cut into the stark-white, suspended ceiling are trapezoid and elliptical-shaped holes that reveal cream-colored coffers that probably come quite close to the originals.

Another surprise comes at the glass wall. Embedded into the panels are spheres that hold pictures of world famous New York landmarks like the Empire State building. Castedo reports seeing tourists on their hands and knees, checking out the lower spheres.

Despite the Broadway American's low prices, the upstairs rooms are filled with amenities. Guests enjoy a color television, refrigerator, telephone and closet safe along with quality fixtures and furnishings. Warm light from torchiers and wall sconces balance the cool, modern hues of the walls, carpet and fabrics. In the few rooms possessing salvageable, original details, such as ornate ceilings or fireplaces, the architect has cleaned and preserved them.



Burn baby, burn: Manhattan Inferno by Pam Allen injects excitement and color into the lobby (opposite) of the Broadway American Hotel, designed by Manuel Castedo. The spheres embedded in the window wall on the right hold pictures of New York landmarks.

The architecture of the Broadway American attracts young European tourists by giving them what they want: An atmosphere that says modern, hip, sophisticated yet fun. The design team even named the hotel and provided the graphics—not to mention custom furniture like the star desk (above).

An art budget was almost nonexistent. Still, "Manhattan Inferno," an original and vividly colored painting by Pam Allen, hangs in the lobby, and the guest rooms sport inexpensive, framed prints depicting Manhattan in the 1930s and 1940s. Castedo even introduced a touch of humor. Every headboard has the hotel's signature ellipse cut out with a pocket in the back that holds a postcard of King Kong on the Empire State building proclaiming, "Greetings From New York" and the hotel name. Guests are thus encouraged to spread the word about the Broadway American.

Apparently, word is getting around. Many European tourists, particularly Germans, have been attracted to the hotel since it was completed in 1991, along with local college students who rent it as a residence. General manager Mal Seymourian reports, "The design is just right for the property and price range. It's easy to maintain and helps keep my costs down."

Our story would normally end here. Unfortunately, the roller coaster ride isn't over yet for the Broadway American. Once again, the economy is playing the role of the heavy in the hotel's ongoing drama.

Because of the lingering effects of the 1990-1991 recession, the new owners recently lost their lease on the Broadway American, and it reverted to the Goldman Estate, its original owner. The change in ownership has taken its toll, as demonstrated by such telltale signs as floors that need vacuuming, metal that needs polishing, hardware that needs tightening, and perhaps the most distressing development of all, the replacement of Castedo's warm, friendly guest room lighting with harsh, overhead fluorescent fixtures.

Architects and interior designers often speak about separation anxiety when a project is finished. With heart, soul and long hours going into the effort, many a designer comes to regard each job in parent/child terms, worrying about the day when the offspring is on its own. Such fears are well founded for the Broadway American. Yet Castedo's original intent, care and craftsmanship still manage to shine through the grime and poor lighting, like a young Broadway "gypsy" (member of the chorus line) who has seen enough happy endings to wait for just one more. ☺

Project Summary: The Broadway American Hotel

Location: New York, NY. **Total floor area:** 190,000 sq. ft. **No. of floors:** 12. **Average floor size:** 16,000 sq. ft. **No of beds:** 400. **Cost/sq. ft.:** \$46. **Paint:** Zolatone. **Dry wall:** U.S. Gypsum. **Flooring:** Fordham Marble. **Carpet/carpet tile:** Durkan. **Ceiling:** USG Interiors, Entol Industries. **Lighting:** Halo, Artemide. **Door hardware:** Schlage. **Window treatments:** Levolor. **Guest room casegoods:** Kimball Lodging Group. **Guest room beds:** Shelby Williams Industries. **Guest room tables:** Kimball



Lodging Group. **Guest room lighting:** Artemide. **Guest room seating:** Shelby Williams Industries. **Upholstery:** Maharam. **Architectural woodworking and cabinetmaking:** L&B Woodworking. **Signage:** Midtown Signage. **Elevators:** Otis. **HVAC:** Fedders. **Fire safety:** G.S. Edwards Co. **Building management systems:** H.I.S. of Walnut Creek. **Public and guest room plumbing fixtures:** American Standard. **Client:** Broadway American Associates. **Architect and interior designer:** M. Castedo Architect. **Mechanical engineer:** Peter Franzese P.E. **Electrical engineer:** John Taylor P.E. **General contractor:** Thomas Campeni. **Construction manager:** H. Wild. **Lighting designer:** M. Castedo Architect. **Photographer:** Ashod Kassabian.

Castedo acknowledges the building's 80-year-old history by punching holes in the present to let the past shine through (above). Don't be fooled though: A tight budget and tragic damage prevented restoration of the original, crenelated ceiling. In this case a reasonable facsimile suffices.

The guest rooms of the Broadway American as the architect intended (below) feature cool, modern colors warmed by light from sconces and torchiers. This room features a fireplace, a rare original detail from the building's glamorous past as a cooperative residence constructed in 1919.



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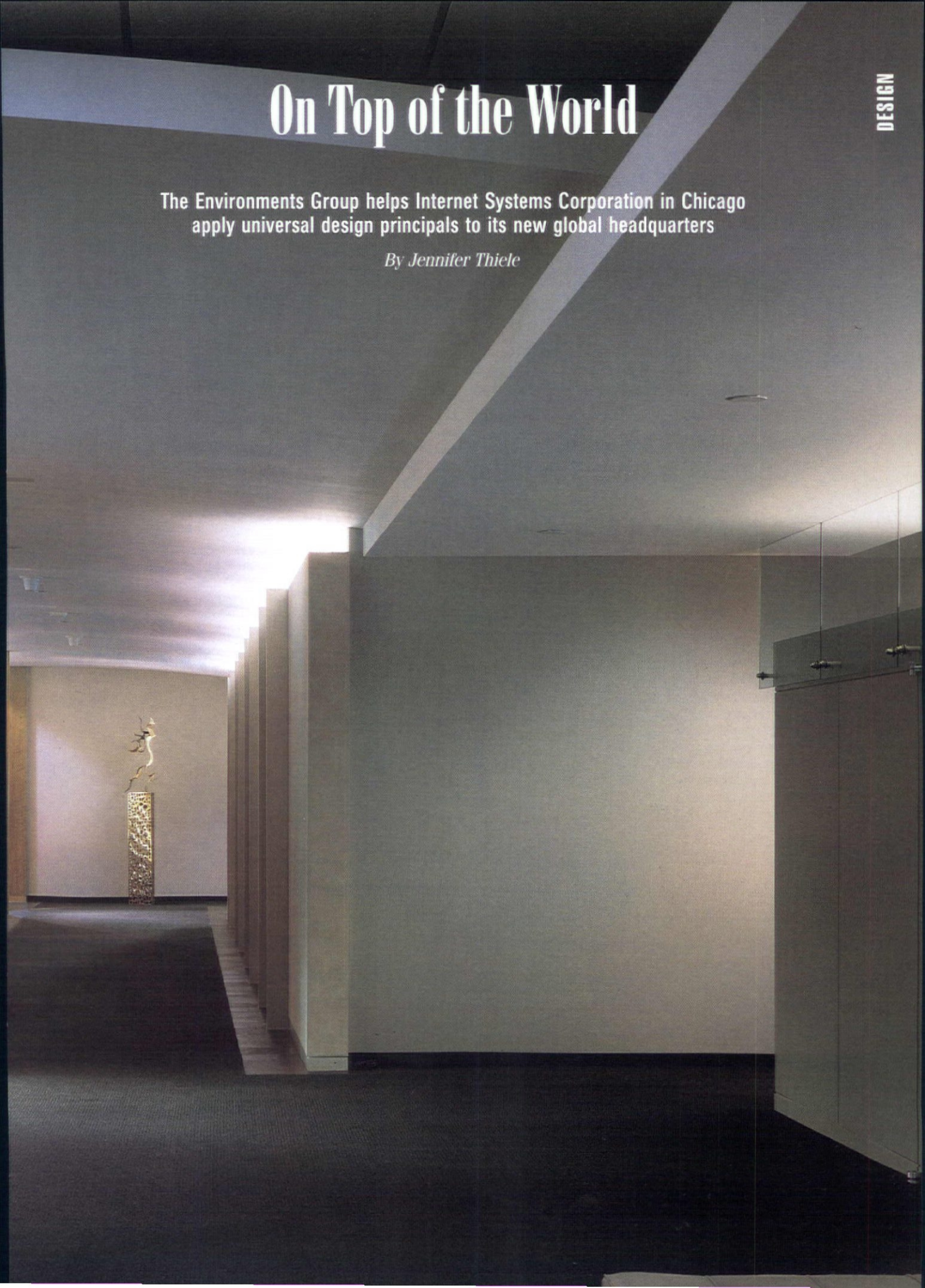
A limited budget restricted the use of upgrade materials to higher-profile areas at Internet Systems Corp., challenging The Environments Group to make bold statements with small gestures. This row of floor-to-ceiling cherry wood obelisks in reception gives warmth, spatial rhythm and a sense of solidity to the space. The curving plane that floats beneath the ceiling also adds visual interest.

On Top of the World

DESIGN

The Environments Group helps Internet Systems Corporation in Chicago apply universal design principals to its new global headquarters

By Jennifer Thiele





View from the top: What initially sold Internet chairman Ron Mahoney on downtown Chicago's Prudential Towers was a commanding 360-degree view of the city skyline, the surrounding parks and Lake Michigan. The Environments Group was directed to leave outside views accessible to all employees, prompting design elements like glass-walled conference rooms (above) and private offices and perimeter corridors.



Internet Systems may be one of the most worldly 11-year-olds around. Although this developer of software for the international banking industry is headquartered in downtown Chicago, the all-American city, the company has few domestic clients. This relative newcomer to the computer industry has not suffered for want of business, however, experiencing enough growth in one decade to develop the kind of facilities problems—space inefficiency, crowding, lack of cohesive design—that often accompany rapid expansion. When Internet management decided the company was ready to move into new offices that would better reflect its successes and future

ambitions, it enlisted the help of The Environments Group to design a space that shared its vision.

As with many other young, energetic companies, the senior managers of Internet were still sufficiently in touch with their organization on every level to maintain an active, hands-on interest in the project. Though budget was an important consideration, their genuine interest in the interiors was not purely financial. "This project was going to go right, because they loved what they were doing," says The Environments

The whole staff works bankers' hours—including the CEO

Group design manager Joseph Connell about Internet's chairman and chief financial officer, who made each design decision with care and enthusiasm. "They were building their dream house."

Internet's chairman, Ron Mahoney, was clear about his desire for a new office environment. He sought an absolute break with the old image and the old, disjointed space, where everyone's location carried status implications. "The chairman was really after a cultural shift," notes Connell. "The new space had to be consistent with the company's egalitarian philosophy."

So did the design process. As The Environments Group soon found out, democracy would play an important role in the project. Internet employees were invited to offer opinions about the selection of finishes, some furnishings (including the critical ergonomic seating) and work station configurations.

"We have an open company culture, which means we have an office environment where everybody can see and be seen," states Mahoney. "We don't have closed-door meetings at Internet. There are no secret things going on."

The arrangement is consistent with a familiar trend in the computer industry towards "open systems," through which different systems have access to each other and work together. At Internet, the philosophy also called for lots of glass. Private offices and conference rooms have doors, but they are glass-walled for visual access. Mahoney was also particularly interested in giving all 200 employees outside views, placing emphasis on areas that receive customers.

Consequently, when the search for a new location led Internet towards Prudential Towers, a prominent new downtown high-rise with spectacular views of the city skyline, surrounding parks and Lake Michigan through glass-roofed atriums, Internet signed on for 60,000 sq. ft. on three contiguous floors. The choice of floors 40 through 42 was a *fait accompli*. "Only six places in the building offer atrium space," Connell explains. "Internet took the only spot where it could get the views it wanted on three adjoining floors."

At first, Internet's program requirements for offices and support space, meeting space, training areas and a cafeteria/multi-purpose room appeared to require only the immediate use of two floors and a small portion of the third. But because the client was already experiencing a higher level of growth than anticipated—and has no intention of adding a facility department to manage future expansion—The Environments Group encouraged Internet to build out the third floor in a manner consistent with the other two and to incorporate flexibility to account for the future. "The density of the third floor was quite low initially," says Connell. "But there is a very simple migra-

tion plan in place for all three floors that the client can implement itself."

As space planning concluded and schematic design began, Mahoney became even more vocal about preserving views for all employees, recalls Connell. That requirement drove the design towards low (4-1/2 ft. high) work station walls, elimination of overhead storage and the resulting need for separate storage and filing banks. Islands of filing banks in general office areas also increased initial square footage requirements, which further justified occupation of the entire third floor.

Universal-sized work stations, equipped with identical data and communication facilities, fill much of the space on the three floors, insuring similar accommodations for all employees. Since Internet employees often work in teams that disperse and reassemble as some projects end and others

Low work station panels prevent the obstruction of views from the core. The visual repetition of a generic mass of cubicles is broken up with architectural elements that also serve important functions. At one end of each work station cluster, a purple paneled riser conceals power, data and communications wiring (below). Sculptural "nodes" (bottom) conceal office support and services equipment.

begin, work station flexibility was vital. "Things can change at a moment's notice," emphasizes Mahoney. "Our workers can literally pick up their files, move to another work station, plug in, and be up and running in a matter of minutes."

Purple risers at one end of each row of work stations are used to run wiring for data, communications and power to each desk. Panels lift off to expose wiring so changes can be easily made without disrupting employees. Aside from their basic function, the risers also define public corridors and add visual interest to an otherwise neutral sea of desks, panels and filing cabinets.

Budget restrictions limited the use of upgrade materials to high-profile areas like elevator lobbies, reception and conference rooms. Though Internet was very interested in using natural materials such as wood to create a design that reflected solidity and stability, he admits that the expense precluded Internet from doing so. "We didn't want to spend that much, and we didn't want to be viewed as spending that much by our customers and investors," notes Mahoney. Instead, wood elements like floor-to-ceiling cherry wood monoliths in elevator lobbies, conference tables and veneer tops for filing banks.

Elsewhere, The Environments Group used simple architectural forms to add interest and a sense of casual informality. "We had to explore ways to get a lot of impact with a small gesture," observes Connell. Curved planes floating beneath the ceiling in main corridors provide visual clues that make movement through the space intuitive. "Nodes" housing office services add sculptural interest to an area that most employees will frequent.

Internet's customers are primarily international, so it is not uncommon for employees to work clients' hours when necessary. Consequently, the offices had to be comfortable for more than the typical

9-to-5 shift. "The place had to have a fair amount of interest at 3:00 a.m. as well as 3:00 p.m.," says Connell. Though the environment would lack the formality typically associated with a corporate office, the aesthetic needed to be appropriately business-like. "Internet desired a strong image for visitors from abroad," explains Connell, "one that retained a timeless, international sensibility that reflects the global nature of its business."

Coincidentally, Mahoney, who closely followed each step of the project and made all final decisions, also tends to work customers' hours—by frequently visiting international banking clients around the world. "He wanted to stay involved, and that resulted in a change in our approach," notes Connell. "Our priorities had to change to accommodate his travel schedule. Often we had to rethink the normal sequence to develop a critical path for decision-making."

The extra effort did not go unnoticed. "The Environments Group didn't give us any marketing nonsense about how the customer is number one," notes an appreciative Mahoney. "They just acted that way. The firm is an embodiment of everything we try to project in our marketplace. If we can do that in a similar fashion, we'll continue to be a success." When designer and client share the same vision, the results can put everyone on top. ☺

Project Summary: Internet Systems Corporation

Location: Chicago, IL. **Total floor area:** 57,291 rentable sq. ft. **No. of floors:** 3. **Average floor size:** 19,097. **Total staff size:** 250. **Wallcoverings:** MDC, Holly Hunt. **Paint:** Pratt & Lambert. **Laminate:** WilsonArt. **Dry wall:** U.S. Gypsum. **Flooring:** Kentile. **Carpet:** Prince St. Technologies. **Carpet tile:** Interface. **Carpet fiber:** Monsanto. **BASE:** Ceiling: Armstrong. **Lighting:** Lithonia, Lightolier. **Doors:** Parenti & Raffaelli. **Door hardware:** Corbin, Soss, Rixson Firemark. **Work stations:** Steelcase. **Office seating:** Herman Miller. **Lounge seating:** Knoll. **Cafeteria seating:** Steelcase. **Other seating:** Zographos, Thonet, Knoll. **Upholstery:** Deepa, DesignTex, Brickel, Spinneybeck, Rodolph, Unika Vaev, Pallas. **Conference tables:** Parenti & Raffaelli. **Other tables:** Brickel, Scope. **Files:** Herman Miller, Meridian. **Architectural woodworking:** Parenti & Raffaelli. **Other tables:** Brickel, Scope. **Signage:** PlanCom. **Casegoods:** Geiger. **Elevators:** Dover. **Plumbing fixtures:** Elkay. **Access flooring:** Tate. **Client:** Internet Systems Corporation. **Architect/interior designer:** The Environments Group; Gina Berndt, principal, project director; Deanne Gloppen, AIA, project manager; Frederick Schmidt, facility program; Joseph Connell, IBD, design manager; Kimberly Windham, Rocco Tunzi, Amy Reineri, AIA. **Mechanical/electrical/plumbing consulting engineers:** Kroeschell Engineering Co. **General contractor:** Pepper Construction Co. **Furniture dealer:** Office Concepts, Interiors 2000. **Owner's representative:** Carter-Lewis Assoc. **Photographer:** Steve Hall/Hedrich-Blessing.



