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## Not Your Job

Do you know what your grandparents did for a living? Perhaps "butcher," "baker" or "candlestick maker" would have been too simple, but their job descriptions were probably easy enough to comprehend. Today, we hold positions that represent such exotic variations on old themes as "manager of information systems," "risk arbitrageur" or "strategic planner," jobs born of an era that increasingly handles information rather than physical materials. Society's acceptance of the change should make the work of the designer easy to understand. After all, we don't snap dimension lines, lay up studs or move furniture, we direct others who do. But there is growing evidence that the public has another definition—a fatally flawed one, in fact—for "designer."

Could it really be that a "designer" merely "makes things pretty"? If the record isn't immediately set straight, designers will surely be pushed to the sidelines by real estate brokers, management consultants, engineers, contractors, furniture dealers and a horde of new players with titles like "owner's representative," "program manager" and "project manager," who claim to have a better grasp of the economics and technologies of design.

What's wrong with being the occupation that "makes things pretty"? Nothing—if you also control the process that begins long before this moment arrives and ends long after it fades away, and receive just compensation for being entrusted with the project's budget and timetable. Trouble is, creating an attractive and distinctive environment out of the client's institutional activities and prosaic needs is one of the least appreciated and most distrusted services that the designer provides to the client. To organizations fighting for survival in a brutal, global recession, "pretty" sounds dangerously like "frou-frou."

It may be time to swallow our pride and generate other billable services that businesses and institutions can justify buying in hard times. Are you competent in

fixed asset management, programming, site location, base building evaluation, lease analysis, specification, graphic design, project management, industrial design, construction supervision, facility management, furniture inventory, post occupancy evaluation or telecommunications and MIS coordination? There is a good chance your client doesn't know this. So other parties are increasingly getting to your client before you do to assume these powers—often without being saddled with the appropriate responsibilities. Heads, I win. Tails, you lose.

Painful as the situation has become to the profitability of the architect and the interior designer, there is yet another fatal flaw in the new equation for project development. Namely, the client is no longer being served well when *nominal* responsibility for project management is widely distributed to various parties, yet *contractual* responsibility remains vested in the designer—or even in no particular party at all. Regardless of how well all the members of today's steadily expanding project team get along, someone must remain in charge. However, the designer who is paid too little as a result of being stripped of overall project responsibility won't

have billable time left for oversight.

Serves the client right, you say? Yes and no. Since nobody else is getting something for nothing in the 1990s, the client for design services will eventually discover that having a multitude of consultants on the job is no guarantee of quality design. On the other hand, hiring the designer whose work proves costly, late, sloppy or worse could very well jeopardize the designer's reputation, unfairly or not. Who wants to be guilty by association?

Better yet, let us rethink the nature of design practice, incorporate more billable services in our scope of work—and let our clients at home and abroad know what architects and interior designers *really* do for a living. ☛



*Roger Yee*

Roger Yee  
Editor-in-Chief



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## Welcome to the 6th Symposium on Healthcare Design

Effectively using design to improve desired therapeutic outcomes, enhance staff performance, increase visitor participation and maximize community support are some of the highlights of "Design: Contributing to the Quality of Healthcare"

Chicago - Participants in the Sixth Symposium, "Design: Contributing to the Quality of Healthcare," of the National Symposium on Healthcare Design, which *Contract Design* is honored to co-sponsor, will be invited to discover the demonstrated power of design to contribute to the quality of health care, to an organization's financial bottom line, to the patient's therapeutic outcomes, and to the physical, emotional and psychological well-being of those touched by these environments.

November 18-21, 1993, at the Chicago Marriott Downtown Hotel, architects, interior designers and health care professionals will be able to take part in discussions covering such aspects of design as trend-busting in acute care design, a patient-oriented approach to ambulatory care, improving the quality of physical rehabilitation, the design of healing and prosthetic environments, light as medicine of the future, and research that can be applied to designing for older people.

Registration entitles participants to take part in all programs, CEU (ASID, IBD, ISID approved), receptions, trade show exhibition, tours and nine catered meals, plus a complimentary *The Journal of Healthcare Interior Design, Volume VI*. Attendees of any of the six presentation tracks may skip from track to track as desired. Full registration costs \$795. For information, call the National Symposium on Healthcare Design at (510) 370-0345; by fax (510) 228-4018.

## Schedule of Events

Professional Presentations, \*All tracks are repeated on Friday and Saturday

### THURSDAY, NOVEMBER 18

7:00 am-2:30 pm

Advanced Healthcare Facility Lighting Design  
James Benya, lighting designer.

4:30-8:00 pm

Keynote Address and Dining Experience

8:00-11:00 pm

Trade Show Exhibition

### FRIDAY, NOVEMBER 19 SATURDAY, NOVEMBER 20

9:30 am-11:00 am

Track 1-Acute Care Design  
Healing Environment Case Study: North Hawaii Community Hospital  
Patrick E. Linton, CEO, North Hawaii Community Hospital; Ann Matsunami, AIA, Media Five Ltd.; Earl Bakken (Friday only), Medtronic, Inc.

9:30 am-11:00 am

Track 2-Long-Term Care Design  
Research You Can Use in Designing for Older People  
Lorraine Hiatt, Ph.D., Environmental Design Innovage.

9:30 am-11:00 am

Track 3-Ambulatory Care Design  
A Patient-Focused Approach in Ambulatory Care  
Wanda Jones, The H.O.M. Group Inc.

9:30 am-11:00 am

Track 4-Related Settings  
Design: Improving the Quality of Physical Rehabilitation  
David Guynes, Mary Lawlor, ScD, OTR/L, Guynes Design Inc.

9:30 am-11:00 am

Track 5-Design Technology  
Light: Medicine of the Future  
Jacob Liberman, O.D., Ph.D.

9:30 am-11:00 am

Track 6-Design Quality  
Landscape Design: Improving the Quality of Healthcare  
Topher Delaney, Delaney + Cochran Inc.; James Burnett, ASLA, The Office of James Burnett.

2:30 pm-4:00 pm

Track 1-Acute Care Design  
Healing Environment Case Study-AMI Park Plaza Hospital  
Pamela Hopkins, AMI/Park Plaza Hospital, Houston.

2:30 pm-4:00 pm

Track 2-Long-Term Care Design  
Current Research on the use of Color for Long-Term Care  
Barbara A. Cooper, McMaster University

2:30 pm-4:00 pm

Track 3-Ambulatory Care Design  
The Changing Nature of Ambulatory Care Facilities  
Robyn Dermon, president, Health Futures Development Group

2:30 pm-4:00 pm

Track 4-Related Settings  
Design: Producing Extraordinary Outcomes at the Meridian Center  
Susan Lange Q.M.D., L.Ac, Meridian Center for Personal and Environmental Health; Herman Ziche, International Institute for Bau-Biologie (TM) + Ecology.

2:30 pm-5:30 pm

Track 5-Design Technology  
The Design of Healing and Prosthetic Environments  
Jain Malkin, Jain Malkin Inc.

2:30 pm-4:00 pm

Track 6-Design Quality  
Designing for the Human Side of Healthcare Environments and How they Can Affect the Human Body  
Herman Ziche, International Institute for Bau-Biologie + Ecology.

4:30 pm-5:30 pm

Track 1-Acute Care Design  
Trendbusting for a New Future in Healthcare Design  
Daniel Logan, Medical Planning Associates

4:30 pm-5:30 pm

Track 2-Long-Term Care Design  
Woodside Place: The Role Environmental Design in Quality of Life Residents with Dementia  
J. David Hoglund, AIA, Susan DiMotta, Perkins Eastman + Partners; Stefani Ledewitz, Quick Ledewitz Architects; Judith Saxton, University of Pittsburgh.

4:30 pm-5:30 pm

Track 3-Ambulatory Care Design  
Interior Design Leadership: A Case Study of the Space Planning and Design of a Large Medical Office Building  
Jean M. Young, ASID, Young + Company.

4:30 pm-5:30 pm

Track 4-Related Settings  
A Family-Centered Approach to Pediatric Intensive Care Unit Design  
Jill Hart, Institute for Family-Centered Care, Bethesda, Md.

4:30 pm-5:30 pm

Track 6-Design Quality  
How Bau-Biologie™ Principles Can Be Applied to Healthcare Environments and How They Can Affect the Human Body  
Herman Ziche, International Institute for Bau-Biologie + Ecology.

### FRIDAY, NOVEMBER 19

6:00-7:30 pm

Awards Banquet and Networking Dinner

7:30-10:00 pm

Trade Show Exhibition

### SATURDAY, NOVEMBER 20

11:30 am-12:30 pm

Learning from Our Neighbors: Mexico  
Arq. Alejandro Rebolledo Zenteno, Sociedad Mexicana de Arquitectos Especializados en Salud.

12:30-1:30 pm

Learning from Our Neighbors: Japan  
Dr. Akikazu Kato, Nagoya University.



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## TRENDS

1:30-2:30 pm

Learning from Our Neighbors: France

Michel Seraqui, Nicholas Maleval, NMS,  
Atelier d'Architecture.

**SUNDAY, NOVEMBER 21**

8:00 am-3:00 pm

Tours of Chicago Area Healthcare Facilities

### ASID Helps Designers Market Services

Washington, D.C. - Undaunted by the withdrawal of the American Society of Interior Designers from the Unified Voice negotiations, the ASID Educational Foundation recently unveiled plans to develop "Designing Marketing Success," a comprehensive professional development program for design professionals. Declared B.J. Peterson, FASID, ASID national president, "Designing Marketing Success" is the largest undertaking any professional design organization has ever created.

ASID's program is expected to use interactive, video-based workshop sessions to deal with the needs of ASID members and unaffiliated designers in marketing their design practices. The extensive training program is a partnership of BASF Corporation, The Wool Bureau, Inc., Golle & Holmes Custom Education and the ASID Educational Foundation, a subsidiary of ASID. BASF is sponsoring the contract workshops, while The Wool Bureau is sponsoring their residential counterparts.

Due to generous support of BASF and The Wool Bureau, the cost to take "Designing Marketing Success" will be substantially below that for similar training programs. ASID members will earn 2.0 CEUs (continuing education units) to take the program. The program's goals are to identify potential purchases of design services and secure additional business. For more information, contact Michael Alin, deputy executive director at ASID, telephone (202) 546-3480.

### InterPlan To Attract Designers and Facility Managers

New York - Whether you own, operate, design or specify interior construction, you're going to like what you see and hear at InterPlan, the new Designer's Saturday, scheduled for September 27-29, 1994, at the Jacob Javits Convention Center in New York.

InterPlan has broadened the New York City show's exhibitors and professional education programs to attract both designers and facilities managers. "We have created a New York City event that includes not only furniture manufacturers, but also flooring, fabrics wall-covering, telecommunications systems, and

technology companies," says Joan Landis, trade show director of Miller Freeman Inc. "We want facility managers to know it's in their interest to come to InterPlan along with architects and interior designers."

InterPlan is sponsored by the non-profit contract furniture manufacturers trade association, Designer's Saturday, Inc.; Miller Freeman's Trade Show Division; and Miller Freeman's Commercial Design Network, publisher of *Facilities Design & Management*, *Contract Design* and *Architectural Lighting*. For more information, contact Hank deCillia, executive director, Designer's Saturday, (516) 725-2745, fax (516) 725-5062, or Carrie Enfield, group publisher, The Commercial Design Network, Miller Freeman Inc., (212) 626-2392, fax (212) 302-2905.

### AlliedSignal and BASF Team Up

Morris Township, N.J. - Allied Signal Inc. and BASF Corporation have signed a letter of intent to combine their nylon carpet fibers and textile nylon business into a joint venture to respond to global competition and customer needs.

As a more cost-effective producer of nylon fiber, it will offer greater choice and value to fiber customers, countering inroads being made by polyester and polyolefin fibers, which are often being interchangeable with nylon. Frederic M. Poses, president of AlliedSignal Engineered Materials, said, "This joint venture will facilitate the growth of this business and will enhance AlliedSignal's earnings and cash flow."

Dr. Werner Burgert, president of BASF's Fiber Products Division, agreed, indicating, "This combination will allow us to concentrate on our core nylon business. It will make us a more cost-effective producer with a critical mass large enough to compete in the global man-made fiber marketplace, reinforcing our position as a long-term quality supplier in the U.S., Canada and elsewhere."

### Haworth Acquires Globe

Holland, Mich. - Haworth Inc. has acquired Globe Business Furniture, headquartered in Hendersonville, Tenn. The privately held company, in business since 1976, has seven manufacturing plants in Tennessee, Kentucky and California employing over 1200 people. Globe Business Furniture will operate as an independent subsidiary of Haworth, continuing to serve its markets through existing distribution channels.

The acquisition enables Haworth to participate in the growing home office and small business markets. According to Richard Haworth, president of Haworth, "This acquisition extends the total office furniture market available to us. Globe, like Haworth, is strongly committed to customer service, and will give us proven understanding of the evolving



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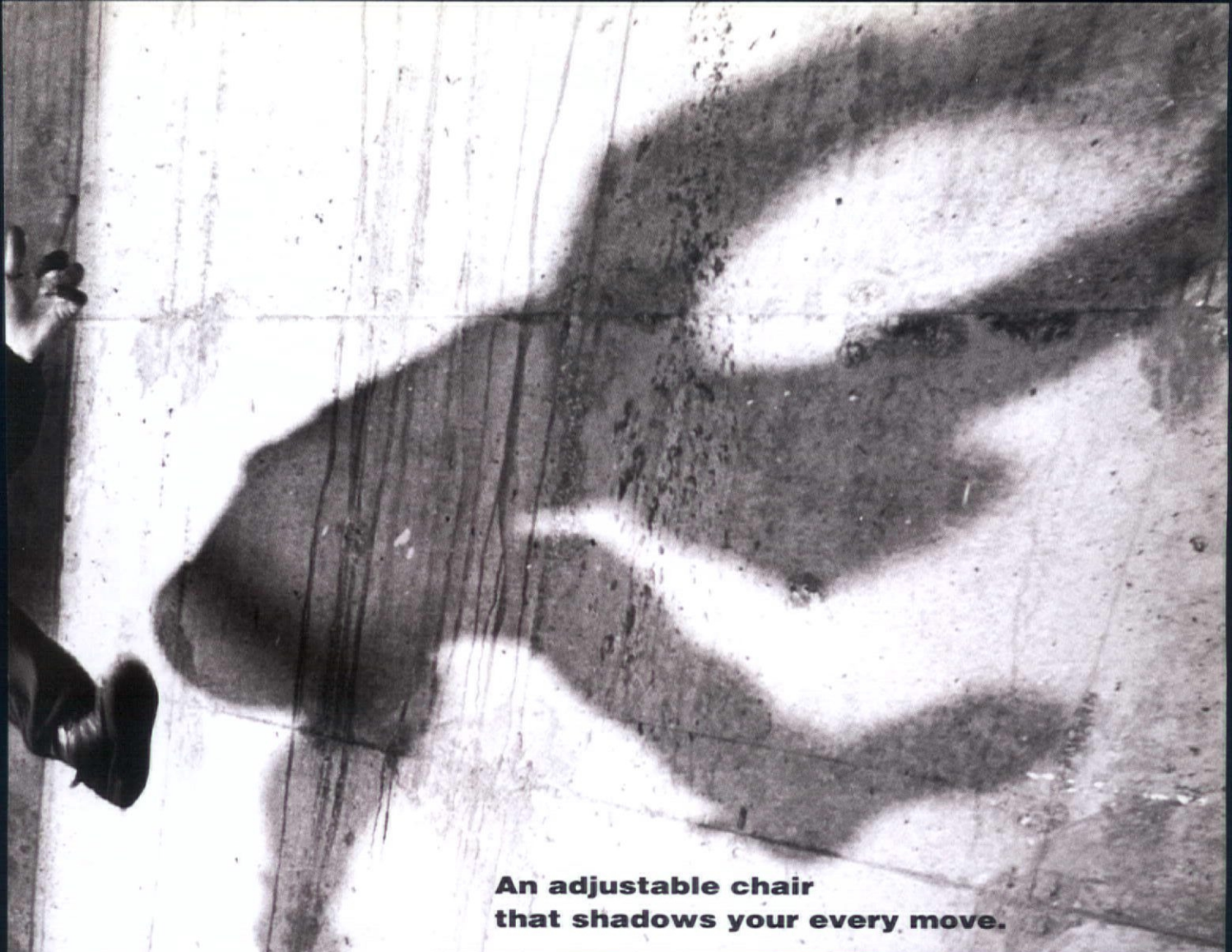
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# TRENDS

home office and small business markets. Likewise, the quality and manufacturing processes at Globe may be further enhanced by the experiences and programs of Haworth. This very exciting alliance will enable us to serve the complete office and institutional furniture market."