Brew-Ha-Ha

Beer comes out of the bowling alley and into the limelight at Philadelphia's Dock Street Brewery and Restaurant, thanks to a classic design by Tony Atkin & Associates Architects

By Amy Milshtein



What one beverage goes perfectly with rabbit cassoulet, Jamaican jerked pork, linguine with salmon and mussels and English fish and chips? Beer, of course. Not any old bland, insipid, mass produced brew, mind you, but flavorful, complex, hand-crafted beer like the varieties found at the Dock Street Brewery and Restaurant in Philadelphia. Dock Street's design, by Tony Atkin & Associates Architects, reflects beer's noble heritage and has a little fun that does not come exclusively out of a barrel.

Micro breweries serving food, popular throughout Europe and pre-Prohibition America, have been springing up all over the States lately. While touring some of them, Dock Street's president Jeff Ware found establishments fell into two distinct types. "There's the enthusiast who sets up a few card tables near the brewery," he reports, "or the restaurateur who found a gimmick and is brewing beer out of a kit."

Neither of these appealed to Ware, who has 20 years' experience in the food business, and has been making Dock Street beer since 1986. To promote his beer, which is available in 14 mid-Atlantic and West Coast states, and help grow his business, he secured a storefront right near Ben Franklin Parkway, in Center City's newest business district. Tony Atkin, principal of the firm bearing his name, notes that compared to the city's typically long and narrow spaces, "Dock Street's high ceilings and wide open floor plan were unusual for Philadelphia. We wanted to preserve and accentuate these features." At the same time, however, he wanted to offer patrons a cozy, intimate atmosphere.

Atkin has achieved this duality by dividing the room with low walls and creating different levels. This solution allows the lower bar area to become quite lively while leaving the upper banquette area feeling like a private getaway. Dock Street's owner also demanded another kind of balancing act from Atkins: Creating an image to reflect beer's 3,000-year-old history without falling back on "Ye Olde Tavern."

In response, the architect has coupled natural materials like cherry wood and terra cotta tile with stainless steel accents and an enigmatic mural to produce an enduring design that refuses to be dated. Even Dock Street's source of pride and joy plays a role. The copper and stainless steel brewing machines that churn out 3,000 kegs of classic, specialty and seasonal beers and ales a year sit visibly behind a window wall.

Philadelphians from all walks and stations have responded to Dock Street's good food, beer and design. Ware reports that along with the "suits and ties"



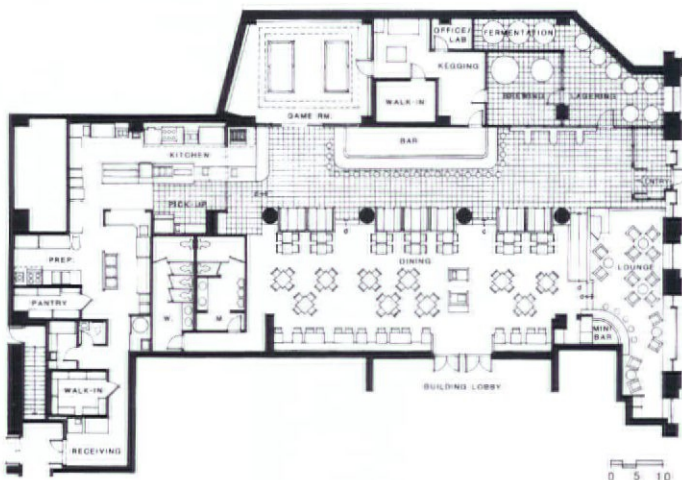
from the surrounding business district, the restaurant pulls in college kids, families, tourists in evening wear from the neighboring Four Seasons hotel and leather-clad motorcycle enthusiasts. The groups mix, mingle and maybe shoot some eight-ball in the game room.

Three-year-old Dock Street Brewery and Restaurant has been such a success that a new one is slated to open soon in Washington, D.C. Atkins predicts the first restaurant's overall ambiance and design themes will carry over well in the next. Until then, Washingtonians can travel north to see what Dock Street has on tap. ☺

Project Summary: Dock Street Brew Pub and Restaurant

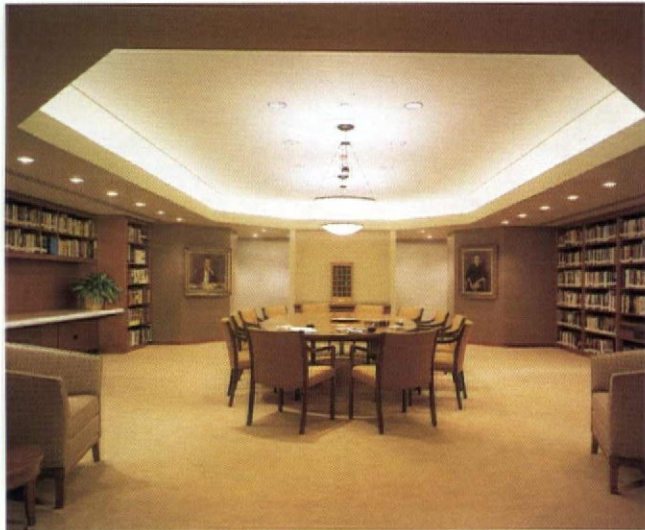
Location: Philadelphia, PA. **Total floor area:** 7,800 sq. ft. **No. of floors:** 1. **Paint:** Polomox, Benjamin Moore. **Flooring:** Morrutex, Azrock, Dal-Tile Softone, Spanish Terra Cotta, Quarry Tile Co., Latco. **Carpet:** Harbinger. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Alpro Acoustics. **Lighting fixtures:** VeArt, Forecast, Classic Illumination. **Doors and door hardware:** Architectural Specialties. **Window frames:** Paone Woodworking.

Railings/screens/grill work: Paone Woodworking. **Dining chairs:** Shelby Williams. **Dining tables:** Chairmasters (bases), Paone Woodworking (tops). **Lounge/cocktail seating:** Chairmasters. **Cocktail tables:** Chairmasters. **Banquette/built-in seating:** Chairmasters. **Upholstery:** Atlanta Architectural Textiles, Clarence House. **Barstools:** Chairmasters. **Architectural woodworking and cabinetmaking:** Paone Woodworking. **Cast plaster columns:** Architectural Systems. **HVAC:** Domus. **Fire safety:** Oliver Sprinkler. **Guest toilet plumbing fixtures:** Mansfield. **Building management system:** Simplex. **Cooking range:** Vulcan. **Refrigerator/freezer:** Traulsen. **Client:** Dock Street Brewing Company. **Architect:** Tony Atkin & Associates, Edward P. Bell, Michael Pearson. **Interior designers:** Tony Atkin & Associates and Eberlein Design. **Mechanical and electrical engineer:** The Energy Consortium. **General contractor:** Domus Construction. **Construction manager:** I.C.I. **Menu and kitchen consultant:** Aliza Green. **Restaurant supply contractor:** Singer Equipment Co. **Lighting designer:** Light and Space Assoc. **Furniture dealer:** The Berman Co. **Custom paint finishes:** M. Schnoll & Sons. **Mural:** Tom Judd. **Baseball paintings:** Max Mason, c/o Gross McCleaf Gallery. **Brew master:** Will Kemper. **Photographer:** Tom Bernard Photography.



Kick back with a tall one in Dock Street's lounge (opposite). The design helps elevate beer's long lost status while the window wall to the brewery helps satisfy the curiosity of any zymurgist wannabe.

Tony Atkins & Associates Architects put acoustical material behind the metal ceiling to control noise in the elevated dining area (above). The 40-ft.-long, enigmatic mural always gets a response out of patrons, some of whom theorize it portrays the characters from David Lynch's equally mysterious *Twin Peaks*.



Madonna and Louisa May Alcott, Gloria Steinheim and Norman Mailer, J.D. Salinger and Sidney Sheldon—all playing on the same team? Media mergers are seldom easy operations, and media giant (\$13.07 billion sales in 1992) Time Warner Inc.'s numerous takeovers and makeovers are a prime example. But a bit of architectural editing by Swanke Hayden Connell Architects (SHCA) made the Book Division of Time Inc.'s recent move homeward in midtown Manhattan a remarkably smooth and successful one.

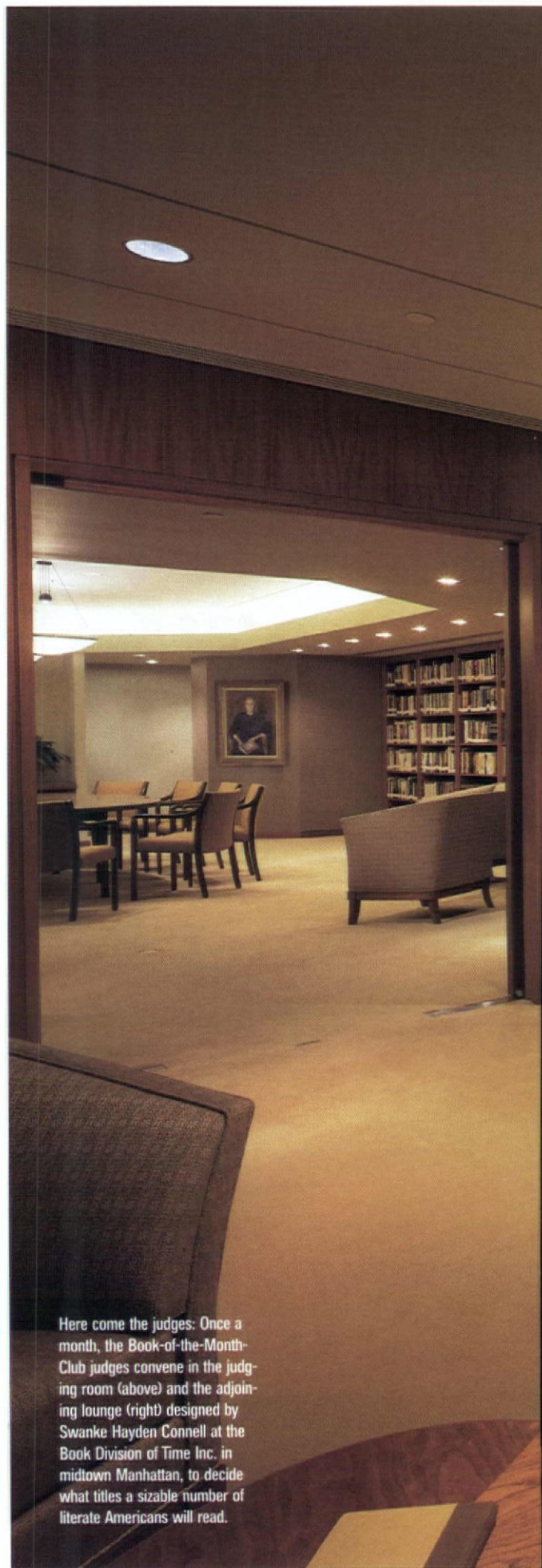
When Time Inc., the publishing arm of Time Warner Inc., became a single entity, its New York operations consisted of magazines and three well-established book companies: Warner Books, Little, Brown and Co. and Book-of-the-Month Club, each with a distinct corporate identity and separate offices. The decision to move them all to the Time Life Building, alongside such corporate siblings as *People*, *Time* and *Sports Illustrated* magazines, came after an exhaustive real estate search. "The fact that we actually found the appropriate space in the Time Life Building was great luck," says Paul McLaughlin, then-CFO of the Book Division. "By locating the three companies under one roof, we could take advantage of the cafeterias, auditoriums and libraries that already exist in the building."

The Book-of-the-Month Club had already considered moving, and had commissioned SHCA to analyze some of its programming needs. SHCA got the interview because of a previous association with Book-of-the-Month-Club. It won the job because of its philosophical take on merging the different pieces of Time Inc.'s business.

"The issues were streamlining and updating work processes, then sharpening each individual company's image a bit, while maintaining a certain continuity throughout," explains Peter Conant, a principal of SHCA. Doing all this while adhering to strict budgetary requirements demanded discipline, which SHCA displayed early on. "Initially, we went through an extensive interview process, determining how people worked and the general character and image of each of the three companies," Conant recalls.

The old offices had been a mishmash of styles, thrown together over years of organizational changes and redesigns. "No one hires us until we're really needed," notes Conant. "Time Inc. wanted a clean slate, an environment built around the way it did business."

After studying space requirements, corporate culture and the all-important budget, SHCA developed a group of office standards that it brought before senior management, which established budget standards at the same time. Both groups of standards were crucial to the project's success. Conant



Here come the judges: Once a month, the Book-of-the-Month-Club judges convene in the judging room (above) and the adjoining lounge (right) designed by Swanke Hayden Connell at the Book Division of Time Inc. in midtown Manhattan, to decide what titles a sizable number of literate Americans will read.

SEX meets LITTLE WOMEN

Time Inc. ties a three-way knot—joining Little, Brown and Co., Warner Books, and Book-of-the-Month Club—in Manhattan with a design by Swanke Hayden Connell Architects

By Jean Godfrey-June



notes. "I really have to hand it to senior management for controlling the standards as strictly as they did. Without them, the project could really have gotten out of hand in terms of budget and aesthetics."

Conversely, McLaughlin credits SHCA with bringing together "disparate elements" within the company. "Quite early in

"Open plan systems don't work well for editors," says Conant. "They need peace and quiet to be able to read undisturbed, and to concentrate on what they're doing. And there isn't all that much interaction necessary between employees, so you don't need those benefits of an open plan."

Desk space has been dramatically increased in keeping with a new corporate emphasis on desktop publishing, so that each office work station can now be powered for computers and desktop publishing equipment. Because the presence of so many computers called for lighting that wouldn't cause glare, SHCA created ambient light fixtures that bounce light off the ceiling, set into storage units that double as walls. More ambient light is available from custom-designed wall fixtures that look far more luxurious than their \$65 price tag.

Finish colors vary with each company, though the basic space and furniture standards are consistent throughout. "We wanted to celebrate the individual aspects of each corporate culture, and also explore any economies or synergies," says McLaughlin. "For instance, Little, Brown might come out with a hardcover version of a book, and Time Warner Books might do the softcover version."

Each of the companies brings its own, distinctive history to this project. The 155-year-old Little, Brown, for example, began in Boston. "Its heritage includes *Catcher in the Rye*, *Bartlett's Quotations*, *All Quiet on the Western Front* and *Little Women*," says McLaughlin. The company's Boston headquarters, which occupied the old Cabot mansion on Beacon Hill, was filled with Oriental rugs and traditional furniture.

By contrast, Warner Books, with authors like Sidney Sheldon (*Bloodlines*) and Madonna (*Sex*), projects a younger, more contemporary feel. "Warner Books has a certain élan, a panache," says McLaughlin. "It's more connected to the motion-picture end of our business."