In light of Steelcase's recent acquisition of Anderson Desk, an economy-line maker of casegoods, and its launch of Turnstone, a mail-order furniture business, specifiers and buyers of low-cost office furniture may soon witness a surge in quality and service for the products they buy, at little if any extra charge.

## Commissions and Awards

Philadelphia law firm Barrack, Rodos & Bacine has relocated its offices from 1845 Walnut Street to Two Commerce Square, with the design services of **AI-FIVE Inc.**, Philadelphia.

**Einhorn Yaffee Prescott**, Albany, N.Y., will design a \$11.5 million, 80,000 sq. ft. Computation and Communications Building at Hudson Valley Community College in Troy, N.Y.

Sears Merchandise Group in Hoffman Estates, Ill., has retained a joint venture of two internationally known design firms, **HTI-**

**SDI** in the New York office and **RTKL** in the Dallas office to help design the next generation of Sears retail stores.

**Hillsman & Associates Inc.**, Atlanta, will provide interior design services for the \$5.6 million General Classroom Building for Macon College in Macon, Ga., and the \$56 million University Apartments project at Georgia Institute of Technology in Atlanta, which will accommodate 2,000 students and 4,000 athletes during the 1996 Summer Olympic Games.

The International Facility Management Association Foundation announced its establishment of a Student Research Grant Program. For a grant application or more details on the Program, call the IFMA Foundation, Houston, at (713) 623-4362 or (800) 359-4362.

**Hoskins, Scott & Partners Inc.**, Boston, in association with **Hammel Green and Abrahamson Inc.**, Minneapolis, have been selected as architects for Medical City, to be built on a 22-acre site in downtown Worcester, Mass. A nine-story, 379-bed hospital will be included.

The New York office of **Interior Architects Inc.** was awarded a 48,000-sq. ft. project at Bristol-Myers Squibb's New York headquarters. **Lloy Hack Associates Inc.**, Cambridge, Mass.

received First Prize in the 1993 Competition of the American Society of Interior Designers, New England Chapter, for the design of **CSC/Index Inc.**, San Francisco.

**Swanke Hayden Connell Architects**, New York, will design Mutual of America's new headquarters building at 320 Park Avenue, New York.

**Holabird & Root**, Chicago, was selected as architect of record for design of a \$38-million, 297,000-sq. ft. addition and renovation project at Western Michigan University, Kalamazoo, Mich.

**Berger Raitt Design Associates**, New York, will design the following projects: two B. Dalton bookshops, on Staten Island and Scranton, Pa.; the renovation of Citibank, N.A. offices at 399 Park Avenue New York; the offices for Rabone, Nickelsberg & Snider in The Bronx; the redesign of Zaro's Bread Basket in Grand Central Terminal, New York; and Pancho's Cantina restaurant in Island Park, N.Y.

The city council of Brea, Calif., has selected Irvine-based **LPA, Inc.** as the architect for the new Brea Community Recreation Center, a 52,000-sq. ft. facility to be built next to the Civic Center.

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# TRENDS

## People in the News

Ryan Stevens has joined Hellmuth, Obata & Kassabaum in its St. Louis office as group vice president and design director. Also recently appointed are: Nancy A. Jones, as vice president and director of design for interiors in San Francisco, and Debra Walker, as director of interiors in Los Angeles.

Maurice C. Sardi, chairman of the Knoll Group, will take early retirement at the end of 1993.

The American Society of Interior Designers, Washington, D.C., has elected its national Executive Committee for 1993-94. B.J. Peterson, FASID will serve as national president; Gary Wheeler, FASID, president-elect; Kathy Ford Montgomery, ASID will serve as national vice president of programs; Julie Wyatt, ASID was elected national vice president of finance and administration; and Martha G. Rayle, FASID, will serve as immediate past president.

Claude Bérubé, IBD took office as the president of the International Federation of Interior Architects/Interior Designers on September 10, 1993, in Glasgow, Scotland, during the IFI International Design Congress.

Nicola Balderi has joined Ford & Earl Associates in Troy, Mich., as senior vice president.

George Johnson was named president of International Contract Furnishings Inc., New York.

John Gardner, has been appointed vice president and general sales manager and Russ Rykse, has been appointed senior product marketing manager at Allsteel, Aurora, Ill.

## Business Briefings

Jan Hammock Smith, AIA and Thomas A. McCrary, AIA are establishing a new firm, Smith-McCrary Architects Inc., in the Koger Center, 4811 Beach Boulevard, Suite 430, Jacksonville, FL 32207.

## Coming Events

November 18-21: The Sixth Symposium on Healthcare Design, Contributing to the Quality of Healthcare, The National Symposium on Healthcare Design, Marriott Downtown Hotel, Chicago: (510) 370-0345.

November 18-21: International Furniture Fair Tokyo 1993, Tokyo International Fair Ground,

Harumi, Tokyo, Japan; (03)5261-9401.

December 4-7: NADI 103/The Visual Marketing and Store Design Show, Passenger Ship Terminal Piers 90 and 92, New York, and local NADI showrooms; Lynn White (212) 340-9249.

December 6-8: Restoration '93-The International Conservation and Preservation Trade Event, Hynes Convention Center, Boston; contact Steven Schuyker (617) 933-8744.

January 12-15: Heimtextil 1994, Frankfurt Fair and Exhibition Center, Frankfurt; 49 69 7575-6823/6198/6416.

March 23-25, 1994: WestWeek 94: Interactive Relationships: Architecture, Interiors and Imagination, Pacific Design Center, Los Angeles; (310) 657-0800.

April 3-10, 1994: Annual Interior Design Educators Council Conference, La Mansion del Rio Hotel, San Antonio, Tex.; contact IDEC, Central Office, 14252 Culver Drive, Suite A3331, Irvine, CA 92714.

April 11-15, 1994: Salone del Mobile, The Milan Furniture Fair, Milan, Italy; contact Cosmit (39) (02) 48008716, fax (39) (02) 4813580.

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The Value Of Good Design



# MARKETPLACE

These jewels designed by Lyne Côté can be found in the Amenophis Collection from Tella Inc. Pieces in this Egyptian-inspired collection—named for Lady Nefertiti's heart throb, King

Amenophis—feature perfect lines, precious woods and mastery of execution.

Circle No. 201



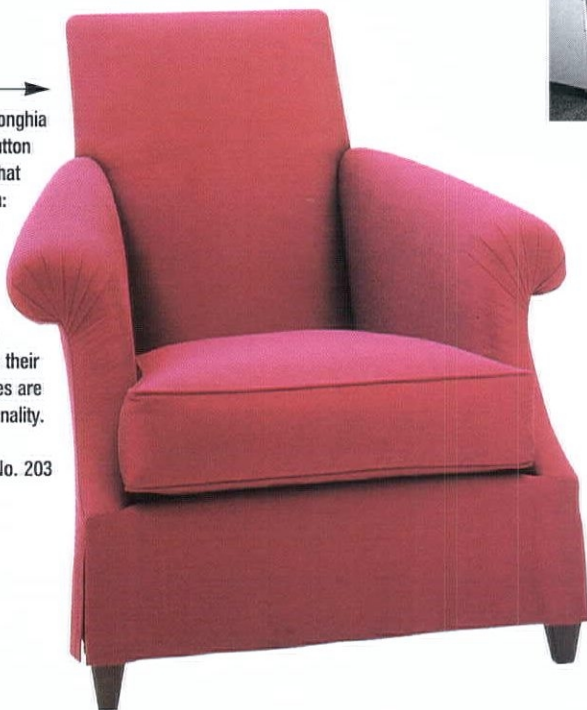
Solari Series table-desks from Packard Industries are free-standing work stations providing adjustable work surfaces to accommodate a complete range of secretarial, managerial and executive task functions. The table-desks are available with three tilt-adjustable work surfaces: full top, split top, and an insert top which rotates down to accommodate a keyboard or laptop computer at typing height.

Circle No. 204



With the Haute Collection, Donghia Furniture design director John Hutton brings to the world of furniture what couture brings to the world of fashion: consummately crafted, one-of-a-class pieces that signal the hand of an artist. The upholstery fabric coverings of the Haute Sofa and Chair (shown) are hand tailored like expensive, custom-made suits, while their thin, confident and impeccable shapes are endowed with personality.

Circle No. 203



STUFFED WITH STYLE

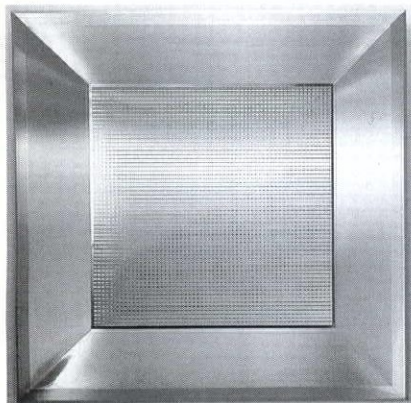
The Legends collection from Maharam features three complementary patterns in combination blends of cotton, polyester and wool, highlighting a diversity of weaves and textures. Patterns Muse, Spellbound and Chimera offer 38 colorways, ranging from clean, vibrant hues to more subdued sophisticated shades. All have been treated with DuPont Teflon for easy cleanability.

Circle No. 205



Gage Corporation International's Honest Aluminum line of interior design surfaces represents a significant and articulate merger of art and technology. The surfaces assume new and exciting visual dimensions with every change in physical perspective.

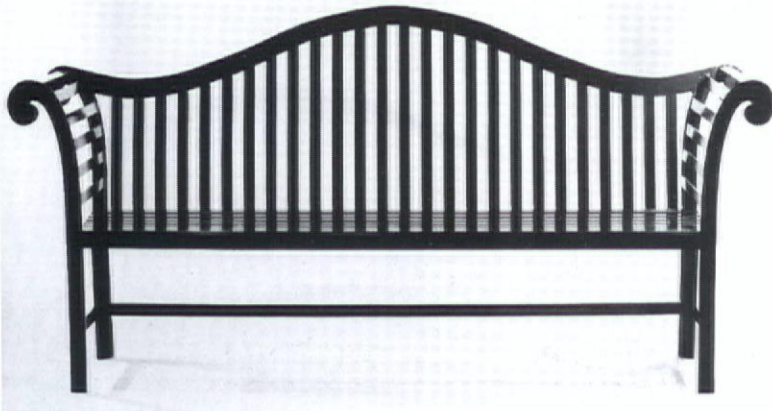
Circle No. 202





The Camelback Bench from McKinnon and Harris is designed, engineered and constructed for constant public use. Hidden bolt holes allow the bench to be easily secured in public areas without marring its visual appeal. The raked back and contoured seat ensure comfort. The gentle curves of this steel bench are reminiscent of the popular, 18th-century Chippendale camelback sofa.

Circle No. 206



The proven durability of 100% Trevira polyester makes Coral of Chicago's Paisley (shown here on a chair from Adden Furniture) perfect for contract applications. Coral's Safety Trevira VI Collection is heavy-duty rated for abrasion resistance and is inherently flame-resistant. Paisley is available in 11 eye-catching colors.

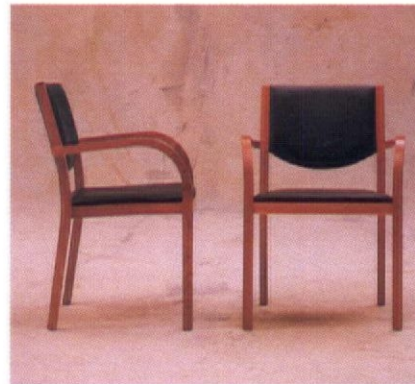
Circle No. 207



DeGilde library furniture, designed by James Bubb for the Worden Company, is a furniture system that meets the continually changing needs of the library environment. The systems approach of deGilde makes it extremely flexible without compromising design integrity. Components can be arranged individually or together in free-standing, ganged or modular configurations.

Circle No. 208

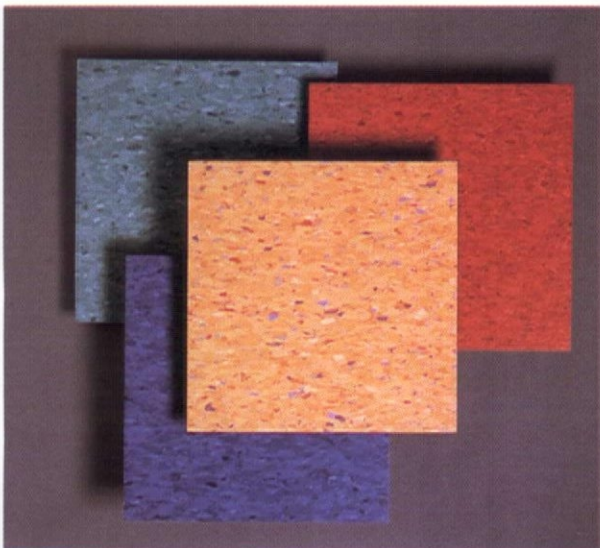
## MASHED POTATOES, GRAVY AND DESIGN



Geiger International's Papillon is designed to look better and sit more comfortably than the typical stacking chair. Solid maple or cherry construction may be specified unfinished or in any of Geiger's standard or custom wood stains. Seat and back are polyurethane-padded

and fully upholstered in the company's fabrics or aniline-dyed leathers, or COM/COL.

Circle No. 210

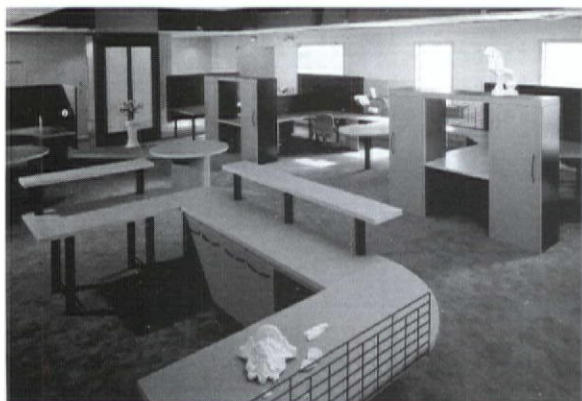


Mannington Commercial now offers quality vinyl composition tile in 60 different colors, making it the widest available selection of colors in VCT flooring. Two new lines, Essentials and Inspirations, feature through-pattern construction to maintain their appearance even under heavy traffic.

Circle No. 209



# MARKETPLACE



Developed by HLF Furniture of Belleville, Mich., CounterPoint is not a panel- or desk-based furniture system. It begins with the work surface, then adds storage, lighting, screens and accessories—allowing the furniture to be matched to the task and to the specific design needs.

Circle No. 211

This Stereo Cabinet/Armoire from Santora Melone is constructed of solid maple, maple plywood, copper handles and wood or glass shelves. The Stereo Cabinet features a rear access door and drawers divided for compact disc storage.

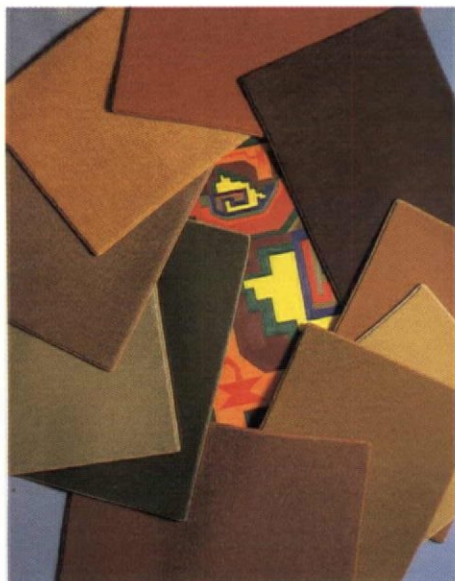
Circle No. 212



AGI has introduced Cody, the second lounge series developed for the company by Five D Studio. Offered as a lounge chair, a loveseat and a sofa, Cody is slightly reminiscent of the glorious Deco period, blended with contemporary influences. Design features include a distinctive top-arm panel shaped out of white maple solids and trimmed with welt. All wood components can be finished to match design specifications and to complement upholstery for either a contemporary or transitional look.

Circle No. 213

A VOTE FOR DESIGN IS A VOTE FOR THE FUTURE



Matinee from Whitecrest Carpet Mills is a new cut-pile carpet comprised of 100% Monsanto Advanced Generation Nylon. Matinee contains 33 solid colors that reflect the trend towards naturals. It has endless possibilities as field, border, inset and transitional carpet, and coordinates with two other new styles, Broadway and Finale.

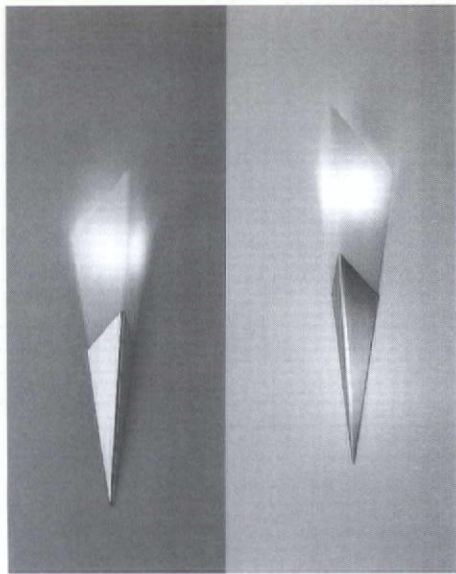
Circle No. 215

Safco Products Company introduces a new line of multi-task seating designed to meet the needs of today's diverse work environments. The ergonomically-designed, multi-task chairs come in desk, mid-range and drafting heights and are offered in a variety of colors. Features include pneumatic lifts, articulating backs and seats with waterfall edges and optional arm rests.

Circle No. 214







ADA-compliant Javelin Wall Sconces from Boyd Lighting Company are available in both compact-fluorescent and incandescent lamping. The Javelin's sleek design emphasizes vertical spaces and easily fits where space is limited. The design is perfect for use in corridors, elevator areas and lobbies. Using solid bar stock, fluted and sand-etched glass and acrylic, this new design complements commercial, hospitality and residential interiors.

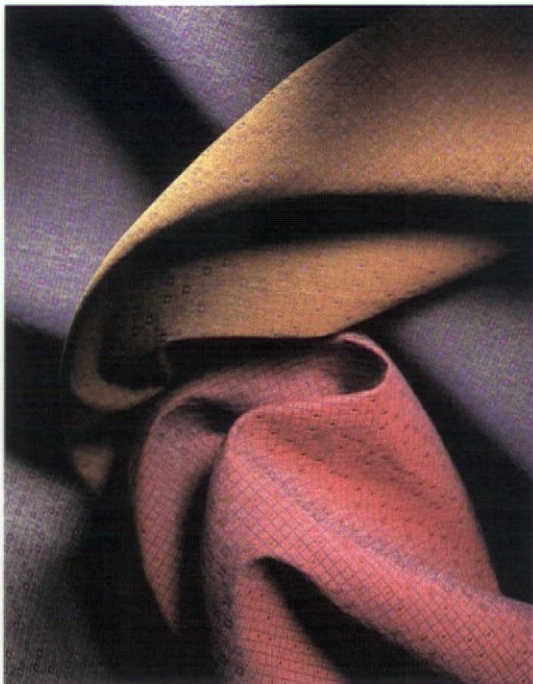
Circle No. 216

The collection of wovens introduced by Brunswick & Fils in its Fall 1993 collection is marked by authenticity and innovation. Seen here are Villa I Tatti Moired Damask, inspired by a wallcovering found in the main salon of the sixteenth-century landmark villa of the same name in Florence; Darien Grospoint, a fabric appropriate for both contract and residential use that can easily be coordinated with linen prints, leather and heavy wovens; and Camille Linen Stripe, a smaller scale version of the popular contract fabric Maitland Stripe that was introduced in 1991.

IT'S A TIGHT RACE



Circle No. 217



Carnegie introduces Square Dance, one of the new upholstery fabrics from the Stepping Out Collection designed by Laura Guido Clark. Square Dance pairs 10 exciting color combinations with layers of pattern to create an intriguing and flexible design that is ideal for today's contract interiors. The 100% cotton construction meets ACT's heavy-duty abrasion standard.

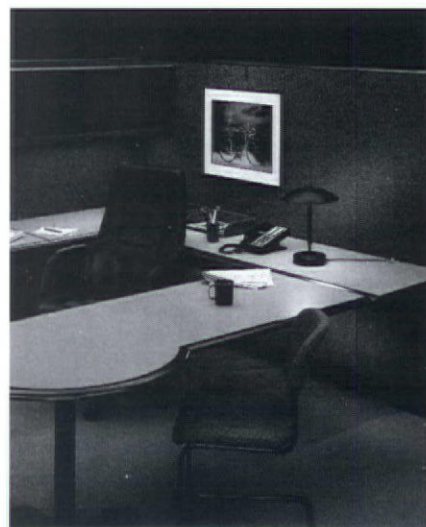
Circle No. 218



Tailored, precise surface structure denotes Harbinger's first woven broadloom introductions, Check & Balances. Woven of DuPont Antron Legacy®

continuous filament nylon, Checks & Balances is available in 16 clear, crisp, tri-colored hues.

Circle No. 220



TAB Products' new line of wood trim furniture includes designer series cabinets/credenzas and panel systems and work stations that provide an upscale look at a practical price. Components are available in light oak, classic cherry and embassy walnut. Overheads, pedestals and hardware are available in cool grey, porcelain or charcoal to mix and match with the wood trim colors.

Circle No. 219

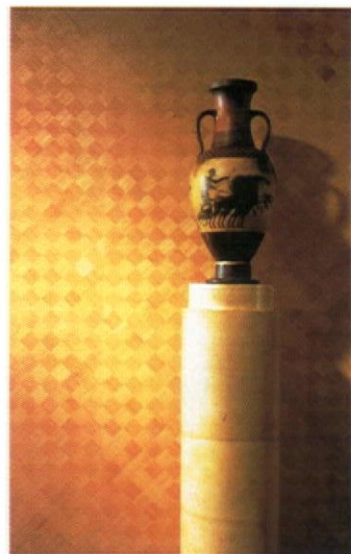


# MARKETPLACE



The Hudson Armchair, a new seating design from HBF, embodies the ease and tailored elegance of the grand historic homes found in and around the Hudson River Valley, where designer Blake Tovin lives and works. The gently rounded top back rail is complemented by the precise pleating of the upholstery fabric, while a simple, carved, hand-hold motif accents the solid cherry arms. Available with either open or upholstered arms, the refined scale and proportions provide comfort and elegance in any setting.

Circle No. 226



Maya Romanoff's Ajiro, the ultimate wood veneer, uses cutting-edge technology combined with the maximum employment of absolutely real materials to create Earth-friendly, durable, easy-to-install wallcoverings of exquisite and timeless beauty.

Circle No. 227

Oscar Tusquets was commissioned by Arflex to design an upholstered piece of furniture involving the use of the new, environmentally-friendly

Waterlily padding 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. (Baleni Italia's Molly chair was incorrectly identified as Hola Ola in the September issue.)



Circle No. 228

DESIGN ON PARADE

Designed originally as a one-of-a-kind desk for a grand turn of the century Southern home, Dakota Jackson's Washington Hall Writing Table

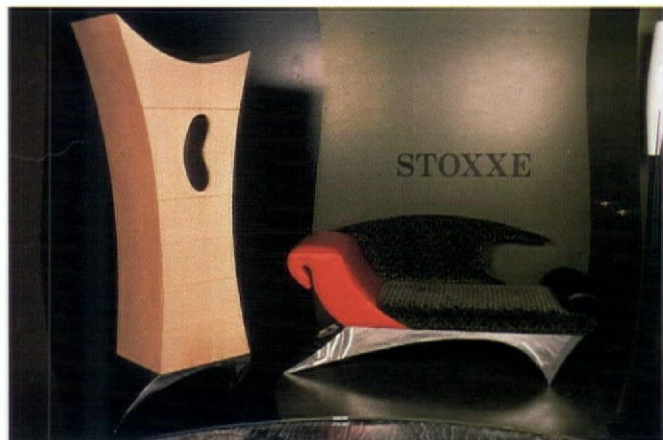
has been rescaled and modified for executive use. With its sweeping bowed front, curved drawer faces, tapered slab legs and luxurious finish, this desk evokes a more formal era, yet its architectonic surfaces and knife-edged joinery place it firmly in modernist tradition.

Circle No. 229




Stoxxe breaks new ground with the Lylalo collection. The well-contoured dresser was created as a center piece with charm and such imposing character that other elements can only blend in with it and bow to it. The warmth of wood and the coldness of metal complement one another in this piece that does not obey the traditional laws of equilibrium.

Circle No. 230







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Leading the way in design, quality and performance, SAFCO has become the world's largest manufacturer of flat files and drafting furniture. At SAFCO, we start by understanding the needs of the design/engineering professional, and put that knowledge to work in every phase of product development.

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# Executive Desks and Casegoods

With heads rolling in CEO suites throughout corporate America in recent years—just think of IBM's John Acker, GM's Robert Stempel, Westinghouse's Paul Lego or American Express' James Robinson, for starters—the person who occupies an executive office is surely a man or woman on the spot. Traditionally, that spot looked like the grounds of an 18th-century estate, in which the executive sat enthroned in a massive chair behind a robust desk backed by a matching credenza or wall storage unit and otherwise attended by a pair of guest chairs for formal, face-to-face discussions, a small conference table with conference chairs for working meetings, and perhaps lounge seating grouped around an occasional table for more extended conversations, all steeped in Georgian, Queen Anne or Chippendale style. Despite the changes wrought by the computer age, the pattern of executive encounters seems impervious to change. On the other hand, the styles of the desks and casegoods, like the faces of the executives, do pass.

## HALCON

The Bristol collection offers a transitional design solution for the modern office environment. The collection includes individual casegoods such as desks, credenzas, tables and reception desks as well as vertical casegoods components for the individual design of straight, L- and U-shaped work stations in desk top and 70-in. heights.

Circle No. 235



## KI

KI's Com System can be used for free-standing or panel-supported work station applications. Its modularity integrates work surfaces, storage and electrical considerations in either application. Visual continuity is established through recurring use of molded urethane, rich veneers, laminates and a colorful array of panel fabrics.

Circle No. 238



## STEELCASE

The Cube Series is a contemporary line of wood office furniture that offers sophisticated architectural styling with a clean, crisp look. Cube displays an interesting visual contrast between veneer and metallic reveal and complements a wide range of office interiors. Components include desks, table desks, returns, credenzas, VDT and printer stands, occasional tables and bookcases.

Circle No. 237



## HARDEN CONTRACT

The Georgian Collection includes desk, credenza and hutch, all available in natural, champagne, vintage, brandywine, Charleston and cabernet finishes.

Circle No. 236

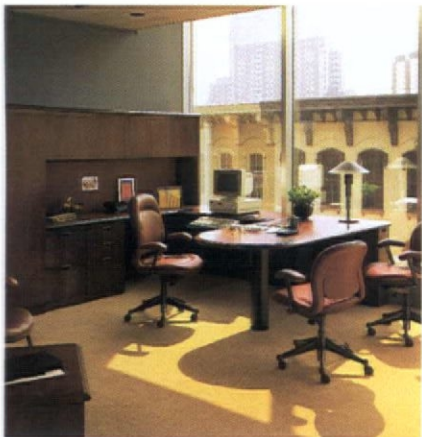




## HERMAN MILLER

The Sanford Collection combines functional wire management with the beauty of natural wood. Discreet openings or grommets on top surfaces and side panels get excess wires off the work surface and floor to be stored underneath the desk or routed to adjoining furniture pieces. All pieces are available in oak, cherry and maple with 12 finish options and three edge details.

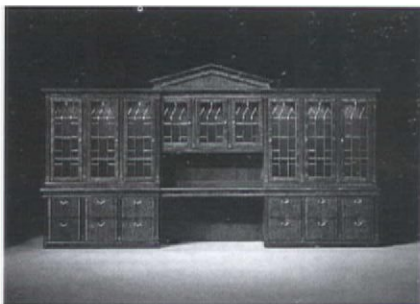
Circle No. 240



## KIMBALL

The historically-based Longwood (shown) and Brandenburg Series were designed by Michael D. Tatum and the late Robert W. Purdom to function perfectly in the executive office of the 21st century. These traditional pieces, the culmination of Tatum and Purdom's combined half century of design experience, are nevertheless beautifully at home in the most minimal contemporary environments.

Circle No. 239



## DAVIS FURNITURE INDUSTRIES

The Millenium Desk Collection accommodates both traditional and contemporary styles with grace and elegance. Designed for Davis by Berry & Clark Design Associates, the collection offers clean, unmistakably contemporary lines crowned with a classical flourish. The contemporary appeal is balanced by detailing that satisfies those who are traditional at heart.

Circle No. 243



## EOC

Verticase is a stackable, modular, free-standing wood furniture system designed for better use of space. The frameless unicabinet includes a variety of storage, bookcase, media, lateral file, wardrobe and overhead cabinets for endless arrangements. Concealed hardware attachments permit easy reconfiguration without defacing finished sides or backs. Cabinetry is available in a wide selection of finishes.

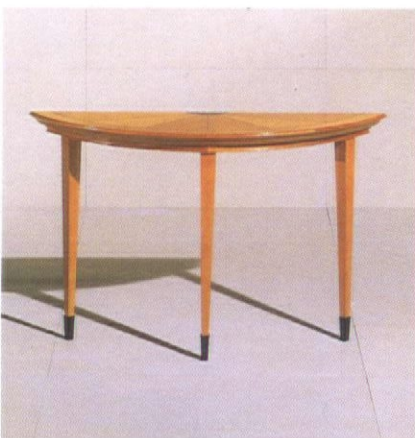
Circle No. 242



## BERNHARDT FURNITURE COMPANY

Part of the American Standards Collection, Avalon is an extensive line of casegoods and tables offering a wide range of stylistic flexibility. Solid domestic hardwoods are combined with cathedral grain veneers delineated by intricate inlays, and various styles of solid brass hardware accentuate every piece. The collection includes freestanding desks, credenzas and storage elements.

Circle No. 241



## GEIGER INTERNATIONAL

The Eco Group line of fine wood casegoods and office seating gives companies a way to spend less—with the look, functionalism and manufactured quality characteristic of the executive-suite furniture for which Geiger is renowned. Desks, returns, credenzas, storage modules and wood guest seating reflect the best original, contemporary design—highly architectural in concept with lasting design qualities.

Circle No. 244





## PAOLI

The 1993 desk introduction is a transitional series constructed in maple veneer in a wide range of components and sizes. An optional bow top executive desk is available in birdseye maple inlay and outlined in ebony border. Features include Paoli's tech-age catalyzed varnish finish, accurate suspension and four-sided catalyzed interior drawers.

Circle No. 245



## TUOHY

The Benney Collection is a fully coordinated offering of casegoods, armchairs, lounge seating and tables, offering a deftly balanced fusion of romanticism and contemporary design. The collection takes its inspiration from American design in the 1940s, and the concurrent enthusiasm for Raymond Lowey's new aesthetic known as streamlining.

Circle No. 246



## GF OFFICE FURNITURE

Connection desks feature pedestal supported worktops, overhead storage units and a variety of configuration choices. The new system provides stylish and economical freestanding furniture solutions. It is available in all GF standard and custom paint finishes as well as laminate and wood veneer work tops.

Circle No. 297



## THE KNOLL GROUP

The Magnusson Uptown, Midtown (shown) and Downtown wood casegoods were designed by Knoll's director of design Carl Magnusson to convey a sense lightness, conviviality and informality. The three distinctive desks in the line feature a lean, rigorous, modern aesthetic, high quality wood craftsmanship, exquisite detailing and wire management capabilities.

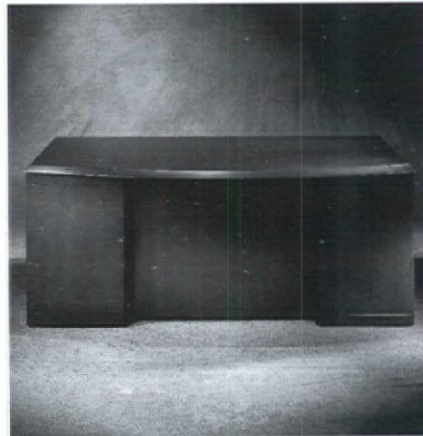
Circle No. 248



## SALMAN

The Tops Pinnacle Series offers good value without sacrificing good design in a double pedestal desk for the executive and managerial office. Tops is approximately 30% lighter in weight than conventional casegoods as the result of a hardwood plycore construction. The series features four distinctive edge details and drawer pulls in black, polished or brass finishes.

Circle No. 249



## HAWORTH INC.

Premise is a complete range of high-value office furniture, from panel systems to free-standing desks, files and bookcases. By including a comprehensive list of standard features, designing each component for flexibility, and offering only the product options most frequently specified, Haworth has simplified furniture specification, purchase and installation for small- to medium-sized businesses.