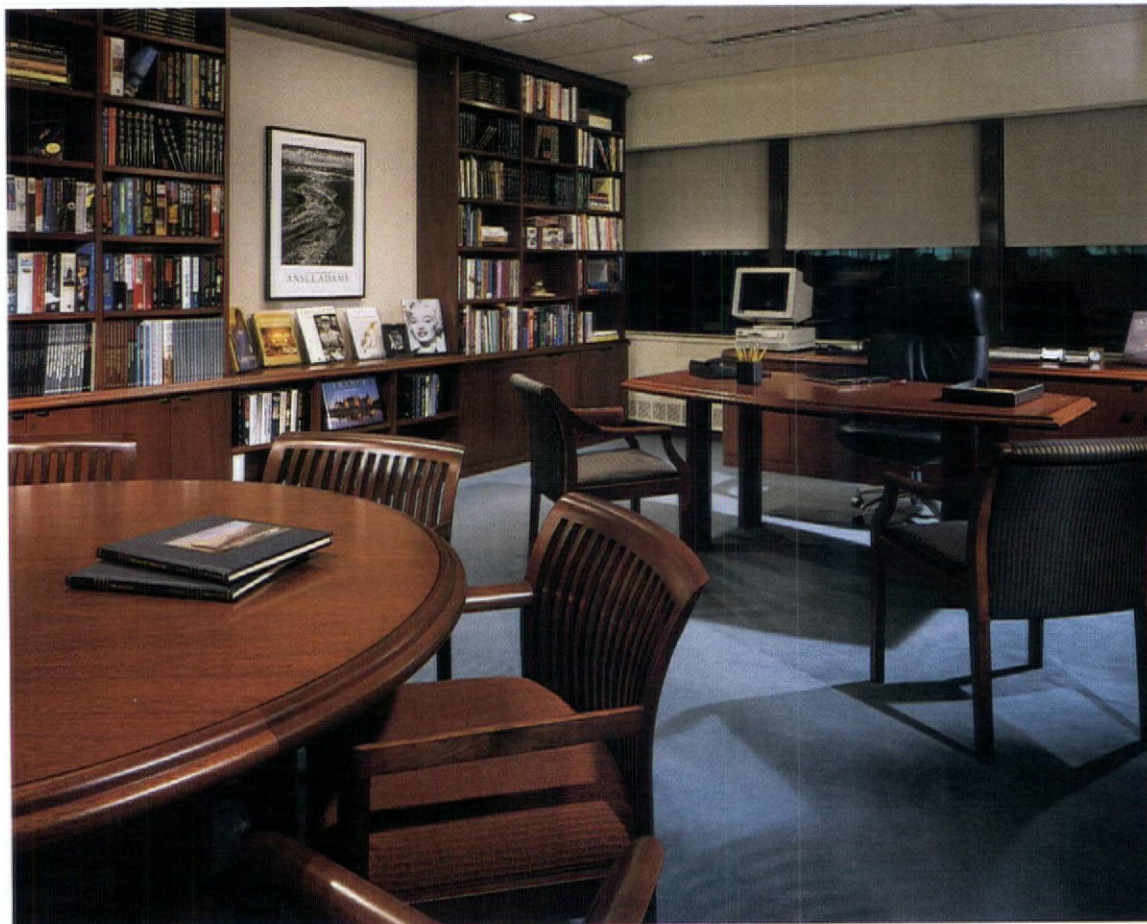
The 60-year-old Book-of-the-Month Club has functional requirements quite unlike the others. Since direct mail is critical to the Club's success, parts of the new facility have been designed as a mini advertising agency, where copywriters and art directors dream

the project, SHCA assembled all the materials and finishes together in one room for a single day," he recalls. "The presidents of each division had to come in and make a decision. Some were reluctant to choose, naturally, but the whole project worked *because* standards were set." Since the company presidents had already approved certain elements within each design, there were no arguments later. Getting senior management to buy in early expedited the whole process and kept costs low.

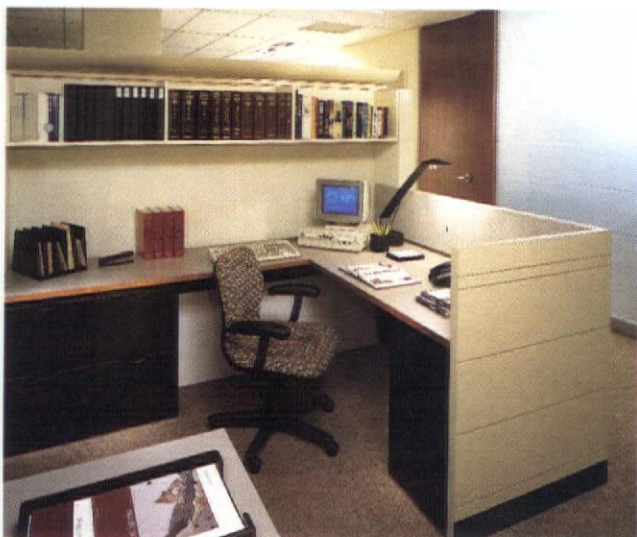
Limits on the number of office sizes make each of the three spaces more flexible, along with projections about staff size at

Why open plan systems and editors don't mix

move-in and post-occupancy. "As each company grows and changes," says Conant, "it won't have to deal with endless variations of office types that might indicate clout in one way or another." The density of private offices is necessarily high, however, because of the nature of editorial work.



A decidedly bookish atmosphere pervades each of the three Time Warner Publishing companies. Bookshelves grace executive offices (above) and reception areas (opposite, top), working as visual image-makers. But other elements in the design work equally hard. Storage units double as wall dividers between work stations (opposite, middle), holding ambient light fixtures that splash light onto the ceiling to create a calm and distinguished air—and abolish computer glare at the same time.



With all eyes drawn to the books, the architects safely let other visual elements blend into a neutral background. "The average person probably recalls about 10% of the elements within a space," observes Conant. "So we concentrated the best materials in that 10%. The rest of it, to be honest, is glued-down carpet, paint and an inexpensive, accessible modular ceiling."

For further visual impact, the architects took obvious delight in applying fine, natural materials as accents. Thus, the edges of clerical work stations boast solid wood, chair upholstery employs top-quality natural fibers, and door handles are sturdy and handsome. "We couldn't afford wood doors, so we concentrated on hardware, where a person actually comes into contact with the door," says Conant. "Why spread the money thinly and homogeneously?"

Books constitute the heart of each facility, nevertheless. To eliminate any doubt, the SHCA-designed art program showcases the latest books through poster-sized enlargements of their jackets that are mounted on special rails in the hallways. Except for the glow of wall-washing light fixtures trained on jacket designs, the hallways remain dark.

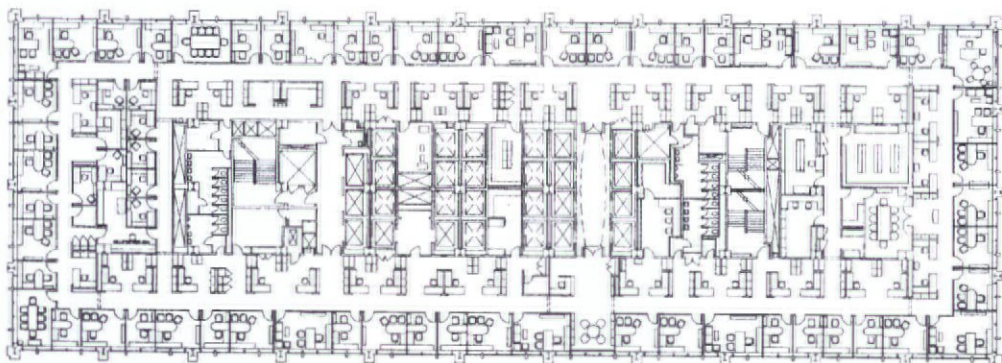
It is essential that the art change with the seasons. "The living walls make all the difference in tone and atmosphere," McLaughlin believes. "Each company reflects its own style. You've got essentially the same configurations in terms of lighting, offices and conference rooms, but the feel is different for each company."

The balance McLaughlin refers to between solidarity and individuality at Time Warner Publishing is never easily achieved. Yet there they are—Little Brown, Time Warner Books and Book-of-the-Month Club—simultaneously part of the same organization and true to themselves. As interiors go, it's anything but design by the book. ☺

up campaigns. In addition, judges are brought in once a month to choose the featured books in a special judge's room.

Appropriate images for each of the companies were selected early on, and developed through the space. Not surprisingly, finely-crafted wood bookshelves play major roles in all three designs. SHCA positioned them as visibly as possible in such locations as reception areas and the ends of corridors.

The floor plans for each of the Time Inc. companies are strikingly similar (below). The finishes make all the difference.

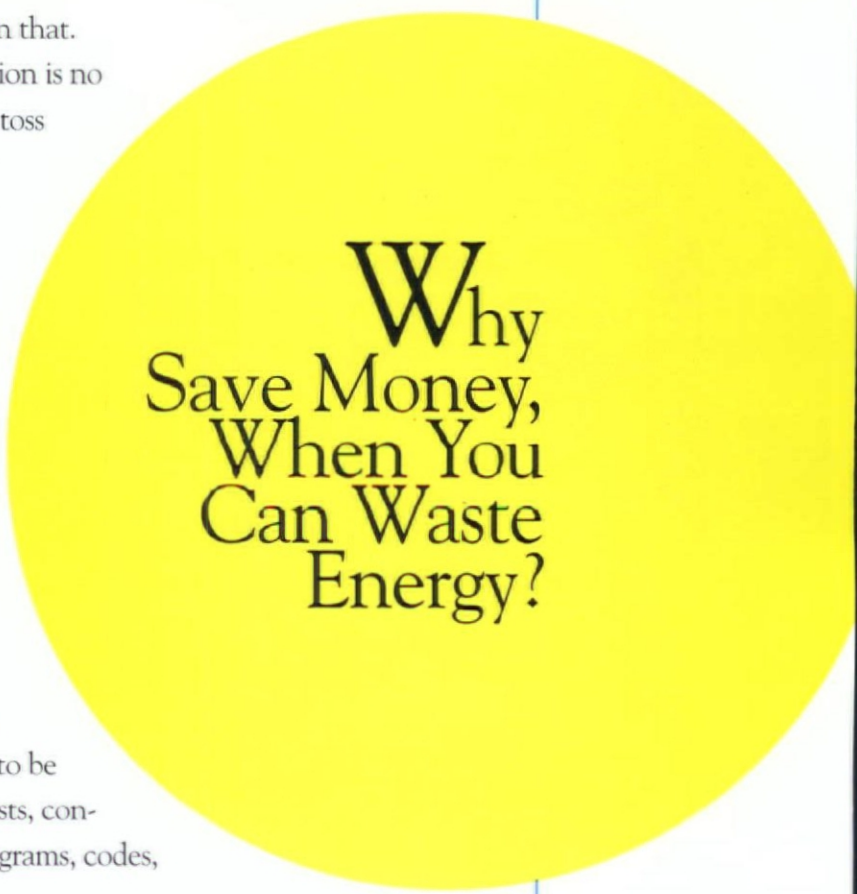


Project Summary: Time Warner Publishing

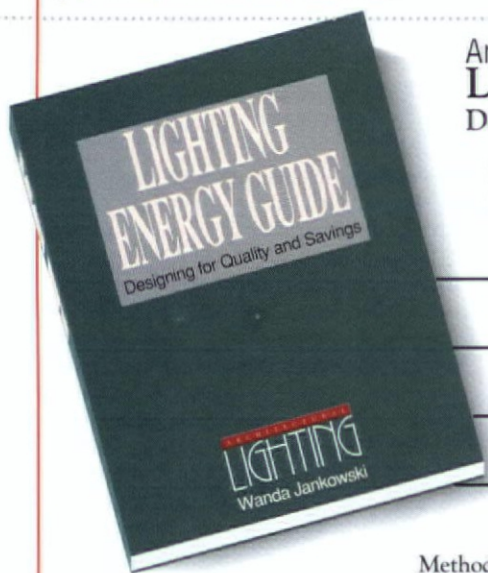
Location: New York, NY. **No. of floors:** 4. **Total sq. ft.:** 115,000. **Carpet/carpet tile:** Interface. **Lighting:** Artemide, custom indirect fixtures. **Work stations:** Woodtronics, Date Weiser, Kimball. **Work station seating:** Steelcase. **Lounge seating:** HBF ICE. **Other seating:** Tuohy. **Conference tables:** Gunlocke. **Woodworking:** W.B.Wood, Weatherhead Associates. **Storage:** Levine Calvino, Office Specialty, Storwal. **Client:** Time Inc. **Architect/interior designer:** Swanke Hayden Connell Architects; Peter Conant, project principal; Tom Cavanagh, project manager; Susan Saunders, project designer. **Technical coordinator:** Norris Barr. **Mechanical engineer:** Robert Director Associates. **Construction manager:** E.S. McCann. **Dealer:** AFD Furniture. **Photographer:** Peter Paige.

Of course, we don't really mean that. The facts are that conservation is no longer a trendy buzz word to toss around at meetings and saving money means staying in business. That's why *Architectural Lighting* magazine is taking the lead and publishing the "Lighting Energy Guide-Designing for Quality and Savings". Wanda Jankowski, respected lighting author and *Architectural Lighting's* Editor-in-Chief, will assemble information from a wide range of lighting experts and industry sources on conserving energy and saving money while maintaining the highest design standards. Topics and products to be covered include: Lamps, fixtures, ballasts, controls, dimming, utilities and rebate programs, codes, standards and much more.

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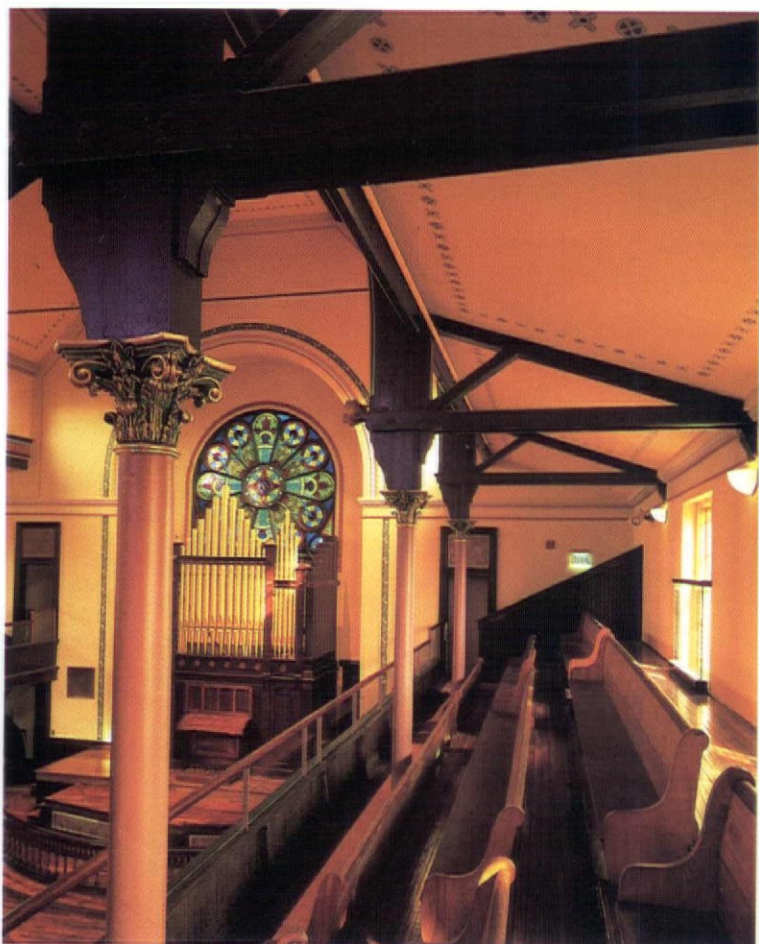
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Saving Is Believing

When real estate funding is hard to find, historic preservation and renovation projects can be subjected to a new—and sometimes harrowing—scrutiny



Sprinklers, glass railing extensions and hidden access to fire-protected stairs have updated the balcony (above) in the sanctuary of the Orchard Street Methodist Church for use as part of the new home of the Baltimore Urban League, through the efforts of Kelly Clayton & Mojzisek with Anthony Johns, AIA, and Heery International. Photograph by Michael Dersin Photography.

Does a throwaway society have anything worth saving? Uncle Sam thinks so. The federally administered National Register of Historic Places counts among America's most valued historic buildings and historic districts, aging machinery and other artifacts some 800,000 items in all. Our 217-year-old nation obviously has a past worth remembering.

On the other hand, what is the point of rescuing history in the 1990s? Righteous as the cause may be, the United States is discovering that it pays to identify the economic, social and cultural benefits that accrue from rehabilitation and reconstruction in a time of diminished private philanthropy and reduced federal historic rehabilitation tax credits. With funds for real estate development proving scarce everywhere, both nonprofit organizations and their commercial counterparts are obliged to spend more time and effort identifying the programs that rehabilitated projects will serve, how these projects will be planned, designed and constructed, where sources of funding, operating expenses and revenues will be found, and what alternatives to these projects have been considered and rejected.

Restored buildings may represent miracles of art, history and technology. But buildings alone cannot work miracles within aging towns and cities—without prosperous employers, concerned citizens, drug addiction therapy, educational achievement and community health programs. If we were to revisit some of the ambitious rehabilitation projects of the 1960s through the 1980s, we would be pleased to discover the pride our neighbors take in the old railroad stations, warehouses, post offices, mills, churches, schools and residences that were spared demolition. We might not be so pleased, however, to find that the rebirth of many of these buildings has failed to stop the decline of their aging communities.

Cities such as St. Louis, Newark, N.J., and Detroit, will sternly attest that turning the tide on blight and abandonment takes a lot more than showcase projects in conspicuous downtown locations. Yet their experiences are neither cause for despair over intractable urban decay, nor justification for condemning great architecture and interior design for having the wrong address. The historic preservation projects on the following pages are low-key yet satisfying examples of how the interests of past and present can work together to bequeath a bright future to distinguished facilities that seem old only in years. ☞

Banking on Arts and Crafts

To restore the Society National bank building, Cleveland's Society Corporation and van Dijk, Pace, Westlake & Partners wanted to save the four exterior walls and the first floor interior—but little else

By Amy Milshtein

Banking isn't what it used to be, thanks to standardized furniture, automatic teller machines and even over-the-telephone services. Gone are the weekly trips to the magnificent, hushed grand hall that fill customers with the appropriate combination of awe and trust, now traded away for speed, location, convenience and, all too often, a dollar surcharge. Or are they? For generations, the people of Cleveland have been banking at

of Daniel Wellborn Root's personal favorites. In this building, the architects emphasized the structural steel framework vertically with massive, 152-ft. high corner turrets and an ascending sequence of arches. The architecture would stand as an important step in the evolution of the Chicago skyscraper style, to be further developed in the firm's Reliance Building in Chicago (1894-95) and Flatiron Building in New York (1901-02).

Turn-of-the-century customers found it memorable in more ways than one. Instead of the usual, Neo-classical interior, the Bank boasts an unlikely Arts & Crafts design by Walter Crane. Intricate wall murals, meticulous wood carvings and complicated stencils adorn the space. There is even a series of murals depicting the story of the goose that laid the golden egg. Inside and out, the Bank is like a fortified tower, a quintessential citadel of financial strength.

A perfect image for the Cleveland institution that started in a one-room office in 1849, Clevelanders will say. By the 1880s the bank became a symbol of working class security as immigrant steel mill workers deposited life savings into its vaults. "Today, Society National has assets totalling \$26 billion," says Dave Edmonds, senior vice president, special projects manager for Society Corporation. "Most of our growth came from acquisitions of other banks

during the last 12 years."

With more than 400 offices in the Midwest, Society's major business activities include providing traditional banking and associated financial services to consumer, business and commercial markets. The corporation has one of the largest investment management and trust businesses in the



Society National, housed in the city's first skyscraper, designed by Burnham and Root. Thanks to a restoration by van Dijk, Pace, Westlake & Partners, that tradition will continue for generations to come.

Built in 1890, the 10-story Society for Savings Building stands as an exemplary work of Burnham and Root—supposedly one

Next please: Society National's main banking hall (opposite) features a long, marble teller's counter. Preservationists insisted the counter stay even though it is better suited to the 1900s, when 25 tellers worked at once, as opposed to today's 14. Even though the counter cuts down on queue space and complicates circulation, everyone admits it was worth preserving.

Cleveland's first skyscraper, the Society for Savings building (left) was designed by Burnham and Root. Now, Cesar Pelli has successfully married the historic structure to his new Society Tower.



nation. It aspires to become the leading provider of financial services in the Great Lakes Region and other markets.

During the last dozen years of growth, the Bank bought the properties surrounding the Society for Savings building, even though it was headquartered in another part of town. The original plan was to sell the whole parcel for development. But when no one could match the Bank's asking price, it decided to form a partnership with a developer to exploit the property itself. Plans were drawn for a freestanding hotel and an office tower to connect to the historic building, and money was allocated to renovate the old structure.

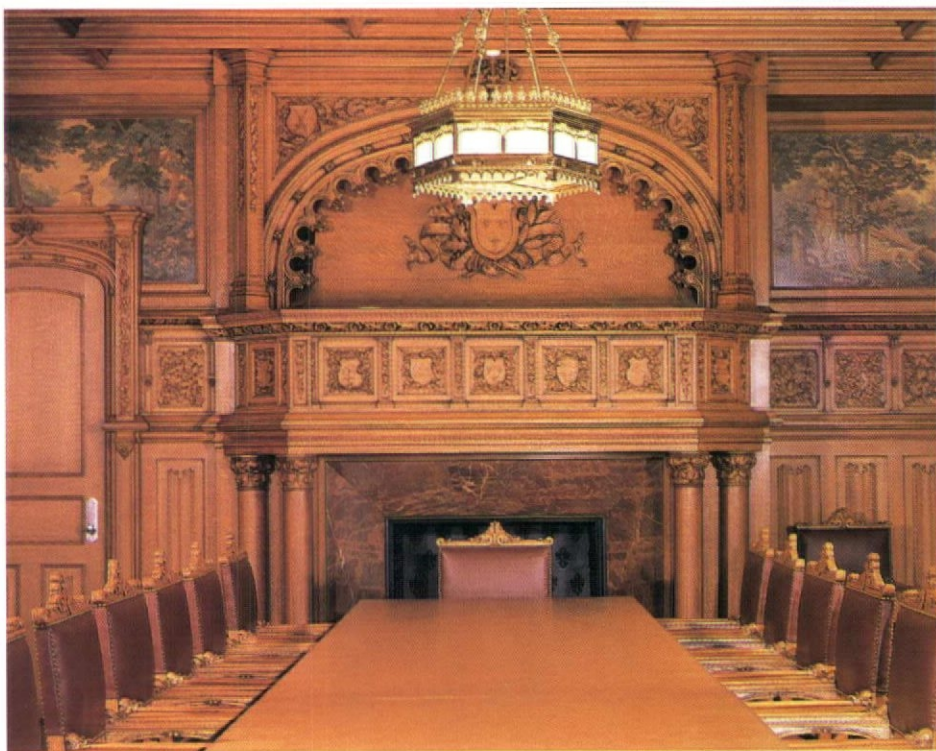
The project proved a huge undertaking, employing several architecture and design firms. Van Dijk, Pace, Westlake & Partners was responsible for creating large, contiguous floor plates between the old skyscraper and the new tower for efficient banking operations. The firm also took responsibility for the problematic main banking room skylight, poor task lighting, deteriorating interior finishes and details and nearly a century of grime.

Some of the most important work the firm conducted on the building had nothing to do with restoration or even design. Instead it is an unseen engineering wonder that allows modern banking to happen in the

Tickled pink with acid and alkali

historic space. Structural analysis revealed that the original building couldn't sustain the live loads necessary for today's office needs. Van Dijk, Pace, Westlake explored many options. However, since only the ground floor banking hall and mezzanine were slated for preservation, the architects decided to install a completely new structural system from the second floor up.

The process proved quite delicate. Everything save the four walls was torn out and a temporary concrete ceiling was poured over the ground floor to protect the



The mezzanine level contains the old boardroom (above), where the original tables and chairs had to be totally rebuilt.

Since the boardroom is now located in the new tower, this space is used for conferences and meetings.

historic banking hall. "The solution, while radical, gave us three important advantages," says Richard Pace, partner of van Dijk, Pace, Westlake & Partners. "It made planning electrical and mechanical systems easier, and permitted contiguous floor heights from the old building to the tower. Most importantly, it reduced interior columns from fourteen to six, increasing usable area by 30%."

Interiors look the same in the old and new buildings, and Edmonds reports that he hasn't heard of employees favoring one side over the other. But the people of Cleveland can't help noticing what has happened to their landmark, and their reaction has been positive. The exterior, treated with an alkali cleaning agent, acid wash and water rinse, again glows in a delicate pink hue that everyone seems to have forgotten about.

Inside, the main banking hall and mezzanine level received extensive cleaning and repairing. Fragile, water damaged murals were painstakingly restored, as were damaged plaster, oak and redwood trim. Original tables and chairs were rebuilt. The mezzanine level, remodeled in the 1920s, was restored to that era. And a new door, cut for egress, matches the old ones exactly.

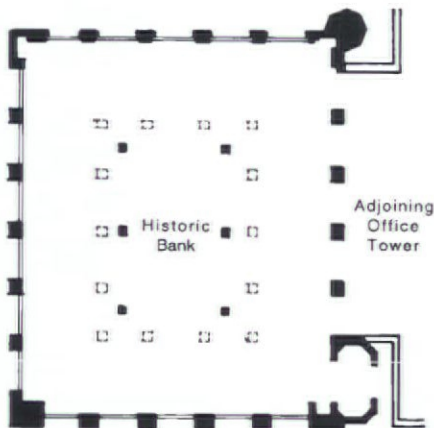
What good is restoring the Bank to its original splendor if no one can see it? The architects raised a rather gloomy level of illumination by integrating new lighting sources into the existing chandeliers to direct better task lighting below and gently wash the painted tracteries above. The new lamps and diffuser panels they installed in the skylight promote smooth, even illumination, righting the wrongs of an earlier remodeling campaign that crudely covered the skylight and electrified it with fluorescent bulbs that cast shadow lines.

Historic preservation projects like the



Intricate detailing of the unusual Arts & Crafts interior by Walter Crane (opposite, bottom and right) required an army of artisans to clean and repair. When asked if he would go through a restoration again, Dave Edmonds, senior vice president, special projects manager for Society Corporation admits, "Yes, but my wife would probably divorce me."

An earlier remodeling campaign covered the Bank's skylight (below) and electrified it with fluorescent bulbs creating visible lines of light. To improve its quality, van Dijk, Pace, Westlake installed new lamps and diffuser panels to allow smooth, even illumination.



Bank are usually fraught with complications stemming from the many agencies client and architect must please. However, this project differed because there was only one person who coordinated local, state and national preservation interests. "The preservationists really looked at this project holistically instead of treating one issue at a time," says Pace. "With this method no one feels like he got half a solution."

Even though the arrangement simplified matters, there was still plenty of give and take on some issues, such as the teller counter. Built for the 1900s, when 25 to 30 tellers worked at once, the large marble counter seems excessive for the 12 to 14 tellers who stand behind it today. Not only does the footprint take up much valuable floor space, but its cross section makes wiring computers difficult. Happily, according to Edmonds, the preservationists didn't want it touched. "Yes, we have less queue space and poorer circulation than in our standardized branches," he admits. "But everyone is happy with the outcome."

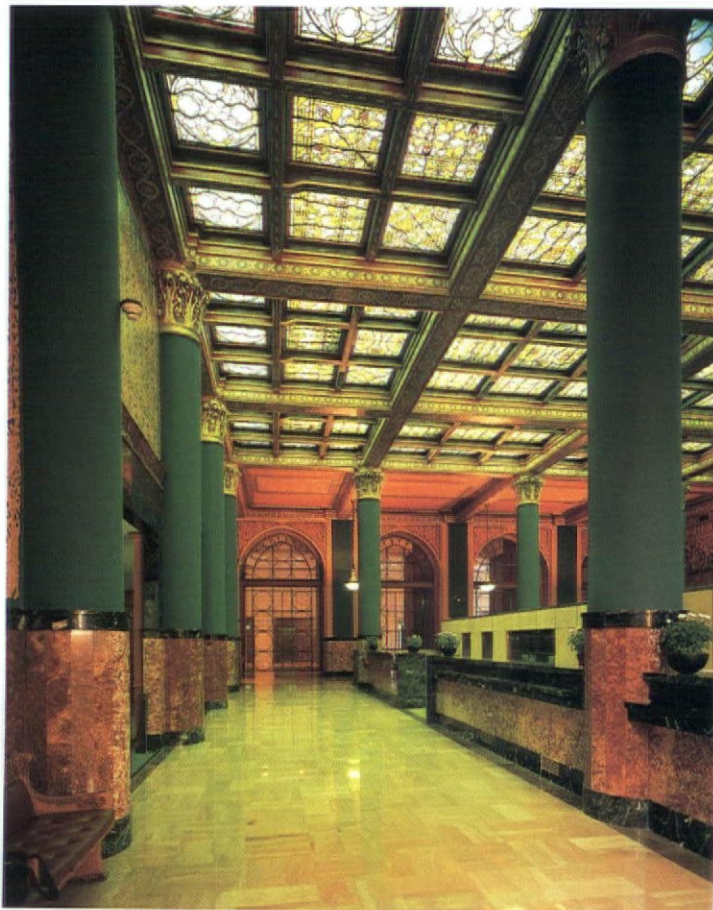
That goes for the whole property as well. Society Corporation can now be doubly proud of the marriage it brokered between its new, 65-floor tower and first, 10-story skyscraper.

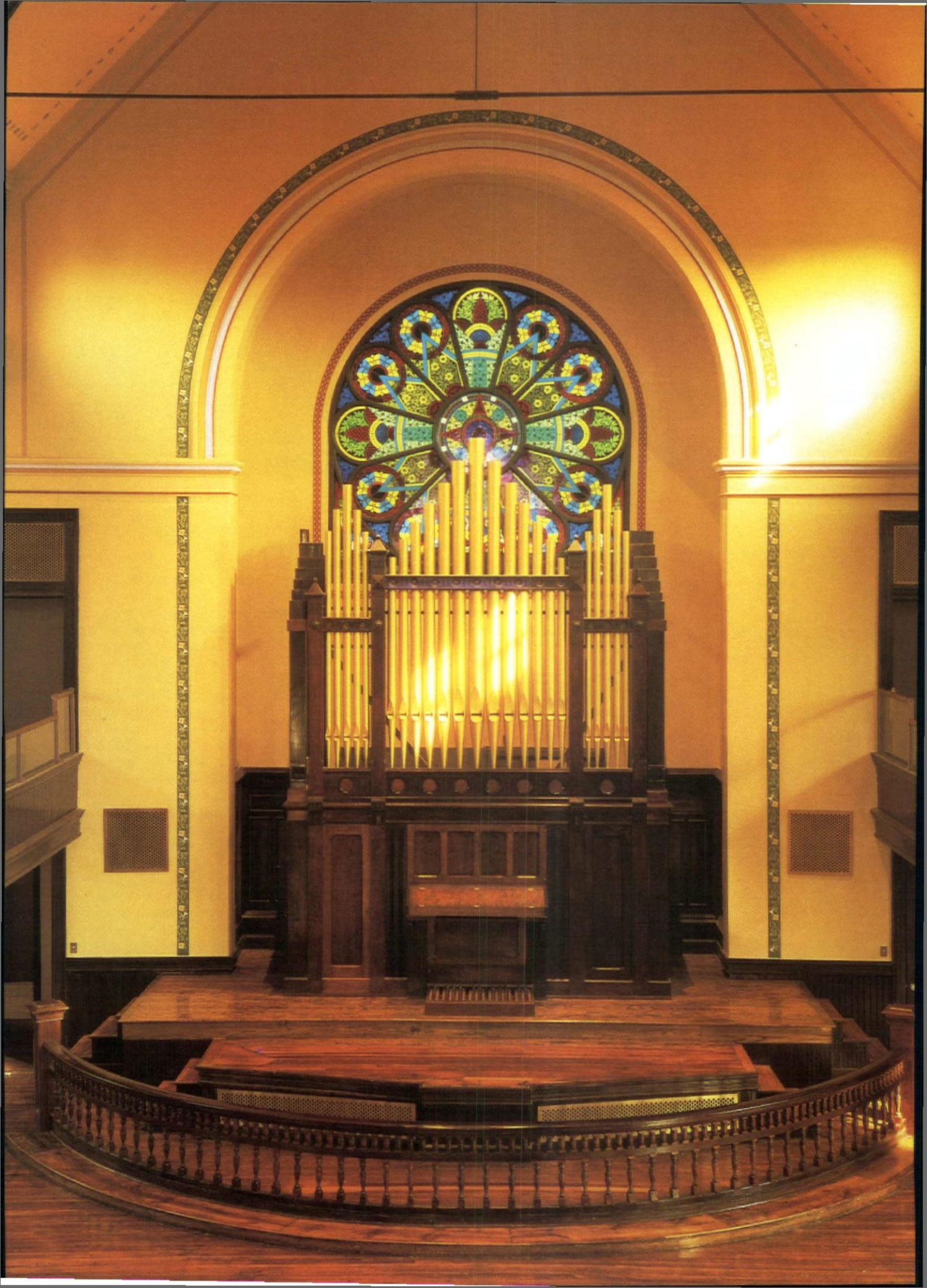


Customers and other Clevelanders get to enjoy a bank that really looks and works the way "real" banks are supposed to. ☺

Project Summary: Society National Bank

Location: Cleveland, OH. **Total floor area:** 163,000 sq. ft. **No. of floors:** 10. **Average floor size:** 16,300 sq. ft. **Total staff size:** 500. **Cost/sq. ft.:** \$85. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Drywall:** U.S. Gypsum. **Masonry:** Akron Brick & Block. **Flooring:** Armstrong, Dal-Tile. **Carpet/carpet tile:** Bentley. **Ceiling:** Armstrong. **Lighting:** Lithonia, Appleton, GE. **Doors:** Egger. **Door hardware:** Schlage. **Glass:** Guardian. **Window frames:** Flour City. **Window treatments:** Levolor. **Architectural woodworking and cabinetmaking:** Nagele Mfg. **Elevators:** Otis. **HVAC:** Baltimore Air Coil, VSM, York, Titus, McQuay. **Fire safety:** Automatic Sprinkler. **Building management system:** Honeywell. **Security:** JWP. **Underfloor duct:** HH Robertson. **Plumbing fixtures:** American Standard. **Client:** The Richard and David Jacobs Group (exterior restoration), Society National Bank (interior restoration). **Restoration architect:** van Dijk, Pace, Westlake & Partners. **Society Tower architect:** Cesar Pelli & Associates. **Architect of record:** Kendall/Heaton Associates. **Tenant architect:** Gensler & Associates. **Structural engineer:** Osborn Architects-Engineers. **Mechanical/electrical engineer:** Flack & Kurtz. **General contractor:** The Albert M. Higley Co. **Construction manager:** Turner Construction Co. **Lighting Designer:** Mintz Inc. **Furniture restorer:** Gomillion Furniture Services. **Photographer:** Jennie Jones, Kevin Reeves.