Circle No. 290

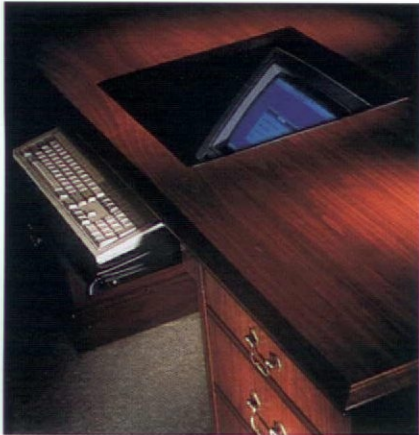




## NOVA OFFICE FURNITURE

Nova's monitor-below-the-worksurface executive desks provide security for sensitive material and a natural viewing angle for computer work. As an added benefit, designers no longer need to plan around unsightly computer hardware and cables.

Circle No. 291



## LA-Z-BOY CONTRACT FURNITURE

The Congress Collection is a rich, traditional series of desks and casegoods that includes desks, credenzas, lateral files and conference tables. Tops with myrtle burl borders accented with a black inlay create an elegant traditional detail. All products in the series also feature a hand-rubbed, catalyzed lacquer surface over walnut veneer, full extension glides and central locking.

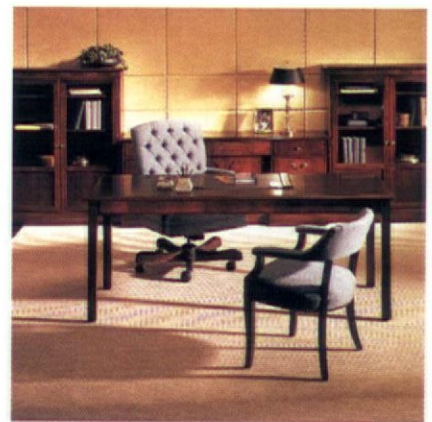
Circle No. 292



## EXECUTIVE FURNITURE

When you want distinctive executive office furnishings in a hurry, consider the 48-hour Immediate Shipment Program from Executive Furniture. Components from five contemporary groupings and three traditional groupings are available in a variety of wood finishes and upholstery fabrics that provide the right combination of design, style, quality and value.

Circle No. 293



## GUNLOCKE

Tremont features the fundamental elements of traditional design enhanced with modern-day function. Offered in elegant cherry veneer, Tremont may be specified in one of six cherry lacquer finishes. A comprehensive offering of components from double pedestal desks to U-stations with vertical storage units, Tremont can serve the needs of the entire office.

Circle No. 295



## INDIANA DESK

The Jefferson Collection of traditional executive furniture has been developed from historic styling. Finely crafted in select solids and veneers, this authentic furniture echoes superb quality and surprising value. The series also accommodates today's office technology without compromise.

Circle No. 294



## THE BOLING COMPANY

Accompli offers the ultimate in function and practical utility, featuring 34 components that can be modular, stackable, rollable or free-standing. Desks, credenzas, cabinets and tables are made of genuine walnut and walnut veneers, finished in Boling's new brown/red Richewood in standard gloss or optional semi-gloss.

Circle No. 296





The distinctive look of Japanese handmade paper has been captured in Pallas Walls, a strong, versatile contract wallpaper available as Bird's Eye, Earth Paper (right) and Classic Washi (below, right), designed by Linda Thompson (below), vice president/design of Pallas Textiles. Photography by Luca Vignelli.



# Like Washi for Wallpaper

Pallas Walls, designed by Linda Thompson for Pallas Textiles, joins an ancient craft to the design of distinctly modern wallpapers

By Roger Yee



When given an opportunity to visit Kyoto last year and meet one of the National Living Treasures of Japan—individuals who are singled out for distinction and stipends by the Japanese government in order to further the practice of traditional Japanese arts and to pass on their knowledge to succeeding generations—Linda Thompson, vice president/design of Pallas Textiles, met a venerable wood carver who inspired her creativity—but not in his chosen art. “Since he worked by day in a factory that made *washi*, handmade paper, I arranged to meet him there,” Thompson remembers. “When I saw the beautiful work of his factory, I told him that I wanted to create wallpaper like classic *washi*—only much larger than the standard 18-in. by 24-in. sheets, mass produced and fire retardant.”

The result, many visits, faxes and samples later, is Pallas Walls, a collection of wallpapers that combines timeless forms and textures with timely manufacturing techniques.

Turning *washi* into wallpapers has proven to be one of the more intriguing odysseys in the career of this artist-turned-textile designer. “I was trained as a painter rather

than a weaver,” Thompson admits. “As a result, I often think of fabric design as an interlacing of colors for effects. From the moment I saw the *washi* in that Kyoto workshop, I was convinced that patterns developed from the colors and textures would speak to an interior design audience.”

Of course, the Pallas Walls would have to approach the aesthetic results of *washi* by an alternate route. Traditional *washi* is manufactured by mingling the powdered bark of such native Japanese trees as *mitsu-mata* with clear, running water to form a paste that dries as paper. Each of the patterns in Pallas Walls, including Classic Washi, Bird's Eye and Earth Paper, is mass produced in Japan for Pallas employing ways quite distinct from one another in order to achieve the visual qualities Thompson found and admired.

Classic Washi, for example, exhibits the fine threads that appear in *washi* but simulates its wood fiber with rayon thread. The marked pearl-escence of Bird's Eye, which resembles the sheen and swirl of bird's eye maple, is actually created by coating the paper with a film of pearl dust. As for Earth Paper, its soft, stucco look and dense texture recall the patina of Japanese temple walls.

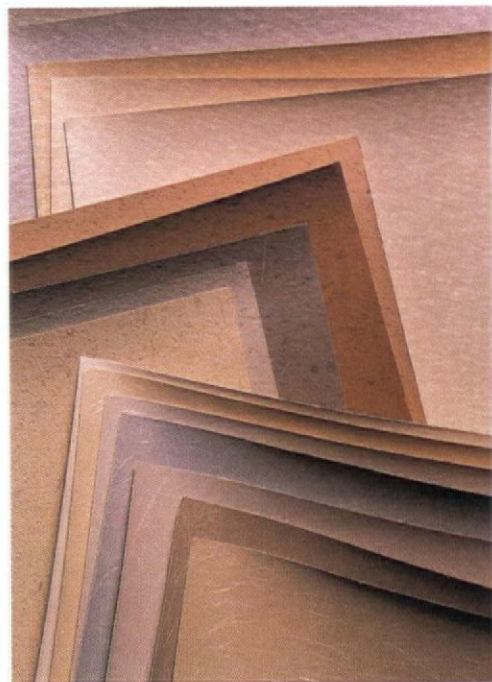
How practical is the Pallas Walls collection in today's contract market? “Pallas Walls are wallpapers rather than wallcoverings or paint,” Thompson acknowledges, “so you obviously

wouldn't use them in the kitchen. On the other hand, they pass the Tokyo fire codes, which are among the most rigorous in the world. And they are efficient to use at a width of 36 in., the maximum size a paper hanger can handle.”

Thompson confesses that having produced a line of wallpapers still surprises her, given her previous conviction that wallpapers did not offer her the same professional challenge as textiles. However, the encounter with *washi* has changed her outlook. “Wallpapers cost less than fabric glued to walls—and a lot less than hand applied tromp l'oeil painted finishes,” she points out. “Pallas Walls enables designers to apply complex colors and implied textures on walls in offices, hotels, restaurants and retail stores at prices today's clients can afford.”

In fact, Thompson and Pallas Textiles have found the experience of turning *washi* into wallpaper so satisfying that they're preparing new styles to expand the Pallas Walls collection in 1994. For now, designers can work in a fresh, new form of an old, revered medium that can dress up their projects with unique and timeless artistry—on a budget that won't bring down the walls. ☞

Circle No. 234







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More bang for your books: McNeilly & Associates specified Metro's new library collection for the Oak Knoll School Library in Hillside, N.J. (right and below, right; photos by Melabee M. Miller). The collection was adapted from Metro's Manhattan Collection by Brian Kane (below, left).

# Book Smart?

Metro draws on a winner—the Manhattan Collection—for a smart, stylish take on library furniture to satisfy book lovers and computer whizzes alike

By Jean Godfrey-June



**D**ewey Decimal has gotten hip—and so has PC-ROM. Libraries reflect the range of 20th-century technological advancement like few other institutions. Where else can you find a card catalog and a public access computer station in use side by side in the same space? To accommodate such disparate technology and library-only special use pieces like atlas holders, Metropolitan Furniture and industrial designer Brian Kane have adapted Metro's Manhattan, a hugely successful Kane-designed collection of office furniture, into a grouping specifically designed for libraries.

"We already had a good sense of the issues involved with library furniture from custom projects that we'd worked on," observes Robert Arko, director of design at Metro. "We found that library projects were either lavish, custom productions, or furnished with commodity-level products. Good furniture has become something of a beauty contest, and libraries are not beauty contests." Perhaps it is the nature of libraries that relegates furniture to an afterthought. "The fact is, when you're designing a library," Arko maintains, "you're thinking primarily about how people will be using the space and what their activities are going to be."

Increasingly, their activities center around different kinds of computers. "There's been a major change in the nature of information," Arko observes. At the same time, whatever the level of technology libraries support, they must still function as symbols, ranging from civic pride to organizational spirit. "Some people feel that the computerization of libraries erodes



their place in our society, but a library must still project the values of its institution," Arko says. "Furniture and architecture can be the bridge."

In addressing the problem, Metro chose a proven winner, Brian Kane's Manhattan Collection, which combines clean lines and concise graphics with a distinctively architectural presence. Both Metro and Kane are Bay Area-based, so collaboration was easy. For Kane, who designs furniture for various companies including Metro (where he was once vice president of design), the idea of adapting Manhattan for library design was exciting. "Manhattan has always been about strong pieces of furniture, rather than systems," he says.

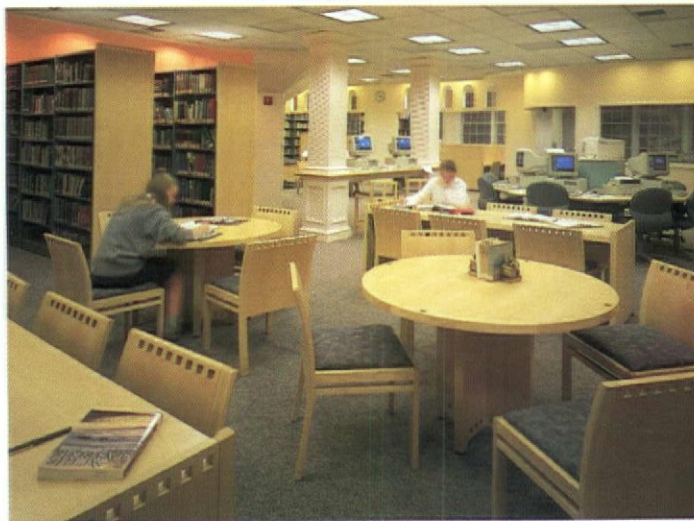
The result is as stylish as it is solid. Libraries support an almost infinite variety of applications, as Kane points out. "I got the chance to work on all kinds of objects, from study carrels to magazine display racks to children's furniture," he notes. Of course, tables,

chairs, sofas, desks and credenzas are all part of the mix.

The challenge was to create distinctive pieces that wouldn't be overpowering in combination. "I didn't want to hit people over the head with design, especially if they were combining several elements," Kane explains. Subtlety proved to be key. "I'd put the detailing on the end panels of a study carrel, for instance, but not middle panels," he says. "The modularity of the collection was vital." Similarly, the Manhattan Library chair is more open and lightweight in scale than Kane's original Manhattan guest chair.

Wiring access cables fit into every piece to avoid the often awkward, tacked-on solutions that plague many projects. Thus, the collection lends itself to the customization that is typical of many libraries. The pieces are available in almost any height, width and depth.

Reaction has been unequivocal. Bristol-Myers Squibb, Janssen Pharmaceuticals, Illinois State University and the University of California Medical Center boast just a few of the new, Metro-furnished libraries around the country. "The collection is never so complete that we can't tailor it for specific jobs," notes Arko. "Designers and their clients are using us as a resource." Indeed, Metro's studied approach to specific markets is a wonderful example for many aspects of contract design: Combining book smarts with street smarts gets you design that's anything but textbook formula. ☞



Circle No. 233



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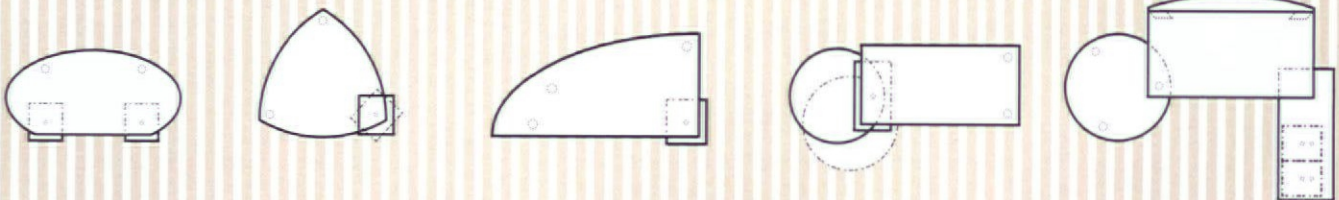
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Circle 14 on reader service card



Fiber-optics: Cynthia Moller-Racke (below) takes Rodolph, famous for its innovative work in silk, into heavier-duty hospitality territory with her opulent new collection in Trevira C.S., including Garland Stripe, Acanthus, Mystique and Silhouette (right).

# Beyond the Silk Road

Being on every designer's wish list wasn't enough for Rodolph. The result? A hospitality collection in affordable, flame-resistant Trevira

By Jean Godfrey-June



**A** designer's presentation boards naturally involve a significant measure of wishful thinking. High-design fabric and furniture manufacturers would probably despair if they could count how many times their products were featured in initial presentations, only to be replaced later in the wrenching process of value engineering, adhering to codes and budget cuts that affect most of today's interior projects.

Cynthia Moller-Racke, president and design director for Rodolph, a Sonoma, Calif.-based textile firm famed for its intricate, stunning works in silk, knew the odds facing her products in presentations on project proposal boards across the country—and decided to do something about it. "Designers often use our fabrics to communicate ideas about color and texture to their clients," she observes. "I wanted to make sure we'd end up on the job, not just on the boards." Since a full 50% of Rodolph's line is contract (a fact that's sometimes overlooked, given the erroneous assumptions designers often make about silk's delicacy and appropriateness for contract), Moller-Racke took a look at the kinds of jobs where her fabrics were being "wish-listed."

The big winner? Hospitality. Working in California gives Moller-Racke an immediate perspective on the cutting edge of fire codes for commercial products, so she began investigating

flame-retardant Trevira. The search for the right Trevira eventually took her to Europe, where she found the refined hand and sophisticated color capabilities she needed. "It's not just the colorwork, but the texture," she emphasizes. "Scruffy is out. I do use American mills for much of my line, but what we wanted in this case simply wasn't available here."

As Moller-Racke explains, American fire codes are less strict than those in Europe. "With the European Trevira (known as C.S.)," she says, "an extra manufacturing process is involved that both improves the fabric's hand, and makes it more flame-resistant."

Beyond having flame-resistance, the entire collection is designed to wash beautifully, a key consideration in hospitality installations as well as health care. Even better, Moller-Racke reports that most designers who've seen the fabric read it as wool. "If a fabric looks and feels luxurious, is structurally sound and affordable," she says, "designers get really excited about it, so previewing this collection has been wonderful."

The color, exceptional for Trevira fabrics, is packaged selectively into groups, a way of broadening the offering without increasing costly inventory. Patterns range from a classic, large-scale acanthus leaf to an elaborate moiré stripe. Beyond this, Moller-Racke is already looking at multi-colored patterns.

Inspiration for the Trevira collections often comes from Moller-Racke's work in silk. "That's the fun part," she says, "going through all my silk designs and pulling out elements that will appeal to hospitality designers." Otherwise, a wide-reaching travel schedule (to Europe five to six times a year, not mention frequent U.S. trips visiting designers and mills) keeps her creativity flowing—not to mention Rodolph's idyllic location in Northern California's wine country. "I thank my lucky stars that they invented the fax," she laughs.

Seriously, Moller-Racke notes, textile companies are now much more concerned about value and service, and less about location. "Because we're small, we don't have the backorder problems that larger firms do," she points out. "Many firms maintain huge inventories, while I concentrate on creating something new and fresh."

New and fresh isn't all Trevira, either. For silk cognescenti, Rodolph's designs remain the cream of the crop, and Moller-Racke hasn't slowed a bit. Her new silk collection includes some 17 designs with 175 SKU's. In all likelihood, you'll probably still see plenty of Rodolph fabric on designers' presentation boards. The difference is, however, that you will also see Rodolph where Moller-Racke and her colleagues want it—on the job. ☺

Circle No. 232



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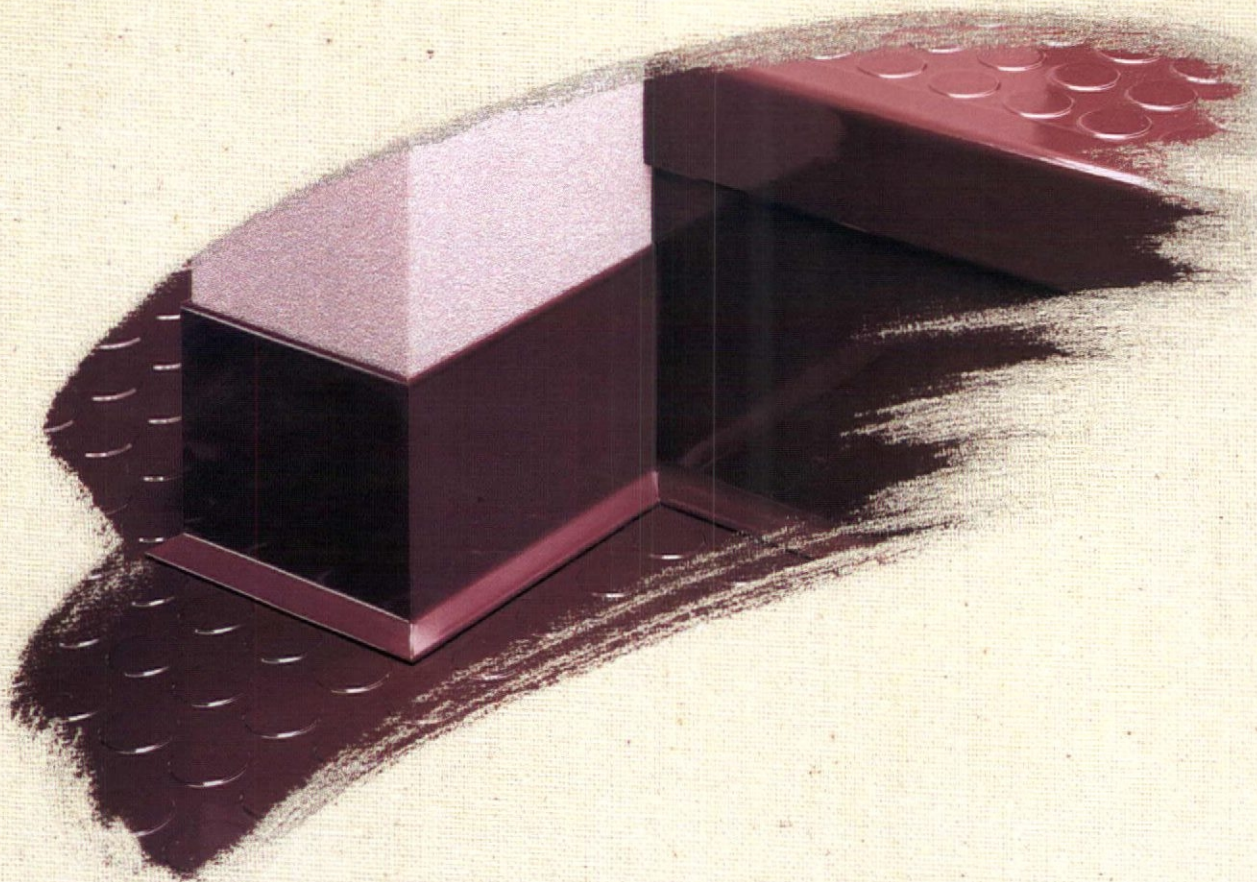
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# Of the People, For the People, By the Technology

Today's libraries have so many evolving functions that their design is anything but by the book

By Jennifer Thiele



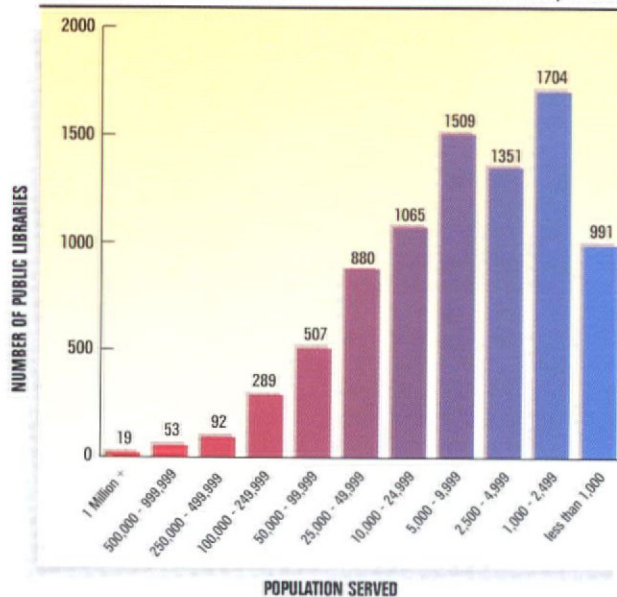
All great libraries have the qualities of light and space," says Cathy Simon, FAIA. The glass-walled entry atrium of the Peter J. Shields Library at the University of California, Davis (left; photo by Chas. McGrath) designed by Simon Martin-Vegue Winkelstein Moris, dramatically applies those principles.

**W**hen the personal computer (PC) was introduced to the American workplace in 1981, trend-watchers hailed its arrival as the beginning of the end for paper files. Today, the computerization of the modern library is in full swing, raising similar questions about the fate of books, periodicals and other forms of hard copy as they yield to more efficient and compact electronic media. But fear not: Printed media are not in danger of disappearing. More than a decade after we first became acquainted with PCs, the paperless office has not materialized. Likewise, the so-called "virtual library" will probably never replace the physical library.

Nevertheless, the library is an institution in a state of flux, where Gutenberg confronts IBM daily in a competition for space, staff and money. Thus, the design of the contemporary library facility must accommodate more than the traditional services of book storage and circulation and the orderly organization of materials. It has become place where past, present and future information technologies must somehow efficiently and cost-effectively coexist.

Any librarian or library architect will probably confirm that information technology is affecting libraries more than anything else. Computers are revolutionizing the way libraries operate, how people use them and even the way they are designed. "Electronic media will transform the library, though no one knows exactly how," states Cathy Simon, a principal at San Francisco-based architects Simon Martin-Vegue Winkelstein Moris.

SIZE OF POPULATION SERVED BY PUBLIC LIBRARIES, 1991



Source: National Center for Education Statistics

Despite fears that advanced information technology would erode library usage, just the reverse may be taking place. Geoffrey Freeman, a principal at Boston-based architects Shepley Bulfinch Richardson and Abbott, has observed, "Library demand is not decreasing with electronic access. The electronic information explosion has made people

more aware of library services."

Statistics do indicate that record numbers of people are using the nation's 115,000 academic and public libraries. According to a 1992 report published by the American Library Association (ALA), public library circulation has been steadily increasing over the last decade, and rose 5% from 1990 to 1991.

There is also little concern that printed matter is destined to be replaced by new information technologies. "Technology doesn't replace anything" says Robert Hunter, senior principal and director of design at O'Donnell, Wicklund, Pigozzi and Peterson in Deerfield, Ill. "It just augments what libraries have. Each library retains a core collection of books that is fairly static."

As Anders Dahlgren, public library buildings consultant for the Wisconsin Division of Library Services in Madison, Wis., explains, "A very basic expectation of the public library focuses on popular materials, children's materials and reference materials." A recent ALA survey of public library visitors found that books and printed reference materials do remain the primary library resources, with 91% reporting that they use libraries to take out books, 77% to consult reference materials

and 49% to read newspapers or magazines. "Even with the computer revolution, we will continue to acquire books," says Carol Anderson, associate librarian at SUNY/Albany and chairman of the ALA's Library Administration and Management Association Buildings and Equipment Section. "However, we will also need to accommodate videos,



Though libraries are being rapidly computerized, the old-fashioned method of absorbing information—sitting down and reading a book—is not likely to disappear. A clerestory reading space in the stacks at the Waltham Public Library in Waltham, Mass. (right; photo by Jean M. Smith), and the reference area of the United States Marine Corps University New Research Library in Quantico, Va., (opposite, bottom; photo by Maxwell Mackenzie) show the two sides of the modern library. Both were designed by Shepley Bulfinch Richardson and Abbott.



CDs, computers and microfilms."

Currently, the National Center for Education Statistics gathers information on the total number of volumes (approximately 626 million), audio tapes (approximately 20.4 million), films (approximately 600,000) and video tapes (approximately 5.5 million) held by public libraries, but gathers no such information on electronic media resources. "Generally the statistics don't cover emerging technologies," explains Mary Jo Lynch, director of the ALA Office for Research. "But electronic media will be added to future surveys because they are now quite standard."

Even if technology has not diminished the need for books and libraries, it has significantly changed the way that information is handled. The slow but steady disappearance of the card catalog system has been the most obvious example. "Cataloging systems are being replaced everywhere," says Simon. "The card catalog is a dinosaur."

The preferred method of information access for many libraries is now the computer terminal, and the number is still growing rapidly. A 1992 ALA report indicates that 79% of public libraries serving populations of 100,000 or more, virtually all doctorate-granting academic institutions, and 60% of liberal arts and two-year colleges offer CD-ROM database services.

In many institutions, electronic access has even increased the amount of information that is available with services like online databases. ALA statistics published in 1992 show that of public institutions serving 100,000 or more people, 71% offer remote database searching, 60% offer online public access catalogs and 29% offer dial-up access to online catalogs. Most academic institutions offer online searches of remote databases and online public access catalogs, with many offering students access from their own PCs.

The demise of the card catalog system and the rise of computer access has also resulted in a physical shift of information access within the library. "Electronic systems are scattered around the building and even through the stacks, rather than centralized like a traditional card catalog," says Edward Dean, a senior associate at Esherick Homsey Dodge and Davis in San Francisco. Computer terminals generally take up less concentrated space, but not necessarily less space. And even as they increase the convenience of information access for patrons, they place additional demands on the library staff. "Decentralized retrieval of information will require more interaction with the staff until people learn how to use them," notes Simon.

Storage has always been an important concern of librarians. Today, capacity is an absolutely critical issue, considering the diversity of materials that must be stored. "The proliferation of media types places special demands on space," says Anderson.

"Storage is definitely getting more complex," agrees Simon. "We need to accommodate books, microfilm and microfiche, CD-ROM, video tapes, online services, audiotapes, records, laser discs—that may require computers or special stations or methods of display. The challenge is to make all these things fit into an orderly set of systems."

Though books and periodicals still predominate, Simon anticipates that storage space taken by periodical back issues will ultimately disappear in favor of on-site electronic archives. Freeman suggests a potential impact on acquisition trends. "It is possible," he says, "that libraries will still have significant reference and periodical collections, but these collections won't expand, as people will have electronic access to other institutions."

Libraries that do continue to acquire materials will almost certainly have to consider

alternative storage sites, says Dean. "If space is limited, paper will go off site and electronic storage will replace it," he expects. Dahlgren agrees that, "The presence of electronic media allows libraries to take advantage of tremendous storage capabilities," but indicates that this trend should only affect research-oriented materials. "Collections will develop along parallel paths," he says. "Recreational materials will continue to be available in printed form, while 'seriousness of purpose' materials will become increasingly automated."

Electronic media can place additional loading demands on structure and drive up construction costs, however. "For ordinary book shelving, the floor strength should be roughly double what an office building requires," Dean explains. "Those requirements will double again for compact shelving. And magnetic media or microfiche is heavier yet."

Capacity is not the only important storage issue confronting library designers. "Flexibility is essential," says Anderson. "It's hard to tell where we'll be in 20 years. We need places to move book stacks and wiring flexibility for changing technology." An underlying, logical architectural order will probably prevail in any well-designed library facility, nonetheless. For example, media, which favor a cooler, dimmer environment, will probably still be located in the core, while people will occupy the perimeter to take advantage of light and views—even if elements shift around within this framework.

"There is always growth of certain collections, an ebb and flow of materials," explains Dean. "Buildings and stacks must be configured so shelving can be moved." The potential for movement within a library literally demands flexible wiring as well as flexible space, and such requirements can be decidedly more complex than those of ordinary office buildings. "There are so many systems within



a library that give access to different information formats," says Hunter. "You not only have to wire for all the specific types of systems, but for future potential. It's not cheap."

For smaller libraries, which are in the majority, the costs of advanced information technology can be inhibiting. "Equipment costs can be quite staggering," points out Freeman. "New information formats are combining with standard information formats, but budgets aren't increasing accordingly."

On the other hand, an investment in technology can expand a smaller library's offerings in ways that were never possible before. "Electronics do open up new opportunities that will be felt by small libraries in particular," notes Dahlgren. Libraries are already becoming more interdependent. "With the ability to trade information electronically," says Freeman, "smaller libraries will be freer to serve the public, and not spend all their resources on building their collections."

The financial plight of the nation's libraries is a condition Simon labels "a tragedy at this moment in American history." She notes that, "Libraries are increasingly closing and shortening their hours. Society hasn't budgeted enough money to support all their functions." The fact is, libraries have become hybrid institutions that function simultaneously as offices, community centers, museums, classrooms, storage facilities, personal harbors and even—for today's working couples and single parents—day care centers. "The public wants absolutely everything from its libraries," Simon believes.

Furthermore, the demands that society places on libraries seem to remain constant across demographic boundaries. Though they naturally reflect the social fabric of their communities, public libraries by their very nature must be non-discriminating in the populations they serve. "The public library is one of the few institutions that really addresses every

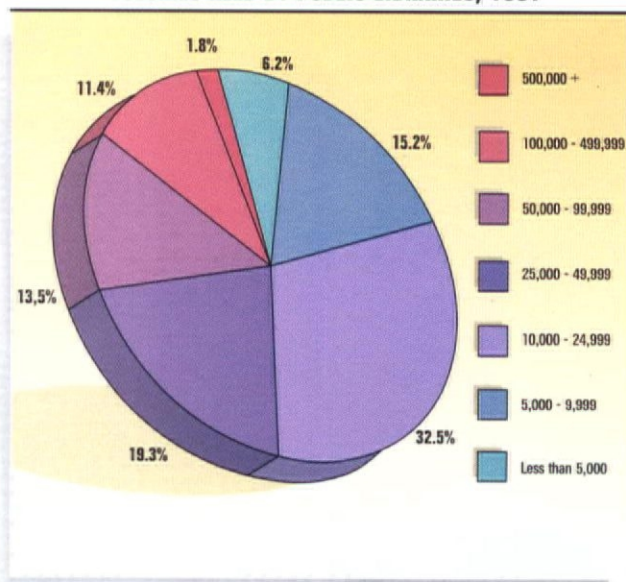
age from pre-school up, every educational level, all aspects of economics and every ethnic group," says Hunter.

Consequently, despite budget, technology and demographic differences, America's academic and public libraries are all designed with one common denominator: to fulfill their basic service role. In a 1987 essay, "Libraries In an Information Society: A Statistical Summary," Lynch wrote, "In all cases, the general purpose of libraries is the same—to provide knowledge, information, education and culture to individuals in a community or group by collecting and organizing resources, helping clients to use them and facilitating access to information available elsewhere."

"Libraries must be designed around communication and the servicing of the public one way or another," says Freeman. "In the past they had to be designed around the accommodation of books. Today, libraries are designed around people and the way they use information." Library design is thus approached with a particular emphasis on user convenience and efficient delivery of services. "Staffs will accept reduced back room work space in favor of service and public areas where they interact with visitors most intensely," says Hunter.

Aesthetically, libraries have a special responsibility to their users as well. "People should feel welcome, as if the library belongs to them," says Simon. "A feeling of warmth should be conveyed through details and

## VOLUMES HELD BY PUBLIC LIBRARIES, 1991



Source: National Center for Education Statistics

materials." According to Dean, appearance should wholly support function. "Everything should be oriented towards service," he says. "You want ambiance, but you also want organization and clarity to get around."

If that weren't enough, libraries also theoretically represent the sum total of all human knowledge, and their design should ideally reflect their eminent role in society. "The building has the capacity to dignify its users, and presents an opportunity to mirror the best qualities of society," Simon feels. "All great libraries have a presence that holds their place as civic institutions."