A League of Their Own

Heery International and Kelly, Clayton & Mojzisek Architects' restoration of the Orchard Street Methodist Church for the Baltimore Urban League is literally history in the re-making

By Jennifer Thiele

By 1991, the abandoned Orchard Street Methodist Church in Baltimore's Seton Hill neighborhood had suffered more than 15 years of vandalism, arson and general neglect. Yet behind the crumbling walls of Maryland's oldest black church lurked memories and legends that had long secured its place in the hearts of the city's African Americans. Not only was the original structure constructed in 1837 by former slaves and believed to have served as a safe haven for slaves fleeing to the North through the Underground Railroad, but three generations of buildings on the site had played a vital role in the cultural life of the community. When the City of Baltimore issued a land disposition agreement for use of the deteriorating property in 1991, it was only fitting that the Orchard Street Church was returned to the service of the African American community—with help from Heery International and Kelly, Clayton & Mojzisek Architects—as the new headquarters of the Baltimore Urban League.

The Orchard Street Church's legacy had also secured it an official place in history in 1976, when the present structure, designed in 1890 by noted Baltimore architect Frank Davis, was placed on the National Register of Historic Places. After several failed attempts by the Committee for the Preservation of the Orchard Street Church to renovate the abandoned sanctuary and Sunday school buildings, the Baltimore Department of Housing and Community Development assumed responsibility for the property and solicited bids for its adaptive re-use. Among the department's primary goals for the property was the preservation of the existing structure as a symbol of the heritage of black Baltimoreans.

An affiliate of the National Urban League, the Baltimore Urban League was founded in 1924 to advance equal opportunity and provide social services and vocational training for African Americans and other minority groups. The organization's extensive roster of programs includes employment services, housing counseling, youth programs, health and public awareness programs, AIDS education and substance abuse programs. In recent years however, the Urban League's ability to market its services was hampered



by an inconvenient and poorly visible location in the basement of a shopping mall.

"We were already looking for a new home that would allow all Baltimoreans easier access to our services," explains Urban League president and CEO Roger Lyons. When the Urban League submitted a proposal for the Orchard Street Church, the City immediately recognized the appropriateness of the intended use, as well as the continuity between the two groups' goals for the property. "The mission of the Urban League closely parallels the mission of the Church's founder, Truman Pratt, who believed in empowerment through an understanding of public policy," emphasizes Lyons. Conversely, the building's history would also underscore the mission of the Urban League.

Heery Program Management, the unit of Heery International that acted as construction manager for the project, was retained by the Urban League's board of directors to

In the main sanctuary of the Orchard Street Methodist Church (opposite), the apsidal arch, bearing a stencil motif of Easter lilies that symbolizes rebirth, is an exact replica of the original, as is the daisy petal window. The sanctuary is currently used by the Baltimore Urban League for community meetings, but it may be converted into a museum about the black church in America.

Long a cultural center for Baltimore's African American community, the restored Orchard Street Methodist Church (above) enjoys considerable support from the surrounding Seton Hill neighborhood. The landmark represents a new sense of pride for the community, which contributed to its rebirth, as it did when it was first erected in 1890.

provide programming services and to create a conceptual design for the 21,000-sq. ft. space. The Urban League intended to include administrative and program offices.

The good neighbor policy pays off

education and training space in the Sunday school building, and a museum/cultural arts center in the main sanctuary. Heery was also responsible for the budget, which carried a special responsibility. The \$4 million spent on the project was provided by Urban League board members themselves, the City of Baltimore, the State of Maryland, and numerous private and corporate donors through a massive fundraising effort. "There was a community-wide swell to support the project," says Lyons, who notes that \$400,000 was raised from local African American businesses alone.

Heery also assisted in the search for an architect to further develop and refine the basic design concept. The Urban League stipulated that the firm chosen should be a local concern with significant experience in historic renovation, active employment of minorities and receptivity to minority issues. Peter Nettleton, an associate with Heery, explains that what set Kelly, Clayton apart from a field of 50 firms that responded to a local advertisement was its proposed use of historical elements as focal points in the design, and its sense of responsibility to the surrounding community, which had literally grown up around the Orchard Street Church.

"Our proposal communicated a respect for the original building, as well as its context within the surrounding area," agrees Brian Kelly, a partner at Kelly, Clayton. "We looked into the historic development of this largely residential neighborhood, and wanted to underscore that with the project."

Kelly, Clayton's emphasis on the neighborhood as a whole could not have been more appropriate or more welcome, and Heery wisely capitalized on local residents' interest. By publishing a periodic community newsletter that kept people abreast of progress, scheduling and important events such as lead paint abatement, the design team won unequivocal support and cooperation from the neighborhood. "The neighbors became our watchmen, and looked out for the project," says Nettleton. "More than once we received phone calls to report that someone was trespassing on the site."

A detailed analysis of the structure undertaken at the outset of the project told its own sobering story. "It had really taken a beating, and we had to look past the eye-sores to see its strength," recalls Nettleton. Though the Church required extensive and costly renovations such as a new roof and complete installation of mechanical and electrical systems, the effects of 17 years of deterioration sometimes worked as an advantage. A burned-out stairwell, for

instance, provided an ideal, ready-made shaft for a modern elevator system.

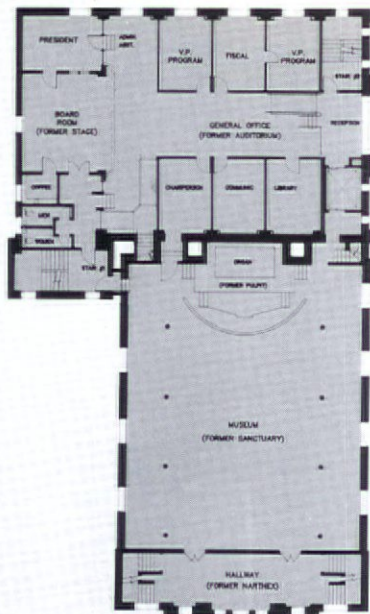
From the start, the Urban League had expressed a genuine interest in preserving the historic fabric of the building, and urged the design team to save as much as possible while satisfying the basic needs of its 72-person staff for a mix of open and private office space and classrooms for training programs. To everyone's delight, Kelly,



Though the Sunday school auditorium (above) had been literally demolished by vandalism, arson and neglect, Heery and Kelly, Clayton & Mojzisek successfully revived its original character to adapt it for contemporary office use. The mezzanine, added to increase square footage, was executed with extreme care so as not to impose on the historical fabric of the building.

Clayton quickly determined that much more of the building was salvageable than was initially thought, including some wainscoting and original stained glass windows. The client also specifically requested natural light. "They were tired of being underground," notes Kelly.

Though the different groups that would be accommodated in the new headquarters were easily identified, future needs due to expansion and manpower proved more difficult to determine. "We had to design considerable flexibility into the office space because the



The Baltimore Urban League's board-room (below, right) is located on the restored Sunday school stage of the Orchard Street Methodist Church, while a former wing of the stage houses the president's office. In the reception room (below, left), roll top desks and period furniture recall the character of the Orchard Street Church at the turn of the century with dignity, simplicity and grace.

Urban League is federally funded, and those resources can expand or contract within any given year," Kelly observes.

Upon closer analysis, the program developed by Heery and approved by the client proved more extensive than the existing floor area would allow. "That forced us into approaches like combining space uses and building a mezzanine level," says Kelly. The general office area, for example, doubles as a circulation space. Overhead, the mezzanine distinguishes itself within the historic structure as a new element without imposing its presence.

In one of the more interesting adaptive uses, the Sunday school stage was turned into an elegant boardroom, with one stage wing serving as the president's office.

The furnishings are reminiscent of those found at the turn of the century. "Our goal was to preserve history, but adapt it for contemporary use," observes Lyons. By his estimation, the strategy has succeeded. "It's like walking into a time warp," he says. "There's a spirit here, and you want to stay." To further honor the history of the Church and hundreds like it across the country, the Urban League has plans to convert the meticulously restored main sanctuary into a museum study of the black church in America.

As Lyons witnessed the rebirth of the dilapidated Orchard Street Church ("Really," he stresses, "there was *nothing* here.") he

admits that his thoughts often dwelled on the freed slaves who toiled to build the original buildings. "This was really a labor of love," he reflects. He could be talking about the old Orchard Street Methodist Church or the new headquarters for the Baltimore Urban League—or both. ☺

Project Summary: Baltimore Urban League/Orchard Street Methodist Church

Location: Baltimore, MD. **Total floor area:** 22,000 sq. ft. **No. of floors:** 3. **Average floor size:** 6,500 sq. ft. **Total staff size:** 72. **Cost/sq. ft.:** \$110. **Paint:** Glidden. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry:** Baltimore Brick Div. of Boral Brick. **Flooring:** American Olean. **Carpet/carpet tile:** Mannington, Wellco. **Ceiling:** Chicago Metallic. **Lighting:** Marco, Coast Light Systems, Rambush. **Doors:** Garris Architectural Millwork. **Door hardware:** Russwin. **Glass:** PPG. **Window frames:** Pozzi Wood Windows. **Railings:** Hearndon/Mahogany Inc. **Principal furnishings:** Donated. **Architectural woodworking/cabinet-making:** Hearndon/Mahogany Inc. **Signage:** Poblacki. **Elevators:** Dover. **HVAC:** Hydro Therm Corp., Dunham-Bush. **Fire safety/security:** Thorn/Westinghouse. **Building management system:** Honeywell. **Client:** Baltimore Urban League. **Architect:** Kelly, Clayton & Mojzisek in association with Anthony Johns, AIA. **Interior designer:** Kelly, Clayton & Mojzisek Interiors, Susan Schneider. **Structural engineer:** Restl Designers Inc. **Mechanical/electrical engineer:** Egli & Gompf. **General contractor:** Struever Brothers, Eccles & Rouse. **Construction Manager:** Heery Program Management, a unit of Heery International. **Photographer:** Michael Dersin Photography.



Out with the New!

Restoring an historic interior is hard enough, but North Adams Hoosac Savings Bank of North Adams, Mass., and New England Design Associates had another kind of problem—the “original” was gone

By Deborah Craven



With the recession's grip remaining firm on New England and many of its banks still struggling towards solvency, you might wonder how North Adams Hoosac Savings Bank, North Adams, Mass., a one-branch, single-unit bank in Berkshire County, has survived the longest economic

slump since World War II. In fact, the Bank has prospered. A \$5-million building renovation of its 52,000-sq. ft., Romanesque-style 1892 building, directed by New England Design Associates, is helping to revitalize the community's historic district. Proof of the Bank's success can be observed on a Friday night, when you can typically see some 200 to 300 people representing several generations of satisfied customers drop by.

Here is an institution that knows its customers well and reflects their basic outlook. Ray Ranzoni, president of North Adams Hoosac Savings Bank, explains, "We're very conservative. We're dedicated to our customers. And we only handle consumer and residential loans in the the Northern Berkshires."

Rated as one of the top-performing savings banks nationwide, North Adams Hoosac serves approximately 22,000 depositors in its small, western Massachusetts community, an old mill town that was the former home of Sprague Electric. The bonds between Bank and town are critical at this time in their respective histories. Like its

sister mill towns of New Bedford and Lawrence, North Adams is now attempting to carve out a new image as well as create a stronger local economy.

True to the Bank's conservative nature, Ranzoni hesitates to acknowledge the Bank's role as catalyst for the economic spark that has occurred in the downtown historic district. However, he does admit that significant new construction and refurbishment of existing structures have followed the Bank's restoration. Among these are a new Wal-Mart, a \$1.5-million dollar remodeling of a local supermarket, enlargement of an existing K-Mart store, and refurbishment of the Old Adams Inn into a brand new Holiday Inn. "The Old Adams Inn had been closed for two years and this new hotel will be a boon for tourism," Ranzoni points out.

Since the 1940s, the Bank and J.C. Penney have shared floor space, including ground floor and mezzanine, in the building. The expiration of Penney's lease and its subsequent decision to move to North Waynesboro coincided with the Bank's desire to expand and restore. "The timing

Reconstructing the historic, century-old North Adams Hoosac Savings Bank was as much an exercise in urban archeology as in architecture and interior design. Before the renovation, the front elevation (above) included masonry from 1901, 1960 and 1972 as well as 1892. Inside, the ground floor gallery (opposite), reminiscent of fin de siècle Newport architecture, combines faux marble columns, granite and marble floors and a vaulted ceiling to showcase original artwork.



was right," says Ranzoni, who teamed with five other Bank trustees to form a building committee. "Since we're in a historic district, we decided that if we could do a historic renovation and improve the efficiency of the Bank's operations at the same time, why not?"

This would not be the first renovation for the Bank. Although the building is currently listed on the National Register of

lime stone columns, pavers, granite hitching posts and wrought iron fencing—in sharp contrast to the concrete panels installed during the 1970s.

Among the many challenges faced by the design team was keeping the bank's operations running while renovation was going on around all 39 bank employees. To accomplish this, Snell's construction team worked its way from the top of the building

If "original use" violates modern safety codes, what's a bank to do?

Historic Places, it has undergone several renovations over the past century. Not all of the work was in keeping with the building's original character.

To oversee the historic renovation, the building committee hired New England Design Associates, a Worcester, Mass.-based firm, because of its reputation for providing renovation/design/build services. The selection was carefully considered. Ranked as one of the top 50 firms in the United States by *Commercial Renovation Magazine*, the award-winning firm counts the Newport Savings Bank in Washington Square, Newport, R.I., among its most notable historic projects.

The building committee for the design team identified three key objectives: The establishment of the restored historic home base as focal point for the Bank's customers and the community, improved bank operations and compliance with the guidelines for historic structures—to gain eligibility for substantial investment tax credits. The transformation engages customers the moment they come inside. The gallery that welcomes them is reminiscent of early Newport mansions' foyers.

"We wanted to establish a theme—to create an restored interior consistent with the Victorian period that would follow through the rest of the project," explains Charles A. Snell, principal, New England Design Associates, who headed up the restoration. Faux marble columns and granite and marble floors create the setting for original artwork depicting local places and people of North Adams. Among the scenes with strong associations for the community are a local citizen who sold balloons on the same street corner for over 50 years, workers leaving the Sprague Electric Mill and the town common during a snowstorm.

In addition, the Romanesque Revival facade, complete with terracotta frieze and gargoyle faces on capitals, was completely restored. A new mahogany storefront, canopy, carriage lamps, and granite facing replaced aluminum windows and an early 1970s marquee. The building's rear elevation now consists of a new brick face complete with cobbling,

to the bottom, making changes everywhere. The third and fourth floors had not been occupied since Prohibition and needed substantial renovation, including the installation of HVAC and sprinklers. The first and second floors, renovated three decades ago, were outdated for the Bank's present use. Overall, the building lacked handicap accessibility and needed a new elevator and stairway as well.

In the sequence of construction events, the third and fourth floors were renovated while the elevator and stairway were installed, so that personal loans could be temporarily relocated there from the second floor. Once the second floor was completed, it housed a temporary teller's line so that work could progress on the ground floor.

Today, the fourth floor is home to the executive offices, boardroom and bookkeeping, the third floor has been offered for rent, the second floor once again holds personal loans, the ground floor accommodates installment loans, mortgages and new

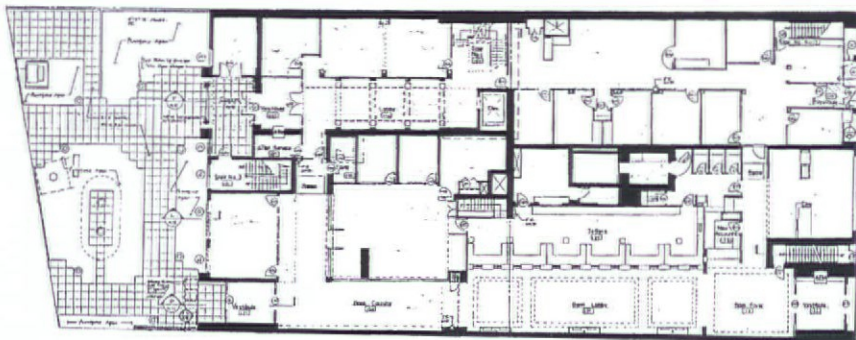
Historic interiors work with modern functions at North Adams Hoosac Savings Bank—most of the time, that is. The teller's line (below) has been reconfigured to increase teller and vault space, and the ceiling has been divided into coffers to reinforce the expansive feeling. Upstairs, the new boardroom (opposite) on the fourth floor follows the aesthetics of the Bank's overall fin de siècle style.





accounts and the lower level is the site of the employee lounge, cafeteria, computer operations and mail room. Says an appreciative Ranzoni, "This design really allowed me to expand my mortgage and installment loan areas, which I needed to do to promote more customer contact."

Perhaps the project's greatest challenge was to satisfy the requirements established by the Massachusetts Historical Commission for an investment tax credit. This credit, which can range as high as \$1 million, is available to institutions who restore their landmark buildings to "original intended use." To secure the credit, research on old documents and photos to identify work done in previous renovations



became an important activity, and New England Design Associates was obliged to defend alterations considered necessary to meet modern safety codes before the Massachusetts Historical Commission. In addition, a nationally recognized restoration consultant was retained to help guide the project team through the arduous federal, state and local approvals process.

(An original fireplace in Ranzoni's fourth floor office illustrates the stringency of historical guidelines. "We needed to restore the

fireplace because the state historical group said it was significant," Snell remembers. "Originally, we thought we could just eliminate it because the wooden mantle was in terrible condition. But we managed to restore it so it looked like the original. It cost \$20,000 to do it, but it looks just as it did in 1892.")

When the Hoosac Savings Bank building was constructed in 1892, the *North Adams and Vicinity Illustrated* proclaimed it "one of the finest buildings in Berkshire County and an ornament to the city." Today, a century later, the restored building is considered North Adams' "new ornament of the 90s." Besides its obvious aesthetic appeal, the restoration has had a tonic effect on the community.

The Bank itself is delighted about the consequences. "While we wanted to bring back the character of the building as it was in 1892, we discovered that we also helped out the historic district and the business community," says Ranzoni. "I think we've given North Adams a hand in turning the corner to a new era." Indeed, the renovation is paying back its cost—generating a lot of interest along the way. ☺

Project Summary: North Adams Hoosac Savings Bank

Location: North Adams, MA. **Total floor area:** 53,200 sq. ft. **No. of floors:** 4. **Average floor size:** 13,300 sq. ft. **Total staff size:** 39. **Cost/sq. ft.:** \$95 (including FF&E). **Wallcovering:** Schumacher, Wolf Gordon, Lappin, Gennon. **Paint:** Benjamin Moore, Sherwin Williams, Polomix. **Laminate:** WilsonArt, Formica, Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Henry Camosse & Sons. **Ceramic tile flooring:** Dal-File, American Olean. **VCT flooring:** Tarkett. **Carpet/carpet tile:** Bentley, Lees, J&J, Shaw. **Ceiling:** Armstrong. **Lighting:** Cooper Industries, Visa, Staff. **Doors:** Stanley. **Door hardware:** Burns, Yale. **Glass:** Libbey-Owens-Ford, PPG, Solar Seal. **Window frames:** Duratherm. **Window treatment:** Cowhan/Trout, Maharam. **Work stations:** Existing. **Work station seating:** Existing. **Lounge seating:** Madison. **Cafeteria, dining, auditorium seating:** Existing. **Conference tables:** Council. **Cafeteria, dining, auditorium tables:** Existing. **Other tables:** Kimball, Madison. **Files:** Space Saver, Storwal. **Shelving:** Space Saver. **Architectural woodworking and cabinetmaking:** DiClemente/Volke. **Signage:** Barlo Group. **Planters, accessories:** McDonald, Matel. **Elevators:** Otis, Forms & Surfaces (cab interiors). **HVAC:** McQuay, Carrier. **Fire safety:** Simplex. **Security:** Mosler. **Plumbing fixtures:** American Standard, Kohler. **Client:** North Adams Hoosac Savings Bank. **Architect:** New England Design Architects. **Interior designer:** New England Design Assoc. **Structural engineer:** Charles Mello. **Mechanical engineer:** Bernard Lynch. **Electrical engineer:** Shepherd Engineering. **Interior contractor and construction manager:** New England Design Assoc. **Lighting designer:** Shepherd Engineering. **Furniture dealer:** Office Furniture Systems. **Photographer:** William Traub.

Can Your Studio Make the Team?

If the internal structure of a design organization is proving to be critical to successful practice in the 1990s, the typical firm may want to restructure itself now—before that family feud breaks out

By Roslyn Brandt

Do you believe in architects or interior designers as lone geniuses in the 1990s? If so, do you think that these rugged individualists who create our cultural masterpieces take out their own garbage?

Perhaps you are convinced that all architects and interior designers will eventually work in group practices in the 1990s. If so, what do you suppose these team players will do with a gifted teammate who insists on being left alone?

On the eve of the recent Conference on the Future of the American Workplace, this author couldn't help reflecting on what the politicians, business and labor leaders who gathered there were attempting to accomplish. Much of the discussion centered around the many changes that have occurred in the work force and how corporate America's work is evolving in the '90s. So many of today's issues, like empowering the work force, workers' demands for greater autonomy, rightsizing and outsourcing are issues the design community is perfectly capable of dealing with because we've been doing it for the past 50 years. While corporations are just evolving into team structures, designers are old pros at working as teams.

Or are we? One of the main concerns of savvy clients today is establishing a cohesive team of professionals who work well together to get the job done. Emphasis is now being given to cross-disciplinary teams as a way of doing more with less. So it's no longer enough to seek people simply for their skills or professional expertise. Complex projects are requiring the collective effort of complementary personalities, both willing and able to work together with mutual respect to produce quality work. Working relationships may be as important as the technical and artistic labors that individuals provide.

Design firms today are more conscious than ever of their need to train people in inter-personal communication skills and to capitalize on their individual behaviors and personality traits. Special emphasis is being put on making professionals sensitive and responsive to the client's needs and goals, not just those of the design firm or the individual. All of this hustle and bustle suggests it's not going to be easy.

If one of the key criteria for managing a successful design practice in the 1990s is the internal structure of the organization—how it works to provide excellent service

to its clients—what are the odds of getting that structure right in a typical design firm? Let's look at smaller firms first. Almost by definition, smaller firms tend to have a higher percentage of generalists than larger firms. Each of these generalists performs a variety of tasks on a series of smaller projects for several clients.

As firms grow, they tend to develop a staff of specialists, each of whom concentrates on a specific area of expertise. A rule of thumb for design organizations is that the optimum size for a functional group of professionals ranges between 15 and 25 people. This population is large enough to constitute a critical mass of skills such as design, project management and production, but not so large as to interfere with maximum communication and commitment among the members. Once a group expands beyond 15 to 25 people, it's time to impose more management structure.

Is there a "right" way to organize groups of over 25 people? A variety of organizational structures currently exist in architecture, interior design and engineering practices, depending on the size and nature of a given practice and the personalities and preferences of its principals. Some of the most basic forms are considered in the discussion that follows. Of course, many permutations of these basic structures exist as well.

Departmental structure: Efficiency alone won't do it

In this approach, professionals with similar roles (such as designers or production staff), or similar disciplines (such as mechanical engineers or electrical engineers) are grouped into their own specialized departments. To shepherd a project through the various departments in assembly-line fashion, a project manager is assigned to call on the special expertise of professionals as needed. This individual reports to the firm's principals who are responsible for staffing, training, client relationships, quality control and profitability.

The advantage of a departmental structure is that it is a very efficient way of producing a project, since each task is performed by a specialist. However, there are also decided disadvantages. Individual staff members tend to get "pigeon-holed" into repeating specific tasks, and often lack the opportunity to develop a broad range of skills. Individuals also enjoy

less client contact and less involvement throughout the life of a project.

For all its efficiency, the departmental structure tends to inspire quality errors, lack of motivation and reluctance to take initiative on part of the employees—requiring top-heavy management and all the other ills we've seen in American business today.

Project team structure: Is there a well adjusted family anywhere?

This approach organizes the staff by project rather than by discipline, assembling people with the various skills to get the project done. Core team members are assigned at the beginning of the project and carry it through to the end. Teams change according to the nature of the project, resulting in an internally mobile staff.

The project manager or project director is the team leader responsible for day-to-day client relationships, overall work progress, project budgets and schedules and profitability. Typically, appropriate team members are selected from the overall staff in accordance with availability, suitability for the project, experience and talent. CADD services for the project team may be centralized or decentralized, depending on the philosophy of the particular office.

Architecture and interior design firms have adhered to this approach for years. Professionals organized into teams work on projects together. Although each individual on the team may be relied on for a specific expertise, the synergy created by the team itself is the critical element in a project's success.

How happy is this extended family of professionals? Joseph A. Raelin, author of *The Clash of Cultures: Managers Managing Professionals*, explains that the professional team is a complicated social system encompassing many of the same personal issues found in social systems outside the workplace, such as family and community. Individuals must learn to deal with each other's personal idiosyncrasies, habits and styles as well as normal tensions and frustrations. Multiple bonds, some technical, others purely personal, are formed for different purposes. Group performance based on *results* more than *process* is a very important concept for the firm's management to grasp—particularly when the "project team" expands beyond the bounds of the design firm.

Project managers report directly to their firms' principals who have overall responsibility for staff nurturing and development, new business opportunities and overall profitability of their firms. As managers, they may be responsible for one or more projects at any given time, so their attention must necessarily focus on providing a high level of quality service to their clients. Of course, the most effective project managers are also sensitive to such human relations concerns as motivating their team members to work effectively together to meet project goals.

Individual team members benefit greatly from a team approach. Since they have greater client involvement and responsibility, they feel a strong commitment to the outcome of the project. Yet there are potential problems for all parties. Clients, for example, may seek guarantees for the continuity of a team whose members may want to seek alternate opportunities during the course of the project. Conversely, team members who prefer permanence may find office workloads demand mobility.

Should design firms actually hire professionals whose goals and personalities are most likely to fit those of others in the firm? Neil Frankel, design principal at Perkins & Will in the New York office, is convinced that strategic recruitment will be the cornerstone of future successful teamwork. "Professionals can use technology to find information," he concedes, "but they must also learn to perfect their personal skills in presentation, communication, negotiation, deduction and organization. Recruits must be able to keep the client happy, be service oriented and learn how to listen."

Consequently, design firms must evaluate and assess the client's needs as well as their own in putting teams together for projects. Management once selected a team based on such internal issues as the terms of the contract, design objectives, project schedule, the firm's goals and staff availability. Today, the deliberations involve more external concerns, such as the profile of the client's team both inside and outside, previous relationships with the client and his consultants, past performance on those projects, the interests and motivations of the client and all other team members and the "fit" between staff skills and project profile.

Studio structure: Powerful in work—and in turf wars

The studio approach is a natural evolution of the project team structure. It is more permanent, however, because the studio's members stay together from project to project. Many larger offices have chosen to streamline the process by dividing the office into specific "studios"—like offices within an office—to provide personalized service to specific clients. The studio often evolves as a preferred structure when an office has had the opportunity to grow over time and staff has been stable, enabling management to

identify people with complementary talents and personalities. The optimum size for the studio is, again, 15 to 25 people. Large firms can break down their organization into manageable, self-sustaining business units by forming separate studios.

In a studio approach, a new project will be assigned to a specific studio based on the "match" between the requirements of project and client and the capabilities of the specific studio. Studios often take responsibility for hiring and firing, business development, quality control and profitability. The jury is still out on the integration of CADD into the studio, with some offices being completely centralized while others are decentralized.

A distinct advantage for the studio structure is that it nurtures staff members in a

The departmental structure is an efficient way to practice design, but its pigeon-holing of individuals can limit their range of skills, leading to quality errors, lack of motivation and reluctance to take initiative.

small firm environment while providing them with the technical support and large project capability that a large firm can provide. Some intrinsic problems accompany the studio approach, all the same. It can lead to excessive competitiveness and divisiveness between studios. Studio directors, responsible for new business development and client satisfaction, will often fight with their peers for specific, high-profile projects and for the most talented staff. The firm's

principals must work to instill a balance between studio directors' leadership of their groups and the goals of the overall firm—a no simple goal to achieve.

On the other hand, Gensler & Associates has enjoyed many years of success with the studio approach. Ed Friedrichs, managing principal of the Los Angeles office, explains that the firm has invested much time and resources in team-building and leadership skills training, so that its studio directors will be attuned to the benefits of staff nurturing and the firm's overall goals. Gensler's success and the stability of its staff has resulted in many long-term partnering relationships with clients. When Gensler concentrates on developing innovative ways of working with its clients, the clients see Gensler as an integral extension of their organizations.

Extended terms: What do "appropriateness" or "partnering" mean in design?

Given the complexity and high cost of projects in the 1990s, clients are retaining many more consultants to incorporate their special expertise within the extended project team. Overall team leadership, which was once the responsibility of the architect, is now often provided by a project management consultant whose background is in construction or real estate—and whose goal is to control the cost of the project. No matter what organizational structure a design firm chooses to use, it must recognize that yesterday's client objectives have been totally redefined.

Clients are now more savvy than ever in insisting upon the *appropriateness* of the project solution to their culture, politics and budget. Some have actually merged architecture into their business plans. If they care about how their space contributes to their business, they will even hold their designers accountable.

Will the contemporary design team be able to communicate effectively with the other members of the project team? Can the project solution they offer the client meet both aesthetic and cost parameters without compromising quality? The long-term prospects look good. Because of their creative insights and imagination, technical skills, ability to handle increasingly challenging work and facility with information technology, the nation's design professionals are likely to hold a critical position on the millennium project team.

By the way, how do *you* all get along at the office? ☺

Roslyn Brandt is founding principal of Barnes & Brandt Inc., a New York-based consulting firm offering marketing, management and executive search services to the design community. She and her partner Diane Barnes work extensively with architecture and design firms and facility managers to broaden their business opportunities.

Great Thrones of Europe

Ergonomic chair design continues to differ in Europe and America, but neither side of the Atlantic has yet solved their mutual problem—the apathetic sitter

By Jennifer Thiele

Though the word “ergonomics” comes from a prewar, European term meaning “human engineering”—and was only used in the United States after World War II—both sides of the Atlantic can lay claims to the early development of adjustable office seating. When Gunlocke introduced its Washington Chair in 1923, with adjustable seat and back height, back position and back tension, to be followed by Harter in 1927 with its Executive Posture Chair, featuring a tilt control mechanism for synchronized seat and back motion, Giroflex of Switzerland was developing its patented “sprung swivel” chair with the “Nereg” controller, and physician and researcher Etienne Grandjean of the Institute for Hygiene and Industrial Physiology at the Federal Institute of Technology in Zurich was pioneering a research program in ergonomics.

Today, the issue of ergonomics remains in the forefront of furniture design in both the U.S. and Europe. It is probably safe to say that the Europeans were early in developing a concept of ergonomics that embraces the total work environment, while Americans have yet to address the broader issues of lighting, HVAC, noise control and so forth. As for seating in particular, a comparison of standards on both continents yields a not-so-surprising conclusion: The Europeans think they are more ergonomically enlightened, and the Americans do not.

What seems readily apparent is that cultural differences between countries as well as continents are largely responsible for differences in perceptions and regulations about ergonomics, and consequently for minor differences in seating products themselves. Consistent across the board is the single, most salient problem associated with ergonomic seating: People around the world generally don't have any idea how to use their chairs, and no one has yet figured out an adequate, foolproof way to teach them.

Standards that really aren't

The term “European standards” is partially a misnomer, because what holds in one country does not necessarily hold in another. For instance, while the Scandinavians, Swiss and Germans have been very interested in ergonomic science for decades, the Dutch,

French and Belgians have been less so, at least as it pertains to office seating. “Europeans can't be put into one category, since there are various schools of thought on standards,” explains James Stonick, president of the U.S. division of Oslo, Norway-based HÅG Inc.

With the birth of the European Community, however, the Europeans have actively pursued the establishment of a uniform ergonomic standard. Directive 90/270/EEC regarding human factors specifications was adopted by the Council of the European Communities in

at which time it will become a European standard. CEN/TC 207/SC will set more specific standards for ergonomic seating. In particular, it will deal with such issues as safety measures that must be incorporated into ergonomic chairs, and requirements that such seating must be designed to accommodate a size range of 95% of the population.

Finally, ISO 9241, which is currently under review in draft form, is under fire from Americans and Europeans alike because its performance-oriented intent may go too far. As Kirsti Vandraas, a physical therapist at HÅG Inc. in Oslo, explains, “ISO 9241 hasn't succeeded in content and scope because it makes demands for special technical solutions. We should standardize what is needed for the end user and indicate what facility managers must be aware of when specifying ergonomic seating. But we shouldn't outline a specific technical solution—especially when you consider that any standards apply yesterday's knowledge to the future.”

The extent to which “Euronorms” are necessary may be questionable. “Throughout Europe, regulations do exist,” says Reto Eberle, president of Sitag USA, whose parent company is based in Switzerland. “But these have long since become standards, so they are not really considered regulations anymore.” And would they make much of a difference anyway?

“The European Standards will cover all countries of the EC,” comments Bernard Eiholzer of Swiss-based Giroflex (which markets products with GF Office Furniture in the U.S.). “But such countries do have widely accepted national standards already.”