However, none of this can be accomplished without security for people and materials. "Security is actually not difficult to provide," explains Freeman, "but the challenge is provide perceived safety." Some facilities may resort to extreme measures like surveillance cameras and security guards, yet safety can often be achieved by such design tactics as keeping the library well-lit or motion sensed, limiting regular exits and making layouts easy to monitor visually.

Far from the hush-hush places they once were, today's libraries are meant for social, cultural and intellectual interaction between users, staff members and a range of materials and resources. "If you eliminate the library, you eliminate human contact and any body of wisdom—which is different from knowledge," observes Hunter. Thus, even as the library transforms itself, it becomes too valuable to be eliminated. Staff sizes are shrinking, collections are expanding and technology is getting more complex—a situation that should send architects to their nearest libraries to read up on the subject. ☺









# Heart and Soul

More than a storehouse for books, Chicago's DePaul University Library has become the big building on campus—thanks to a design by Lohan Associates

By Amy Milshtein

**C**ollege may be the only time in our lives when we are encouraged to think and speak freely. But you can't form ideas without a solid base of knowledge. What better place to cultivate that base than in the college library? "The library is the heart and soul of any university," says Dirk Lohan, principal in charge of Lohan Associates, "a literal and symbolic storehouse of knowledge." So when Lohan Associates was commissioned to design the Lincoln Park Campus

its unique mission: to foster a deep respect for the God-given dignity of all persons, especially the materially, culturally and spiritually deprived, in higher education. True to its spirit, DePaul was the first Catholic university to admit women, and it has reached out to people of all ethnicities and economic strata over the years.

In the 1991-92 school year, for example, 69% of undergraduates received more than \$25.3 million in scholarship support.

Minorities, including African-Americans, Hispanics and Asian-Pacifics, made up close to 30% of the 1992-93 freshman class. Today's total enrollment of 16,500 represents an 18% increase over the last five years. While most of these students come from Chicagoland, more and more hail from out of town, out of state and even out of the country. While DePaul welcomes this influx, it now faces the happy problem of providing additional facilities, including a new library.

Enter Lohan Associates. Some eight years ago DePaul retained the firm to devise a master plan for the Lincoln Park campus. The architecture firm proposed creating a quadrangle with a new dormitory and library as two of its

anchors. They also proposed an architectural style that was radically different than the rest of the campus.

"Lincoln Park is primarily a residential area dominated by brownstones," explains Lohan. "In the '60s, the university erected some heavy looking, concrete buildings that drew criticism from the neighbors." Taking this into account, Lohan Associates investigated the characteristics of the area and programmed its findings into the master plan. To illustrate their concern, they designed the sympathetically scaled dorm out of brick and limestone. Response proved so positive that Lohan won the library commission.

Along with presenting an agreeable facade to the community, the four-story,



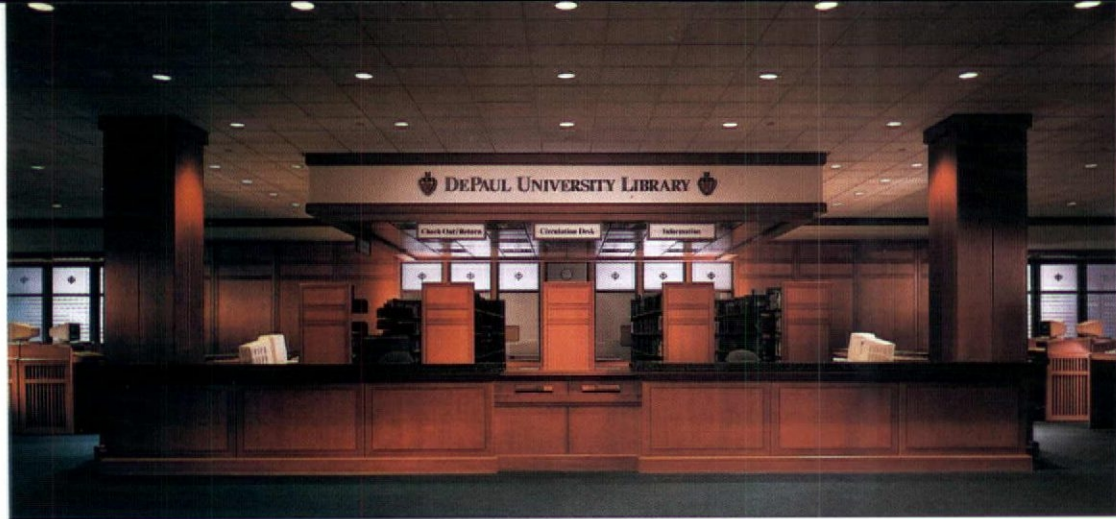
Let us...read: The O'Neil reading room (opposite) possesses a cathedral-like quality appropriate for the library of a Catholic university. The long thin windows add to the feeling while limiting book-destroying light. Taking its cue from the surrounding urban residential neighborhood, the exterior (above) is scaled and massed to complement its location, using such materials as brick and limestone to blend in.

library for Chicago's DePaul University, the firm brought this and other philosophies to the job. And the results are inspirational.

Before the library was constructed, the University's collections were paradoxically both spread out and cramped. A new building was needed to centralize materials, allow for more acquisitions, provide state-of-the-art dissemination of information and give the campus a signature facility. Most importantly, the Library would cater to Lincoln Park's burgeoning live-in student body.

Historically an urban oriented, commuter school, DePaul was founded by the Vincentien Fathers in 1898. The nation's second largest Catholic university takes its name from St. Vincent de Paul, the source of





Don't let all that wood fool you. All of the DePaul library, including the check out desk (left), is wired to accept technology for the next 100 years. New technology can be installed without disturbing existing functions.

190,000-sq. ft. library had several other criteria to satisfy. On opening day the library had to house 252,672 books and periodicals. Long range plans call for increasing holdings while accepting the transfer of approximately 400 periodical volumes and 1,800 books per year from DePaul's Loop Campus Library, so that branch can grow as well.

In addition, the architects had to accommodate today's technology and plan for tomorrow's. Along with the hard bound books and research papers, the library would store electronic data. Students and faculty would also have access to electronic data stored elsewhere.

There would be more mundane requests for space. Since the library's holdings would be of little use to users who can't pore through them, there would be more room for reading. Study space would be included as well to cope with the influx of on-campus students.

Lohan satisfied these criteria with grace and aplomb. "Architecturally, the library symbolizes the cornerstone for the campus," says DePaul chancellor Rev. John T. Richardson, C.M. Lohan Associates employed sloped masonry pier capstones, arched limestone window surrounds and a repetitive vertical window design reminiscent of Gothic architecture to capture some of Lincoln Park's urban style.

The long, narrow windows pull triple duty. Besides complementing the prevailing style, they give the interior light a vertical, cathedral-like mien appropriate for a Catholic university, particularly in the reading room. The highly controlled, limited light protects bindings from cracking and pages from drying out.

Has academic life at DePaul changed significantly since the library opened its doors? The University immediately tripled the amount of study space—comprising some 1,100 seats, three study lounges and 14 group study rooms—available to its students. Everyone took to the new facilities as ducks to water. Reports Anne Hudson, associate director, systems and access services for DePaul, "These different areas provide perfect settings for various teaching styles, from traditional to collaborative."

Staff members speak proudly of the extended role the library plays in special cur-

riculum. "The library enhances and interacts with the school's special programs," says Hudson. "This building provides us impressive, practical space to accommodate receptions, exhibits and lectures."

Interior finishes reflect the timelessness of the exterior. "We introduced color in a way that would not distract students from their work," explains Lohan project designer Frank Cavanaugh. "So we highlighted friezes and moldings in contrasting, yet delicate

After careful traffic analysis, Lohan noted that students walk right through the proposed library site. To keep the lane open, the architects included a covered walkway (below) that connects the east side of the campus to the west.







hues." Light forest green carpeting complements walls toned cream and grey. Higher-end materials like terrazzo and wood grace public areas, while desks and display cases designed by Lohan dot the four floors.

Perhaps most impressive, however, is the way the library deals with the issues of flexibility and technology. By placing static services like stairs, bathrooms and mechanical systems on the perimeter of the building, the architects let the core area become highly fluid and flexible. More than just limber, the building is "smart," able to accommodate the newest innovations and automation technology without disturbing existing functions. Students and faculty can plug into ILLINET Online, a computer catalog that has access to more than 18 million volumes through electrical outlets in the floor.

In its first year of operation, the library has lived up to everyone's expectations. This may have something to do with the open, sympathetic way client and architect worked. "We learned their language and they ours," says Hudson. "It made communication that much easier." And the architects truly planned for the long term. "We designed the interior to work for the next 100 years," Lohan insists.

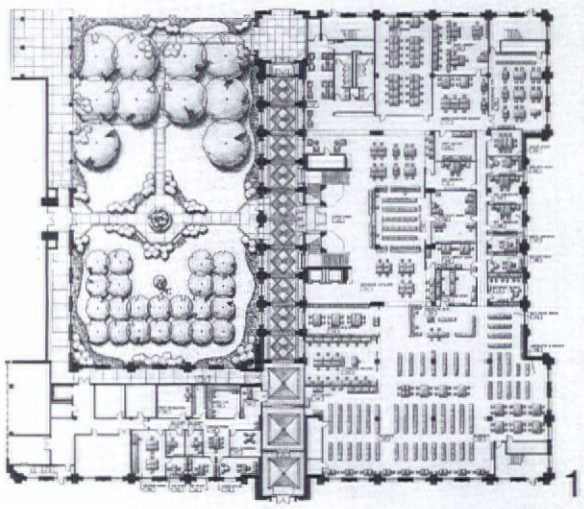
Will the Class of 2093 please check out the library and report back to us? ☺

**Project summary:** John T. Richardson Library, DePaul University

**Location:** Chicago, IL. **Total floor area:** 191,000 sq. ft. **No. of floors:** 4. **Average floor size:** 47,750 sq. ft. **Book capacity:** 650,000 volumes. **Seating capacity:**

1,100. **Cost/sq. ft.:** \$100. **Paint:** Glidden. **Dry wall:** U.S. Gypsum. **Masonry:** Interstate Brick Company. **Carpet/carpet tile:** Milliken & Co. **Ceiling:** Celotex. **Lighting:** Bega, NL Corp., Lightolier. **Doors:** American Woodwork, CECO. **Door hardware:** Best Locksets. **Glass:** Spectrum Glass Products. **Window frames:** Marmet. **Window treatments:** Mecho Shades. **Railings:** American Woodwork. **Library and conference seating:** Jasper Seating. **Library and conference tables:** custom, American Woodwork. **Conference tables:** Berco Industries. **Administrative desks:** Steelcase. **Administrative seating:** Steelcase. **Lounge seating:** Worden. **Seating upholstery:** Maharam. **Other tables:** Johnson Tables. **Shelving:** Estey. **Files:** Steelcase. **Architectural woodworking:** American Woodwork. **Cabinetmaking:** American Woodwork. **Signage:** ASI. **Elevators:** Dover. **HVAC:** Carrier. **Fire safety:** Simplex. **Security:** Radionics. **Building management systems:** Andover Controls. **Underfloor duct:** Walker Cell. **Plumbing fixtures:** American Standard. **Client:** DePaul University. **Architect:** Lohan Associates. **Structural engineer:** Chris P. Stefanos Associates. **Mechanical/electrical engineer:** Wallace-Migdal & Associates. **General contractor:** W.E. O'Neil Construction Co. **Lighting designer:** Claude R. Engle. **Acoustician:** Shiner and Associates. **Security consultant:** Thomas D. Roher. **Photographer:** Steve Hall, Hedrich-Blessing; Les Boschke Photography.

Art was an important part of the library's program. Along with sculptures (above, left) and drawings (above, right), the facility boasts tapestries and stained glass windows that have been integrated into the overall design.





# For the Record

Informing the public, preserving posterity and keeping government honest are just part of a day's work for the State Archives in Salem, Ore., designed by Zimmer Gunsul Frasca Partnership

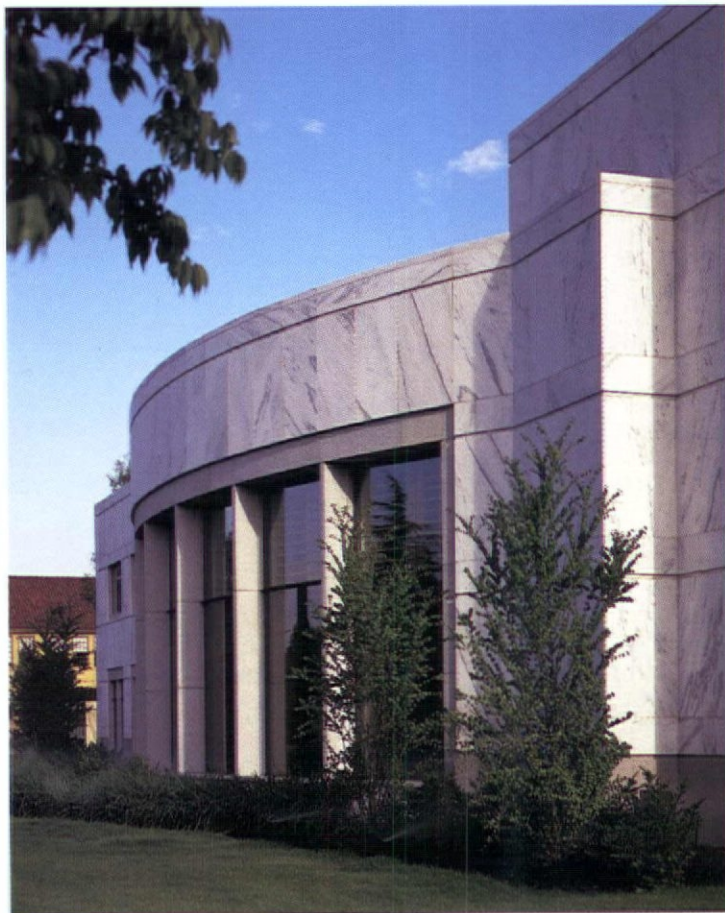
By Amy Milshtein

Since their discovery in a craggy precipice in 1947, the Dead Sea Scrolls have inspired awe, jump started imaginations, and furnished scientists and scholars with thesis-building fodder for years to come—all from some rather unimpressive scraps of paper. Such is the power of the written word that modern people build monuments for their documents. The State of Oregon did no less when it commissioned Zimmer Gunsul Frasca Partnership (ZGF) to design and build its state archives.

"Aside from storing records, archives work two more jobs," says Roy Turnbaugh, Oregon's state archivist. "They keep government accountable and educate the public." To meet these goals, documents should ideally be housed in a safe, efficient, climate controlled environment that the public can easily reach.

In truth, where Oregon stored its records before constructing the new facility represented the antithesis of this ideal. Tucked away in a hard-to-find corner of Salem, the state archives were relegated to a converted hops warehouse with a leakage problem. Former secretary of state Barbara Roberts campaigned to build a fitting facility for the records, which was completed after she was elected governor.

Although many sites were analyzed, the State picked the north terminus of the Capital Mall. This site, with its unmistakable visibility, possessed valuable cachet for a double-duty building. Adjacent to residential neighborhoods bordering the Mall, the site could eventually accommodate a planned, future State Library.



Comfort is king in the Oregon State Archives' reading room (opposite). The warm interior entices researchers and curious visitors alike out of the cold and invites them to delve into the state's history. The exterior (above), strong enough to be a civic building yet not so big it overwhelms the neighbors, perfectly suits its site. Zimmer Gunsul Frasca Partnership used marble and granite to project a sense of permanence.

"With the Capital building at the southern end, the Archives could work as a book-end, defining the Mall," says Evett J. Ruffcorn, partner at ZGF. "But we also had to keep the residential neighbors in mind." The architect designed an exterior that bridges the gap between government and constituents.

Unlike some of the boxy, bureaucratic looking state buildings made from precast concrete, the Archives, like the Capital building, uses marble and gray granite. Massing and scale make the structure strong enough to create that bookend feel without dominating the neighboring homes. "The architecture speaks of old-time government buildings, and holds its own with the Capitol," reports Ruffcorn. "Yet it's delicate. It's a little powerhouse."

While the exterior appears universally civic, the interior presents a strictly Pacific Northwestern face. Light, honey toned woods create a warm, inviting atmosphere. The architects captured the filtered, reflected light by placing large windows on the north side of the structure that afford two-way views, so passersby can peer in and perhaps be enticed to visit.