Whether or not regulations, specific or otherwise, are ever officially enforced, the Europeans are sure to continue grappling with ergonomic issues. Says HÅG's Stonick, “Scandinavia, long a leader in ergonomics and healthy work environments, is more interested in the user than a standard that might stifle creative and innovative thinking into work methods and product design.”

Which came first: Worker well-being or litigation?

One fundamental difference between Europe and the U.S. exists in perceptions about ergonomic seating. “There is a greater awareness of the importance of ergonomics



Swivel, tilt and seat height adjustments are standard requirements worldwide. But features such as adjustable lumbar supports, seen here on Sitag's Strato chair, are more likely to be found on European-designed ergonomic seating.

May 1990. Though upheld only by Great Britain and France to date, the Directive will regulate standards throughout Europe when other EC members follow suit as expected.

The text regarding the work chair in the Directive states: “The work chair shall be stable and allow the operator easy freedom of movement and a comfortable position. The seat shall be adjustable in height. The seat back shall be adjustable in height and tilt.” The outline considers office ergonomics from a management perspective of what employers are obligated to provide, but offers little in the way of actual specifications.

Another document, CEN/TC 207/SC, is expected to be finalized within several years,

here in Europe," says Dieter Stierli of Girsberger Office Seating in Switzerland. "Europeans are basically more health-conscious at all levels. At lower levels, good ergonomic seating is not a top priority in the U.S. High level European employees prefer a good, high-tech ergonomic chair over one with a largely representative appearance."

Though Americans may not like to admit it, the development of ergonomic seating here has been largely reactionary. "In the U.S., liability risk factors often influence the purchase of ergonomic chairs," observes Eiholzer. "In Europe the decision is mainly taken for pure economical reasons—the long term benefits of a good ergonomic chair include durability, improvement of work efficiency, reduced absenteeism and increased user satisfaction."

True, Europeans are also bound by legal ramifications. "But outrageously high litigation settlements are unknown here," says Stierli.

U.S. ergonomics: Still taking baby steps?

Europeans view Americans as relative newcomers to the ergonomic scene. "Europe was aware of the advantages of ergonomic seating before the American market was," says Eiholzer. "Very quickly European markets recognized the benefits of ergonomic seating and investing in ergonomic chairs. As a consequence, the European ergonomic chair manufacturing industry rapidly developed. The level of awareness and sophistication about the benefits of ergonomic seating is probably higher in Europe than in the U.S., especially if we consider the end user."

This last opinion is debatable, however, as noted by Bernd Crabus of German-based Comforto, a Haworth company. "On either side of the Atlantic, no apparent difference in the general awareness of end users regarding ergonomic seating has been noted," he states.

Steve Nemeth, a senior industrial designer for Haworth who has worked extensively with the Europeans (mostly the Germans, through Comforto), also finds that European and American end users share many of the same expectations for ergonomic seating. However, "Americans expect their products to be like a Timex," he points out. "Europeans take a little more care in evaluating the minor details."

This cultural difference has apparently been translated into the regulations—with manufacturers on both sides of the Atlantic agreeing that American standards for durability exceed those in Europe. "The U.S. and the Germans have the toughest standards for strength," says Vandraas, "and on some points the U.S. standard is tougher."

Eberle, who came to the U.S. four years ago to launch the North American division of Sitag, is also reluctant to conclude that Americans exhibit less awareness about ergonomics, but questions their information source. "In Europe, the end users can educate themselves directly by reading magazines such as our equivalent of *Time*, which will routinely cover issues about the office environ-

ment," he notes. "In the U.S., there is more and more information available, but the manufacturers are the primary source."

Product design: It's a small world, after all

Paul Allie, a research engineer with Steelcase in Grand Rapids, Mich., concedes that, "End users in the United States are not quite as well informed about ergonomics." However, he emphasizes, "American manufacturers are every bit as concerned as the Europeans about ergonomic issues, and incorporating the proper support features into chairs."

Going a step further, Robert Grooters, a Grand Rapids native who works as a development engineer for Steelcase Strafor in France, believes that consistent standards currently give American manufacturers an advantage over their European counterparts. "With respect to optimal geometry, there doesn't seem to be a consensus in Europe as to what defines an ergonomically correct chair," he says. "Each country has its own specifications, whereas in the U.S., all manufacturers can look to ANSI. The creation of the European norms for seating seeks to change this."

Actually, there appear to be few substantial differences between products manufactured by responsible companies on either side of the Atlantic. "Product design is taking on an increasingly international approach," notes Stonick. "Chairs are becoming more similar in design and function." Stierli agrees, "Seating requirements are becoming more uniform worldwide. A human being is a human being."

Swivel, tilt and seat height adjustments are standard requirements everywhere, though a lower minimum seat height (by 1/2 in.) is standard in the U.S. Adjustable seat pan depth, adjustable arm widths, and adjustable lumbar supports are less common in the U.S.

Many minor differences are more cultural than functional. The most notable is the thickness of the foam padding in the chair. Whereas Europeans tend to prefer a streamlined look with much firmer seats, Nemeth says, "Americans are slaves to the idea that a chair must feel soft when we first sit in it." Europeans are also likelier to have headrests on their chairs. "They are more accepting of people leaning back and working," Allie points out.

Dynamic seating: Europeans on the move

"Minimum adjustment ranges for office seating are defined in international standards which vary only in specifics," indicates Comforto's Crabus. "But a frequent problem is that the end user often does not understand the function of a given mechanism, and doesn't know how to optimize its use."

In the debate over levels of adjustability, all manufacturers have been forced to respond to the negligent sitter—who is in the majority everywhere. "Since experience shows most people do not readjust their chairs," explains Stierli, "the trend is towards passive controls. They permit dynamic seating while compensat-

ing for the fact that most occupants do not bother to readjust their chairs."

Americans have frequently debated the merits of "active" ergonomics (highly adjustable seating using manual mechanisms) and "passive" ergonomics (self-adjusting seating) as the solution to the problem. The alternative concept of "dynamic seating" has been firmly embraced in Europe. "This means changing the position of the body and the posture many times during the day for all types of tasks," explains Sitag's Eberle. "The human body was born to move, so the best ergonomic solution is to frequently change positions. To be able to achieve dynamic seating the manufacturer must produce a mechanism with multi-function levers that enables the seat and back to be synchronized and adjusted with one control."

The emphasis in seating design in Europe today is on more *intelligent*—rather than *fewer*—controls that allow for automatic adjustment as the sitter changes positions. Has U.S. ergonomic design absorbed the concept of dynamic seating? Haworth's Nemeth observes, "The development of any ergonomic chair starts at the control mechanism, and that is where we find the biggest differences. In Europe, you probably couldn't sell a chair without a synchronized seat and back. In North America, you could get by without it."

Education: The universal problem

Ergonomic differences do exist between Europe and the U.S. The chief similarity, however, is the sitters' lack of understanding about how to use their ergonomic chairs. This is a particularly important problem, because, as Crabus points out, "The success of ergonomic seating lies as much in end user awareness as in the merits of the seating itself."

Levels of adjustability can become all but meaningless for an uneducated user. Thus, the push for more user-friendly mechanisms must be accompanied by training. Cautions Nemeth, "More adjustability also means you may be able to adjust the chair incorrectly."

Unfortunately, no manufacturer can claim a high level of success in spite of such tools as brochures, hang-tags, computer disks and videos, all employed to teach people how to correctly manipulate their chairs. Vandraas theorizes that progress cannot be made in this area until children's ergonomics are taken more seriously. "Children are constantly moving around until they go to school," she says. "Then they are required to sit still for long periods of time in classrooms, often into their early 20s. Can we expect them to understand the need to adjust their chairs when they enter the work force?"

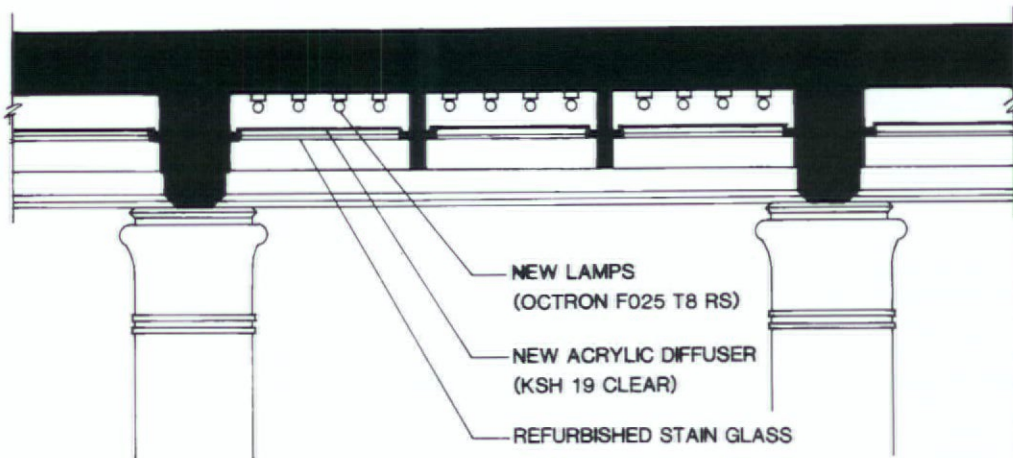
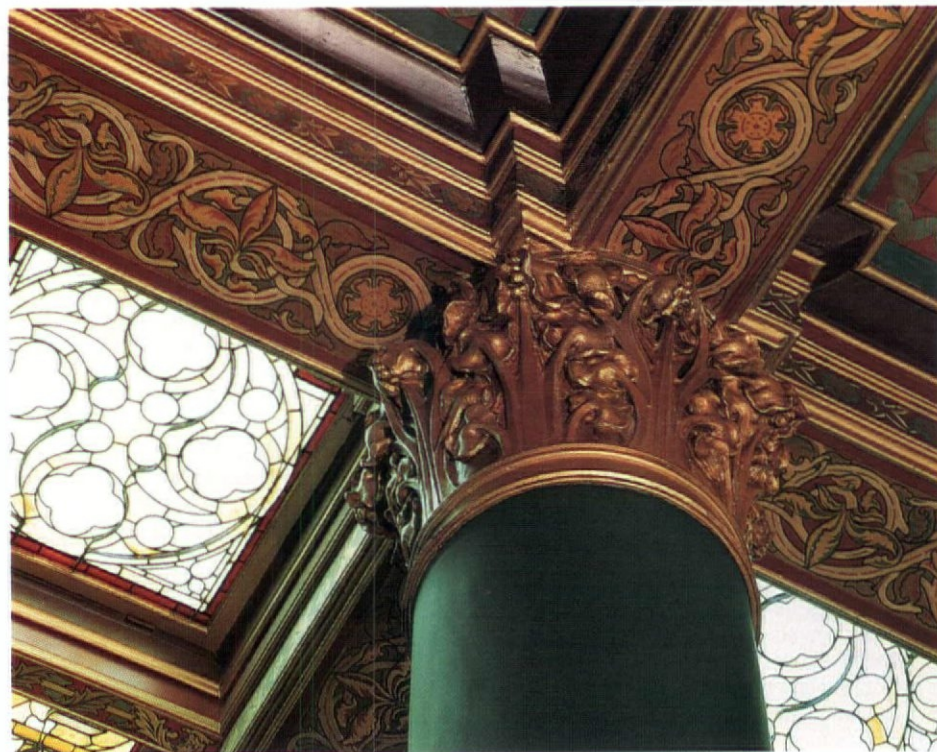
"People must understand the ergonomics of seating beyond the hardware of the chair," says Eiholzer. "It is important not only to be seated in an ergonomic chair, but also to behave in an ergonomically correct way." Of course, Americans have understood the concept for years—as evidenced in that particular tradition known as the 7th-inning stretch. ☞

Saving the Glass Ceiling

After years of wear and neglect, the art glass ceiling in the main banking hall of Cleveland's Society National bank building, designed by Burnham & Root in 1890, had lost its original brilliance and shine. Not only was it too dark to properly illuminate the space, but a previous renovation streaked the ceiling with visible lines of light. Working with renovation architect van Dijk, Pace, Westlake & Partners and tenant architect Gensler Associates/Architects, T. Kondos Associates proceeded to bring the ceiling back to its original opulence.

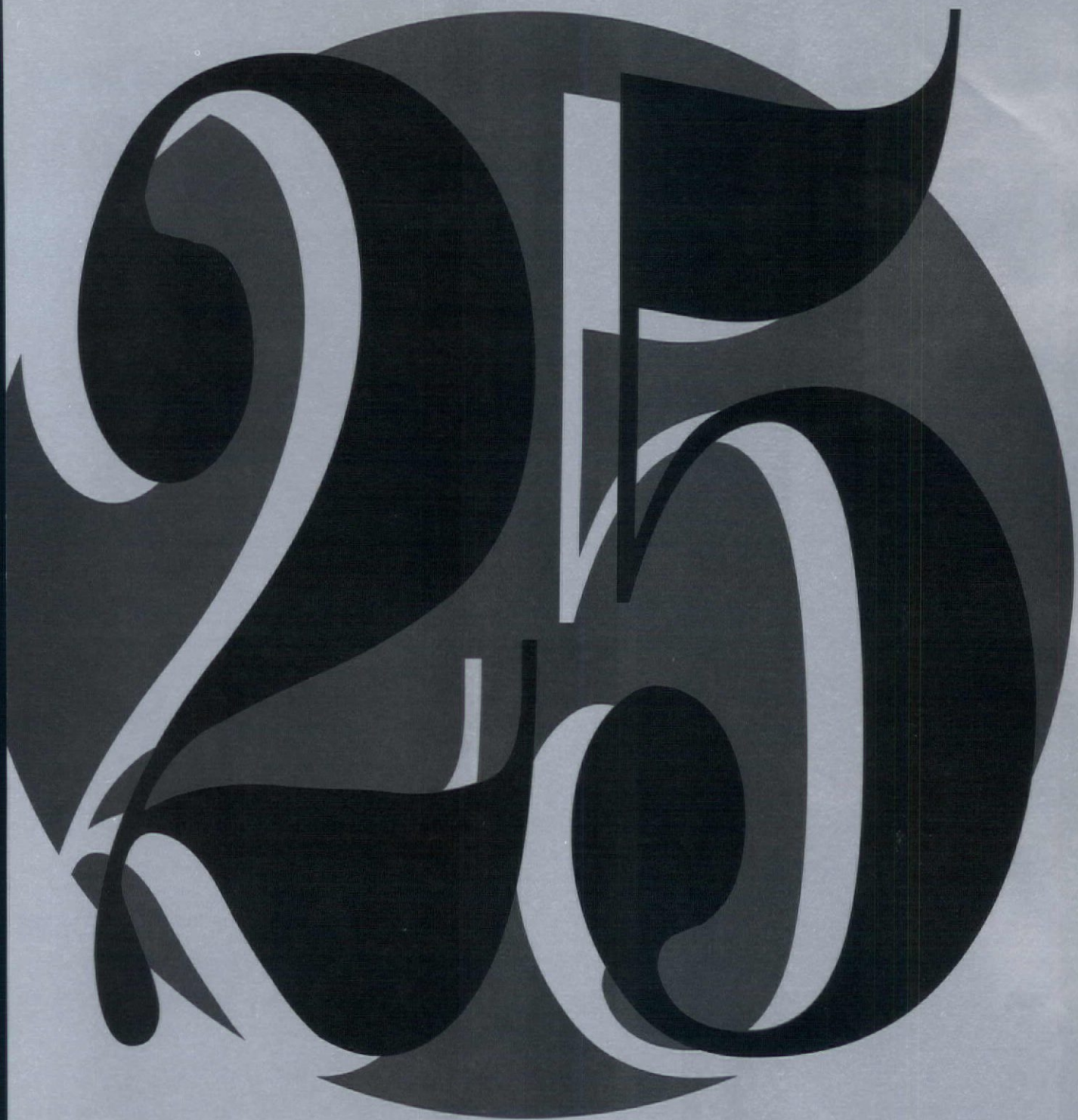
Steven Bliss, senior associate and project designer, constructed a series of mock-ups to help him choose the right color fluorescent lamp with the optimum output of lumens. To eliminate lamp imaging problems, a series of diffusers was also tested. The tests pointed to a surface fluorescent single lamp Octron FO25 T8 RS with a Kelvin temperature of 3500 to bring out the art glass's greens and blues.

The lamps were mounted in a sheet metal box that was cleaned and painted matte white. Bliss mounted a clear acrylic diffuser with the smooth surface sanded to the box door frame. This diffuser allowed the patterned glass to sparkle and eliminated unwanted lamp images. The newly restored ceiling allows Clevelanders to bank in luminous style. ☞



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It's a Bird, It's a Plane, It's a...Bridge?

Calatrava: Bridges, by Kenneth Frampton and Anthony C. Webster, 1993, Zurich, Munich, London: Artemis, distributed by Rizzoli International Publications, 224 pp., \$95 cloth.

When Valencia-born Santiago Calatrava, trained as both an architect and an engineer (his doctoral thesis was entitled "Concerning the Foldability of Space Frames"), opened a practice in architecture and engineering in Zurich in 1981, his career could have swung towards art or technology. Calatrava chose a different direction. Consequently, his wondrous bridges (part of a larger oeuvre including towers, buildings, furniture and sculpture) deal with materials and forms in ways quite unlike the great bridge engineers who preceded him.

Anthony C. Webster, director of building technologies at Columbia University, points out that while Calatrava is indebted to such pioneers as Abraham Darby, Thomas Telford, John Roebling, Gustave Eiffel, Eugène Freyssinet and Robert Maillart, he *exploits* the state of the art rather than *expands* it, taking whatever he needs. His methods leave laymen aghast, architects impressed—and engineers furious. To quote Kenneth Frampton, professor of architecture at Columbia University, "Unlike

Pier Luigi Nervi and Jean Prouvé—for whom in each instance there was a preferred material, concrete in the first case and stressed sheet metal in the second—Calatrava tends to combine different structural materials, creating hybrid structures in which each material is exploited for its inherent properties."

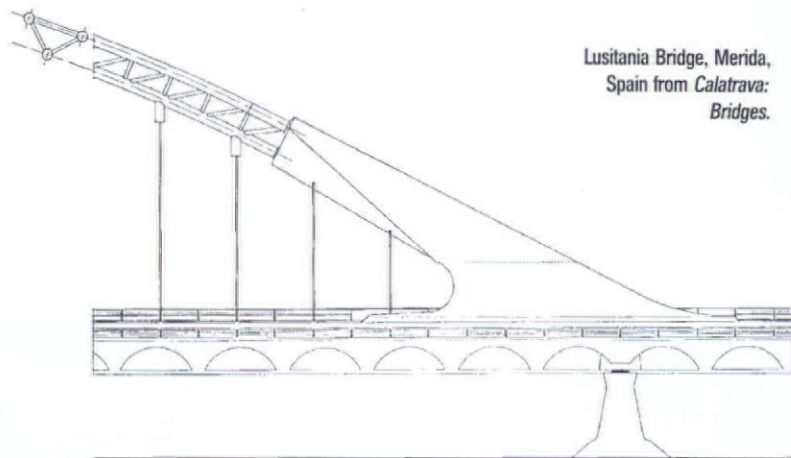
Designers who study such well-documented examples in *Calatrava: Bridges* as the delicate Bach de Roda-Felipe II Bridge, Barcelona (1985-1987), the astonishing Alamillo Bridge, Seville (1987-1992) or the graceful Lusitania Bridge, Merida, Spain (1988-1991) may find inspiration in the struggles of an architect-engineer who tempers the engineer's drive for efficiency and economy with the architect's search for form. *Calatrava: Bridges* depicts one man's triumph in bridging the void. It's a memorable crossing we can happily share.

En Route, Label Art from the Golden Age of Air Travel, by Lynn Johnson and Michael O'Leary, 1993, San Francisco: Chronicle Books, 120 pp., \$14.95 paper.

Travel by motorized airplanes has been a reality for a scant 90 years, beginning with the Wright Brothers' Kittyhawk, so it's not

surprising that we retain a sense of wonder about the world of air and space. Yet the circumstances surrounding a transoceanic flight today have little in common with the adventurous and risky ventures of 60 years ago. As Lynn Johnson, a motion picture executive, and Michael O'Leary, a magazine editor, observe in *En Route*, "Aircraft were primitive, reliability was negligible, and routes few."

The coming of age for commercial aviation brought fast, safe and comfortable travel to growing numbers of travelers—and the need for fledgling airlines to compete for their business. Distinctive luggage labels were issued by the airlines as part of their appeal for passengers. In the pages of *En Route*, they are shown to be highly persuasive works of graphic design that gave each carrier far more personality than its counterparts have now.



Lusitania Bridge, Merida,
Spain from *Calatrava:
Bridges*.

Naturally, the look of the labels changed with the times, so we can see images slip in and out of Art Deco, Art Moderne or Fifties Atomic dress. The airplanes usually remained the stars, however. Designers should find the labels a potent source of inspiration—on the ground or aloft.

Classical Taste in America, 1800-1840, by Wendy Cooper, et al., 1993, New York: Abbeville Press, 272 pp., \$55 cloth.

Johann Joachim Winkelmann, the great 18th-century German scholar and vanguard of the European classical movement, could not have known his teachings about the art of ancient Greece and Rome would inspire a frenzy of artistic effort in the United States from 1800-1840. But when he taught that the only way to rival the greatness of the ancients was to imitate them, Americans took his words to heart. Through the importing of goods and ideologies, first from Great Britain just before the Revolution, and then from France in Napoleon's time, Americans would become faithful copyists and interpreters.

Seeking the latest in fashions and refined taste from Europe is so deeply ingrained in the America psyche that readers of *Classical Taste in America*, by Wendy Cooper, curator of Decorative Arts at the Baltimore Museum of Art, will be amused to see how eagerly our young nation devoured classicism. Happily, we can take pride in what the author calls "an inexhaustible variety of ancient forms and motifs" made in America. (In fact, she adds, direct copying was rare.)

No cultural obsession lasts forever, nonetheless. By the 1840s, America looked inward. But classicism had nurtured the talents of such gifted artisans as Duncan Phyfe, Charles-Honoré Lannuier, Joseph Meeks, William Hancock, Alexander Kinnan and States Mead, and the wonder of their furnishings, depicted in all their glory in *Classical Taste in America*, still inspires us today.

New Wave Japanese Architecture, by Kisho Kurokawa, 1993, London: Academy Editions, distributed by St. Martin's Press, 300 pp., \$79.50 cloth.

Kisho Kurokawa, one of Japan's most brilliant architects, is a man with a mission: to lead Japanese architecture out of 20th-century Western Modernism into a 21st-century realm he describes as symbiosis. This dynamic state of being

would feature an intermediate zone between the opposing elements or "binomial oppositions" of Western culture. In more down-to-earth terms, Kurokawa advocates an artistic vision that tempers the West's insistence on opposites such as good and evil with values such as ambiguity, ambivalence and myth.

For Kurokawa and other thoughtful Japanese, the relationship of *Nihon* to the West has always been ambiguous, veering between slavish copying and outright rejection. In *New Wave Japanese Architecture*, he describes the rise of a "new wave" of architects as coinciding with a re-evaluation of tradition's meaning to contemporary society in Japan. He characterizes the new wave as champions of symbiosis.

Readers need not agree with Kurokawa to enjoy visiting the works of architects he includes in his circle. Whether the projects are by the oldest practitioners, including Fumihiko Maki, Arata Isozaki and Kurokawa, or the youngest, including Atsushi Kitagawara, Norihiko Dan and Coelacanth Architects, the tour is spectacularly unpredictable. Yes, Westerners are invited. ☺

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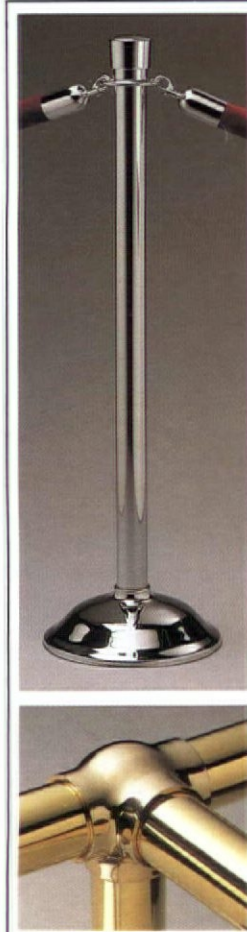
Haworth offers a handbook, titled "How to Move Your Business," which provides a framework for coordinating your office move. Organized according to the sequence of events that a company would follow when relocating, this service publication begins with pointers for researching the new location, offers guidelines for determining space requirements and preparation for negotiating terms of lease or purchase.

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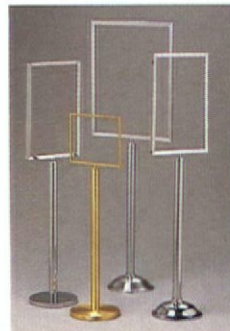
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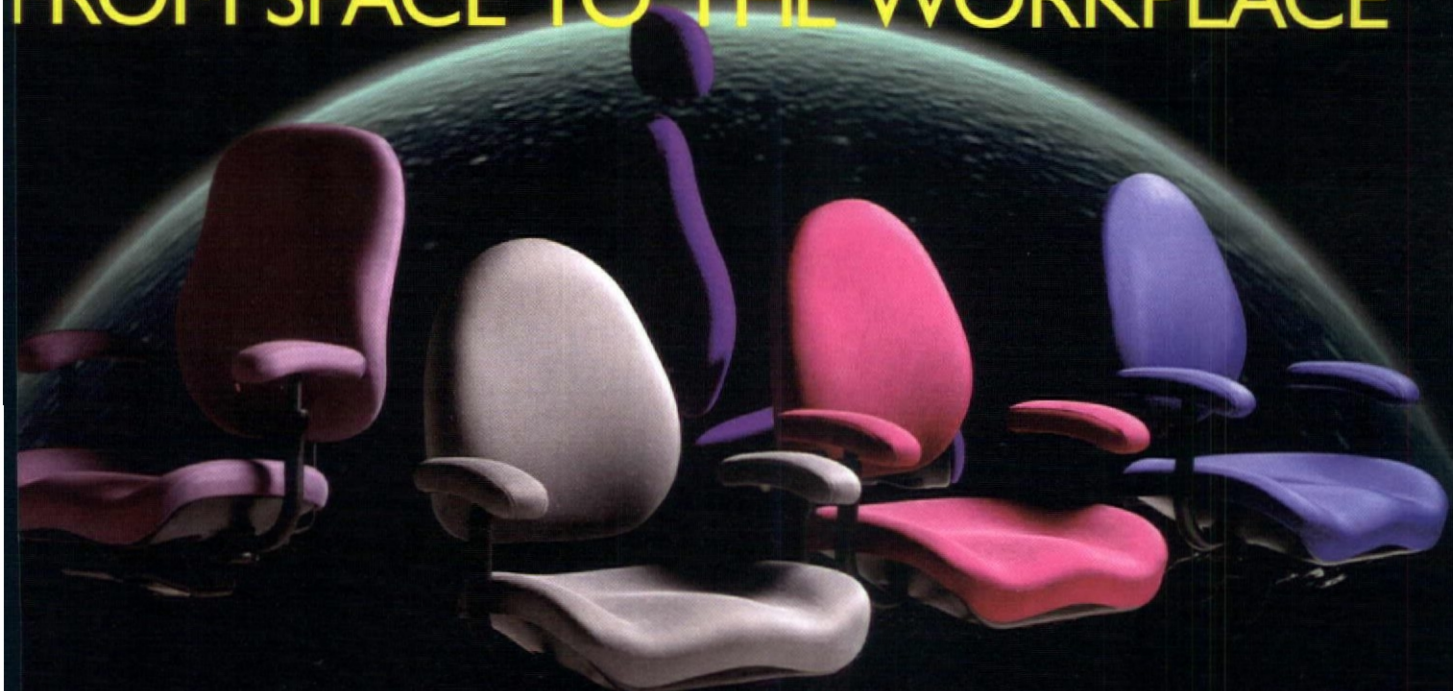
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Titles like co-chairman and former CEO may describe Gyo Obata's changing corporate status at St. Louis-based Hellmuth, Obata and Kassabaum, but being principal director of design more accurately reflects the significant role he has played in the firm since 1955. Besides designing high-profile projects like the National Air and Space Museum in Washington, D.C., Moscone Convention Center in San Francisco and the new Los Angeles County+University of Southern California Medical Center, Obata has been involved in the design of every other HOK project.

"I'm a designer. That's my forte, and I've stayed with that," he stresses. "Other people handle the operations end." Nothing, however, comes at the expense of practicality. "Good design means understanding the problem and meeting the client's budget requirements," he observes. "It shouldn't cost more, and it shouldn't take more time."

In a distinguished, 40-year career that began with study under famed Eliel Saarinen at Cranbrook Academy, Obata has witnessed many changes in his field. Of today's responsibilities, he notes, "Architects have to be leaders on environmental issues because we have so much influence over what gets built, and what we use to build it."

Obata recently designed his own summer home on Lake Michigan. "It cleanses my soul," he says of his annual escape to the Lake—even if total relaxation

has disappeared with the invention of the fax machine. He even fills spare time with other design activities. Of his recent course on making willow twig furniture, he muses, "By the end of the day, I had built this huge loveseat. It was amazing." And just another fine project from the "O" of HOK.

Small-scale architecture

Michael Maxwell and John Kelly

Turning 30 isn't the end of the world, as cabinetmaker Michael Maxwell, and his childhood friend and business partner, architect John Kelley, have discovered. Their five-year-old furniture making firm, Maxwell & Kelly, is succeeding in a sluggish economy by designing its own, distinctive furniture in New York, and hand crafting it on order using solid wood in Philadelphia. Their Prairie-like casegoods, chairs and accessories use spare, orthogonal frames to hold drawers and other storage containers.

Despite dissimilar backgrounds, the partners enjoy the work for much the



Maxwell and Kelly

same reasons. Maxwell studied pottery at the University of West Virginia, drifted to Europe to make furniture and returned home to study with master cabinetmaker Jeffrey Greene in New Hope, Pa. "I really had no business being in school," he admits. "I just wanted to build basic furniture."

Having worked for noted architects Robert Venturi and Peter Pran, U of Penn graduate Kelley appreciates the spontaneity of furniture. "Furniture is like architecture on a smaller scale," he believes. "You define the problem, identify a solution and then 'just do it.'" What lies ahead for the busy partners? Fulfilling orders, creating new designs—and trying

to find time off. "I'd like us to produce fine furniture at IKEA volumes," says Kelly. Better hope IKEA sells off time, John.

Channeling for chairs

Cyrille Varet

Show-stealing is a specialty for 23-year-old Cyrille Varet, but the Parisian furniture designer took the concept to new heights at this year's International Contemporary Furniture Fair in New York. At the ICFF's blowout party at Club USA, Varet's La Femme chair stormed down the runway, eyeing the crowd with its single, brilliantly colored, eye-shaped chair back. This was certainly not Varet's first time in the spotlight: His innovative, iron furniture pieces have already proved themselves remarkably telegenic.

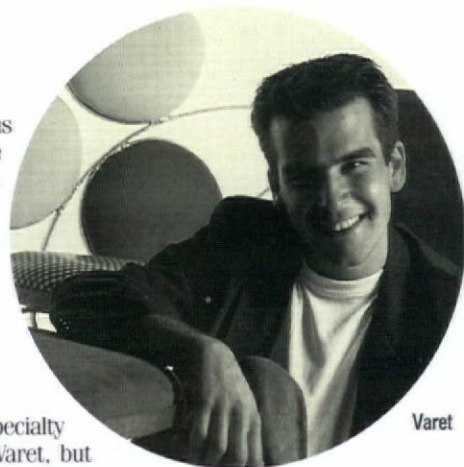
While majoring in business at Paris' ISG, Varet created furnishings from wood, found objects and finally iron, in his spare time. After much encouragement from his friends, he went full-time. "Building furniture is more than work," he says "It's about inspiration and a sense of discovery."

Inspiration comes from unusual places, however. Varet's numerous appearances on French television have inspired a flood of products: For *Merci et Bravo* he created a chair with "hands" atop the chair back. For *Matin Bonheur*, he created a chair based on piano keys, since the host is famous for playing the piano. For *Frou Frou* he designed personalized chairs for weekly guests. "I wanted to see where the needs of television shows and nightclubs would take me," explains Varet. "Chairs channel people's spirit and passion." No wonder his chairs end up as the supporting cast *and* the stars.

Industrious revolutionary

Laura Deubler Mercurio

"The last turn of the century brought an industrial revolution, and a reaction with the Arts & Crafts movement," says textile



Varet

designer and colorist Laura Deubler Mercurio. "By comparison, this turn of the century brings an information revolution. Before long, the pendulum will swing in a more 'human' direction again."

This is just one of many theories on life, business and design held by Deubler Mercurio. The award-winning designer created textiles for Maharam and J.M. Lynne before forming Deubler Mercurio Color Design Consultants in 1987. Her latest collection graces United Chair's seating.

She's also among the first Americans to be qualified by the International Association of Color Consultants, a European organization that emphasizes the physiology and psychology of light and color on humans. She takes the honor seriously. "In our fast-paced, stress-filled world, color and design decisions should not be made solely on aesthetics," she states.

When not working, the Long Island resident likes to unwind with a good book on quantum mechanics. But she really gets serious in her garden. "My husband and I are almost ready to make the jump to total vegetarianism," she reports. No one has to tell her what to do with her greens—or reds, yellows, oranges and purples.



Deubler Mercurio