Another way to make the interior decidedly regional has been to fill it with works from local artists. Working with a 1%-for-art budget, the architects have chosen light fixtures, gates, reception and reference desks and reading tables that are all hand crafted. Interspersed between these pieces are paintings and sculptures that share the theme of the written word.

For instance, a sculpture entitled









Aside from using honey toned woods, the designers gave the Archives a distinct Pacific Northwestern feel by employing local artists and crafts people. Part of the 1%-for-art budget went to sculpture such as the "Universal Figure" (above) which pops up unexpectedly in the staircase.

"Universal Figure" portrays a human form with prose from Samuel Beckett written over its body. The work sits unexpectedly in the staircase. "We wanted the art to be rep-

## Keeping out precious Oregon sunshine

resentational rather than abstract," notes Turnbaugh. "We didn't want to confuse potential visitors."

On the contrary, the building actually draws visitors. Along with a full-time staff of 23 and a few volunteers, the Archives

received 6,000 reference users in 1992. More remarkable, however, are the 17,646 visitors who visited the building in the same time period.

With this kind of volume and the sensitive nature of some documents, security becomes paramount. Yet not a single hidden camera or electric eye beam can be found in the Oregon Archives. Security comes from the design instead.

First of all, there are only two entrances, one for staff and one for visitors. The interior itself is divided into three sections. Reference is in the west, employee work is in the east, and, sandwiched between, original archives are stored in the stacks.

After entering and signing a log book, visitors are escorted through the building to the appropriate rooms. Researchers usually work on microfilm copies of originals. However, if an original document is needed, a staff member can pull it from the stacks in the center of the building. Visitors may not move materials from room to room.

Keeping the originals in the core of the building serves two purposes. Staff members can keep an easy eye on them—and damaging sunlight cannot get at them. While protection from the sun is important for all paper, it is especially crucial for the older, delicate documents the building stores, including pre-statehood records dating before 1859.

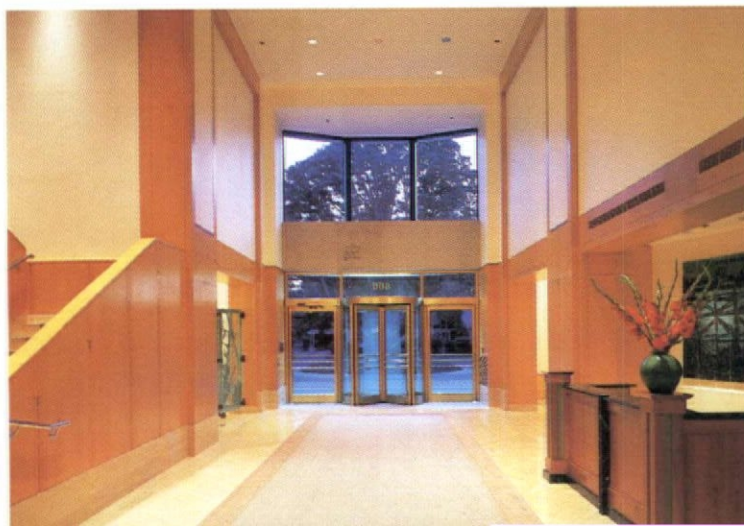
What kind of documents does an archive hold? "We follow the standard 3% rule," explains Turnbaugh, "meaning we weed out all but 3% of the documents the state government generates." What is kept, and what goes into the "round file?" Important speeches and judgments are a given. Next comes information crucial to the State—such as salmon counts from the Department of Fish and Wildlife, statistics meaningful to a region that

relies heavily on the fishing industry.

Even with the 3% rule, the Archives house mountains of information. Zimmer Gunsul Frasca gave the facility a storage capacity of 58,200 cubic feet for paper, magnetic tape and microfilm. Even so, client and architect agree that it is only a matter of time before the archives move to movable, compact shelving.

"Optical disks and miniaturization will become important," theorizes Turnbaugh. "But our studies show that no one is willing to give up paper." The archives could conceivably continue to grow as long as this love affair with the tangible written word continues.

People do continue to come. An interesting exhibit displayed in the Archive's gallery can draw one-time visitors, but the light filled, residentially skewed rooms will keep them coming back. "We wanted to create a living room ambience in the Archives,"





Security, while low-tech, is surprisingly efficient at the Archives. After visitors sign in at the front desk (opposite, bottom) they are escorted to the proper room. Materials may not move from space to space once procured. The system works quite well, according to Roy Turnbaugh, Oregon state archivist.

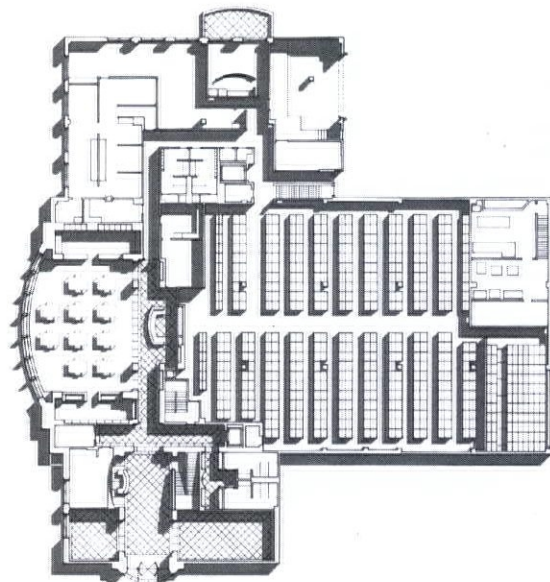


Ruffcorn admits. "So we chose homey materials like wood, stone and carpet that can stand up to use."

Stand up they do. In the two years since the Archives opened, there has not been any major maintenance needed. Today, the State of Oregon has an Archives building that came in under budget and exceeded expectations. The citizens of the Beaver State can only hope to repeat this feat in future public construction projects—if the construction documents have been saved, of course. ☺

**Project Summary: Oregon State Archives**

**Location:** Salem, OR. **Total floor area:** 65,000 GSF, including parking. **No. of floors:** 2 and below grade parking. **Reference room seating capacity:** 20. **Storage capacity:** 58,200 cu. ft. for paper, magnetic tape and microfilm. **Wallcoverings:** Armstrong, Knoll Textiles, Carnegie. **Paint:** Miller, Sherwin Williams. **Laminate:** Formica, WilsonArt. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong, Azrock, Flexco. **Carpet/carpet tile:** Jack Lenor Larson, Stratton, Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong, USG Interiors. **Lighting:** Elliptipar, American Glass. **Doors:** Stiles, Truline, Artek. **Door hardware:** Schlage, Stanley. **Glass:** Viracon. **Window frames:** Tubelite. **Window treatments:** custom by Sun Flex. **Railings:** Decorative Metals. **Library and conference seating:** Kinion. **Library and conference tables:** custom by Gary Rogowski. **Administrative desks:** Gary Rogowski. **Seating upholstery:** Maharam. **Shelving:** Spacesaver Corp., Penco Products. **Architectural woodworking and cabinetmaking:** Artek. **Artists:** Liz Mapelli (glass) and Sandra Stong (writer), Julie Berner (quilt), Lee Hunt (sculpture), Judy Fawkes (tapestry), Wayne Chabre (gate). **Elevators:** Reliable. **HVAC:** Pace Co. **Fire safety:** Pyrotronics. **Security:** American Magnetics Corp. **Building management system:** Barber-Colman. **Plumbing fixtures:** American Standard. **Client:** State of Oregon. **Architect and interior designer:** Zimmer Gunsul Frasca Partnership. **Structural engineer:** KPFF Consulting Engineers. **Mechanical/electrical engineer:** PAE Consulting Engineers. **General contractor:** Emerick Construction. **Lighting designer:** Evett Ruffcorn, ZGF, PAE Consulting Engineers. **Archives consultant:** Garrison/Lull. **Photographer:** Strode Eckert Photographic.



Zimmer Gunsul Frasca used homey yet sturdy materials like wood, stone and carpet throughout the space (above). The architects note that they have designed the Archives to last 100 years. They proudly report that the first two have been headache-free.

Part of the Archives' mission is to attract and educate the public. The gallery (below) that displays everything from the Archives' documents to travelling exhibits from the Smithsonian may be responsible in part for the 17,646 general visitors who came in 1992.

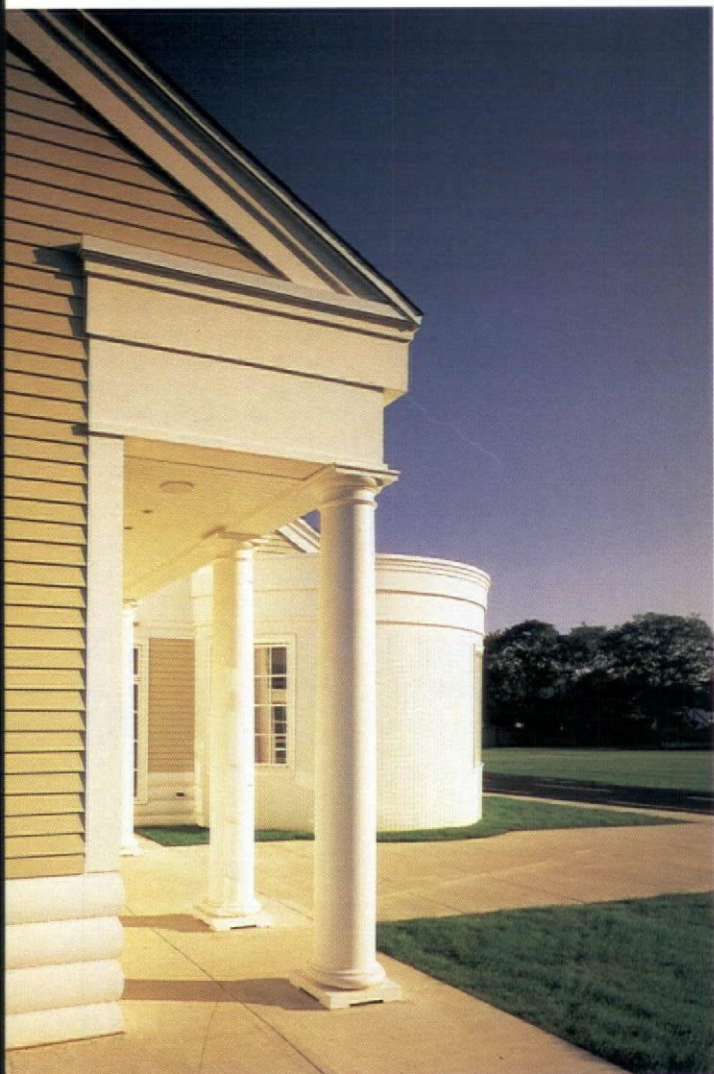




# Computers Behind the Clapboards?

Shore Country Day School in Beverly, Mass., by Perry Dean Rogers & Partners: Architects, strikes an innovative balance between technology and tradition

By Jean Godfrey-June



The new look of bookish: Curving walls, sharply angled planes and pools of natural light modulate space in the Shore Country Day School library. Inside the main library space (opposite), rounded blue walls form an entry. Outside, white clapboard covers the drum-like form of the headmaster's office (above).

Somewhere between Norman Rockwell, *The Dead Poets' Society* and the Ivy League, the New England schoolhouse has become something of an icon, its Calvinist clapboards standing in for the rigors of the Three R's and the discipline of another age. It's easy to become nostalgic for simpler times—especially as classroom televisions blare out commercial messages from Christopher Whittle's Channel One, and metal detectors make their way into our elementary schools. Yet students must prepare to face an increasingly complex world of computers, information networks and other technological breakthroughs. Consequently, Boston architect Perry Dean Rogers & Partners has created an inspired melding of tradition and today with the Brian R. Walsh Science Center and Library Resource Center at the Shore Country Day School, in Beverly, Mass.

A four-story clapboard "cottage" (known otherwise as a stunning, turn-of-the-century Greek Revival mansion) provided the site for Shore Country Day School when it first opened in 1936. As the school's reputation as an academically challenging institution (where, for instance, its kindergarteners through ninth graders wouldn't necessarily get in simply because a sibling had attended) grew through the '50s, '60s and '70s, the building remained the school's signature. Profitable though these years generally were, Bobbi Whiting, Shore's director of finance and operations, explains that the school deferred most of its expenses. "The rest of the industry

was doing the same thing," she says. "Though we added a total of seven buildings over the years, they were never big statements. People were very cautious about spending."

Increasing awareness of science and math deficiencies in American education prompted the school to re-examine its own programs in the '80s. At the same time, a new headmaster with longer-range visions joined Shore Country Day. "We only had a single science lab," Whiting recalls. "We wanted to beef up our science facilities, but where? We're on 17 acres, but we can't expand beyond that. We're essentially landlocked." Furthermore, the school's library sat on the northernmost corner of the campus, far away from most student buildings.

After a successful \$4.2-million fund raising campaign, the school began interviewing architects. Though Perry Dean did not quote the lowest fee among the firms, the board voted for its plan. "We loved their ideas," Whiting admits, "and we really liked the fact that what they'd shown us in the past was what we ended up getting. That's a rare quality today, especially when you consider the budget cuts and value engineering that often affect how a project turns out."

"We wanted to infuse the campus with a new sense of place and purpose," explains Steven M. Foote, principal-in-charge for Perry Dean. The idea for combining a science building with a new library came as the project team began to work together. "It just made sense," Foote explains. "We were striving for a unifying element, and this plan ties the whole campus together."

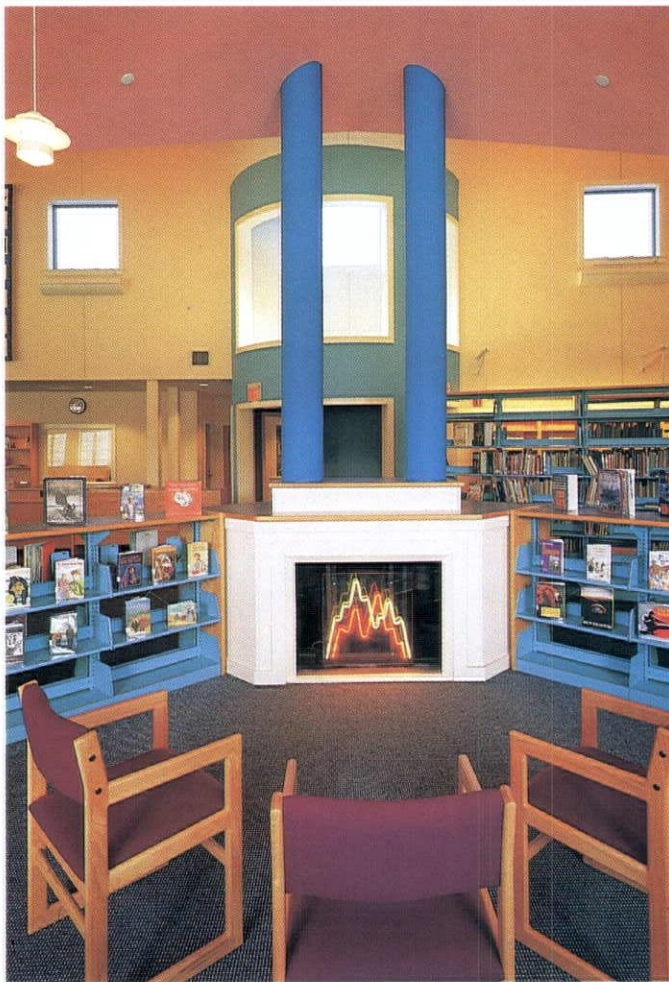
Programming was key to the project. According to Whiting, "Each department produced its own programmatic documents. Steve did an incredible job of accommodating what people said they needed."

Today, the building connects the upper and lower schools as it houses the library, science rooms for the entire student body, centralized staff rooms and the headmaster's office. "The building is the big, gestural element of the campus," says Foote. "We designed a parking oval in front of it, because the school didn't want the children getting picked up and dropped off on the street." The 3-lane helix, which accommodates some 150 cars at pick-up and drop-off times, establishes an axis that continues through the library building.









Inside, this curvature breaks up the visual length of the corridors that cut through the structure. These curved walls also produce a softer, slightly rounded eave on the exterior, which sports no less than four separate types of white-painted clapboard siding.

## Four kinds of clapboard give a playful, modern nod to the past

ing. The gesture is a nod to the original building, as well as area vernacular.

Directly adjacent to the entrance area, the headmaster's office engages in a similar interior-exterior dialogue. It, too, has a rounded

form. "We decided to place the office right near the entrance, so he'd be more accessible to everyone," says Foote. "At the same time, he had mentioned that he didn't want to feel 'cornered' in an office, so we made it round."

The faculty commons, with central mail-room, cafeteria and photocopying areas, brings teachers from all over the school into the building. "We decided to spend the big money in one great room with very good equipment, instead of several satellites," Whiting points out. "It makes wonderful sense. Everyone comes through the building, unifying the staff as well as the students."

While the science room was specifically programmed with standardized furniture and cabinetry, the library space was less structured. "One large room for the library had not occurred to them," says Foote. Since a single librarian often watches all the children in the library, visual control is vital. "Having more open space made sense in terms of staffing capabilities," Foote says. "We also angled the bookshelves so you can actually see between them."

Modulating the space with two large dormers, Perry Dean set out distinct areas for reference, general and periodicals. Separate audio-visual and tutoring rooms off the main room provide acoustical privacy. On the other hand, reading areas and carrels are linked electronically to classrooms.

Color and light suffuse the space with a comfortable, warm atmosphere—right down to a neon "fire" in a reading-area fireplace. The large blue pipes that now serve as decorative elements are fume hoods from the science classrooms below. "To make it truly comfortable, we had to be particularly mindful of scale," Foote observes. "Yet the library still had to respond to the same kinds of new technologies, including computers and audio visual equipment, that our university-level library projects do."

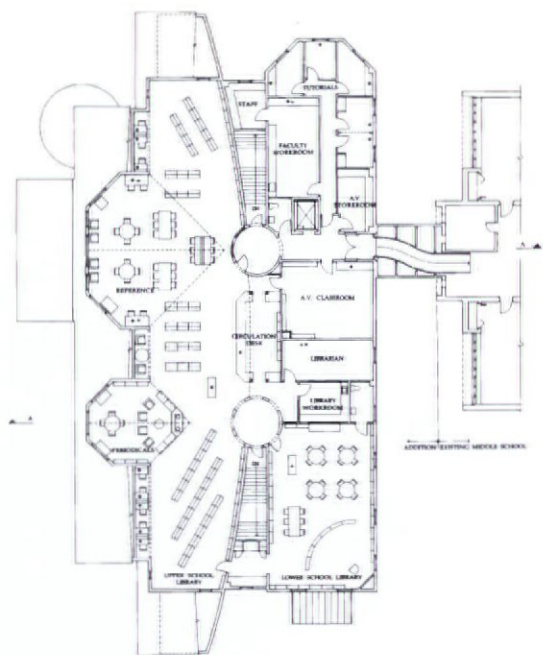
Along with plenty of windows and skylights, Perry Dean used interior windows throughout the building to great effect. "The glass around the library draws kids in as they pass through the corridors," Whiting observes. "The half-glass wall on the classrooms works the same way. The children see other kids working inside, and they get excited about the whole process. The whole place is open and inviting. Nothing's off-limits."

Indeed, the library has proven so inviting that the school's board meets there along with other school assemblies—not to mention such outsiders as the local real estate association. Of course, Whiting notes, the librarian is in seventh heaven. "We actually have more space than we need right now," she reveals.

Indeed, the extra space is giving the school room to renovate and preserve its original, turn-of-the-century "cottage," which Whiting foresees as a future administrative space.

And while functioning more beautifully





Perry Dean Rogers curved the interior corridor walls (opposite, top) to break up what would otherwise be a stark passageway. Students use it to get to the library and science rooms, as well as to other buildings within the school. In one of the library's reading areas (opposite, bottom) a neon "fire" in the fireplace reinforces the homey, comfortable atmosphere.

**Hip to be square:** Decidedly untraditional color plays a key role in defining space throughout the project, whether along an interior connector balcony (below) or the primary traffic corridor (right). Note the interior window in the corridor that allows students to see into the classrooms. An upper-level floor plan (left) shows the library.



than the client imagined, the library has made a powerful, symbolic impression as well. "Our enrollment is higher than it's ever been," Whiting says. The school receives literally hundreds of resumes for each teaching position, despite the fact that teachers are paid considerably less in private schools than public ones.

"It's certainly too early to directly attribute these changes entirely to the new building," says Whiting. "But I do think it has made a difference." For the 434 children from some 37 nearby communities, the difference is already visible—clapboards, computers and all. ☺

**Project Summary:** Brian R. Walsh Science Center and Library Resource Center, Shore Country Day School

**Location:** Beverly, MA. **Total floor area:** 21,000 sq. ft. **No. of floors:** 2. **Average floor size:** 10,000 sq. ft. **Student capacity:** 125 (classrooms); 80 (library seats). **Cost/sq. ft.:** \$106. **Paint:** Pratt & Lambert. **Laminate:** WilsonArt. **Dry wall:** Gold Bond, U.S. Gypsum. **Glass block:** Pittsburgh Corning. **Vinyl flooring:** Armstrong, Exelon, Flexco. **Carpet/carpet tile:** Karastan. **Carpet fiber:** DuPont. **Ceiling:** Alpro Metal, USG Interiors, Celotex. **Lighting:** Columbia (classrooms and library), Kim, Poulsen (library). **Doors:** Fenestra. **Door hardware:** Stanley, Schlage, LCN, Rockwood. **Glass:** Kleer-Energy. **Window frames:** Sealrite, Kawneer. **Window treatments:** Hunter Douglas. **Student furniture:** By owner. **Administrative furniture:** Library Bureau. **Laboratory benches:** Taylor. **Shelving:** Library Bureau, Henry Architectural Woodworking. **Architectural Woodworking and cabinetmaking:** Henry Architectural Woodworking, Taylor. **Client:** Shore Country Day School. **Architect:** Perry Dean Rogers & Partners. **Structural engineer:** Cowen & Associates. **Mechanical/electrical engineer:** Richard D. Kimball Company. **General contractor:** Macomber Construction. **Construction manager:** Torjesen Project Control. **Lighting designer:** Berg/Howland Assoc. **Furniture dealer:** The Tucker Company. **Photographer:** Steve Rosenthal.







## Reading Room

By the time Western Maryland College, Westminster, Md., asked the Hillier Group to rescue Hoover Library, the student body had doubled, the books had doubled—and the building lay half buried underground

By Roger Yee

What could be as timeless as the academic green on the top of the hill at 126-year-old Western Maryland College in Westminster, except the residential green at the bottom of the hill? Of course, alumni know that the greens are a sham—as historic monuments go—as is the newly expanded Hoover Library that created them overnight. However, as a timely and splendid example of what contemporary planning and design can accomplish, the Hoover Library, designed by the Hillier Group of Princeton, N.J., strongly suggests that it is never too late to rethink the man-made environment.

The thought might not have occurred to the founders of what was originally a Methodist institution in 1867. From its humble birth in a lone, Italianate building perched on the ridge of a hill, the College proceeded to add new facilities whenever and wherever it needed them. Indeed, the construction of the 1890s and early 1900s produced such a motley collection of architectural styles and building sites that the College invited the Olmsted brothers, sons of the legendary landscape architect Frederick Law Olmsted, to draw up a master plan in 1911.

Only fragments of the Olmsted plan had been carried out by the time the College demolished its original building ("Old Main")

in the 1950s. Here the administrators made a singularly telling decision. Because the College was still sectarian, they placed a new chapel at the center of the campus, leaving a void on the ridge—and a parking lot covering much of the land where the Olmsteds had envisioned a central quadrangle. To fulfill the College's need for a new library, they commissioned the design and construction of a deliberately anonymous, four-story structure that was partially buried on the western slope of the ridge in 1962.

College president Robert Chambers was determined to break with the status quo soon after taking office in 1984. Believing that a major library building could revitalize the heart of a campus that had become secularized a decade before, he retained the services of the Hillier Group to explore the school's design options. As Joseph Rizzo, project manager for Hillier, recalls, "Our solution was bolder than the College had planned. Not only did we propose to take what was then green space to site the new library, which upset many campus environmentalists, we also wanted to relocate the existing parking lot and create the Olmsteds' campus on a hill."

In effect, Hillier urged the College to extend and enlarge the library of 1962 by letting it run up the hillside to the ridge,

In making the transition from a Methodist institution founded in 1867 to a secular one, Western Maryland College in Westminster has shifted the center of its campus from its chapel to the newly remodeled and expanded Hoover Library (above), in which the Hillier Group has created a simple but powerful cross-axial circulation plan radiating from a rotunda (opposite).









while simultaneously using its mass to close off and define a new, academic College Green on the hill and form a fitting conclusion to the existing, tree-lined, residential Lawn below. Newly appointed library director Harold David Neikirk lent validity to Hillier's concepts by focusing the attention

representatives of the general contractor, Henry H. Lewis Contractors, of Owings Mills, Md. Neikirk is especially pleased that the College valued the experience of its librarians as well as the ideas of its architects. "This was a textbook example of good planning," he feels. "If libraries are left to the

## Architects without librarians versus librarians with weak right brains

of the College planning committee, comprising the president and a half dozen influential faculty members as well as the library director, on exactly what the library was expected to do. The exercise was an eye-opener even for Neikirk, who had already developed a major building prior to his arrival.

"We found we needed a building that could work as a whole," Neikirk observes. "In addition, we understood that there would be no distinction between old and new, that the facility was probably always going to be understaffed and therefore mostly self serviced, and that the layout had to be so logical that anyone using one part of it could readily feel at ease in any other." The committee also established such goals as reserving windows for people and pushing storage towards the center of the building, maintaining largely open stacks, providing reading areas close to each collection, creating flexible yet high quality lighting, and laying a basic foundation for future electronic media.

Key to the success of the project was the close collaboration among the College planning committee, the Hillier project team and

mercy of librarians without strong right brains, you get highly functional spaces that look genuinely ugly. Or else you have administrators and architects who ignore librarians and produce distinguished monuments that don't work."

One common feature of libraries that is noticeable for its absence at Hoover Library is a main reading room. "Every university president likes to visualize having the Great Hall at Oxford on campus," Neikirk remarks. "The Great Hall makes sense for closed stacks. Everyone sits in a central space, waiting to be paged. The problem is, America has a tradition of open stacks, so you want to keep your seating close to the books you intend to use." (Rizzo adds that smaller reading rooms tend to be a lot quieter than larger ones.)

This pragmatic approach guided the project team throughout the development of Hoover Library. Hillier's scheme for a new, 35,000-sq. ft. addition would link the 36,000-sq. ft. existing structure to the center of the campus by erecting a highly visible, three-story facade in brick with lime-

Guiding readers through Hoover Library is the purpose of the east-west "Library Avenue" (opposite, top) on the third floor, which starts on the east with the College Green, takes readers past the circulation desk, rotunda, reference desk and stacks to a reading room at the west side of the building. The seating and shelves for the periodicals (above) cluster in a striking, sunburst pattern.

What, no main reading room? The absence of such a facility should not be noticed in Hoover Library because readers can choose from so many distinctly different environments. A well-lit reading room at the end of "Library Avenue" (opposite, middle) projects its bay window out of an newly made opening in the original wall. The reading room beneath the dome (opposite, bottom) is ethereal.



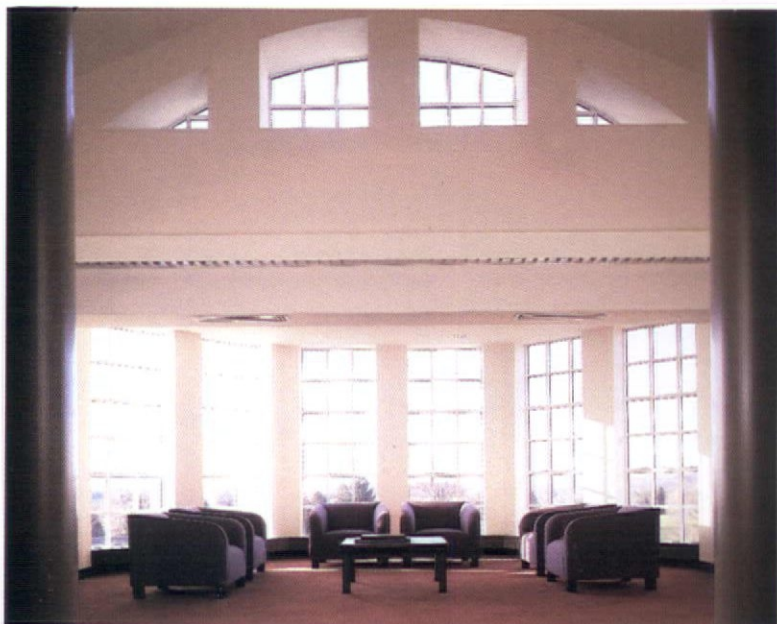
stone trim on the College Green. The combined facilities would increase student seating from 200 to 540 places and raise its storage capacity from 153,000 to 300,000 volumes through a series of small-scaled and easily differentiated spaces.

A cross-axial circulation plan radiating from a rotunda on the third and fourth floors and a "Library Avenue" on the third floor would help readers find their locations. (Given the building's disposition on the hillside, its stacking plan begins with the first and second floors below the College Green, rises to the third floor, which joins the old and new sections, on the Green, and concludes with the fourth and fifth floors overlooking the Green.) In addition, there would be housing for such special facilities as a board of trustees room, a college archives, an audiovisual center and classroom, a student lounge and, in a space at the entrance to be operated independently of the library, a 24-hour micro-computer center.

Among the most conspicuous pleasures in Hoover Library for the academic community is the spatial variety offered in the design by Karin Robinson, project designer for Hillier. Such environments as the colonnaded rotunda at the base of the drum, the reading room that projects its bay window from the west facade, the periodical reading room at the center of a starburst of shelves, and the reading room under the dome of the drum give each major collection its own, unique character while orienting readers to the building as a whole. Use of these spaces is enhanced by the installation of original art in high traffic locations to maximize impact, the alignment of stacks perpendicular to the main corridors for quick reference, and the placement of linear lighting fixtures perpendicular to stacks to keep floor plans flexible. The staff and the work it must do are clustered around such strategic focal points as the circulation desk and reference desk in order to leverage their efforts.

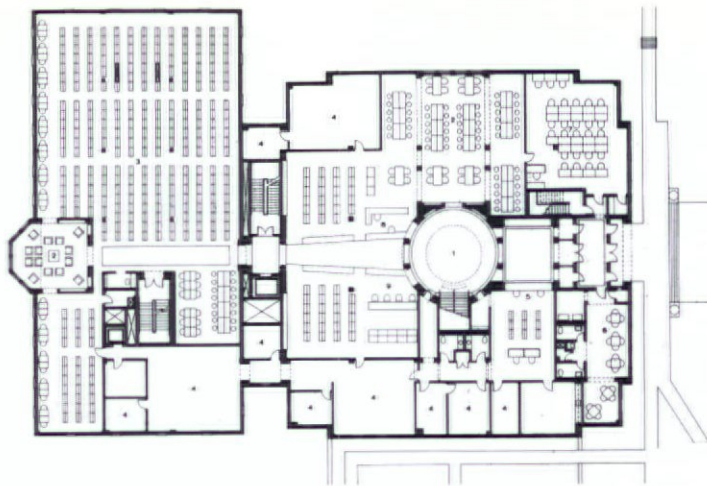
Wherever inspiration could substitute for money, Hillier pounced. "We used our dollars very, very carefully," Rizzo declares. "There were luxury materials, but we used them only in the most visible places." Tight rationing of such design accents as wood floors, stained glass and architectural lighting fixtures has set an overall tone for the interiors that is sustained by the knowledgeable use of more mundane building products elsewhere. As for the sometimes costly game of anticipating the needs of future information technologies, Hillier has chosen to be prepared without being prescient by installing plenty of available capacity, including underfloor duct and a plenum for a fully ducted HVAC system that will have ample room for wiring as well.

How long will books and periodicals play a major role in the life of Hoover Library? The immediate future, as Neikirk and Rizzo see it, should continue to revolve around the printed





A sense of exalted solitude and contemplation makes the periodical reading room (below), which is open to the dome at the roof of the rotunda, a special source of refuge for scholars at Hoover Library. The floor plan of the third floor (right) illustrates the cross-axial circulation plan that makes full use of readers' instincts to supplement a lean library staff with self service.



word. "You can be only so far ahead of your community," Neikirk insists. "Hoover Library has its compact disks, video cassettes, computerized catalogues and micro fiche along with its books. Still, the College remains a pretty traditional school."

Change is intrinsic to libraries just the same. Rizzo reports. "Libraries usually expand or move every 25 years or so," he says, "so many libraries that expanded in the 1950s and 1960s are being upgraded or replaced right now. Do you think they're abandoning books? Librarians who were told that they would need fewer and fewer

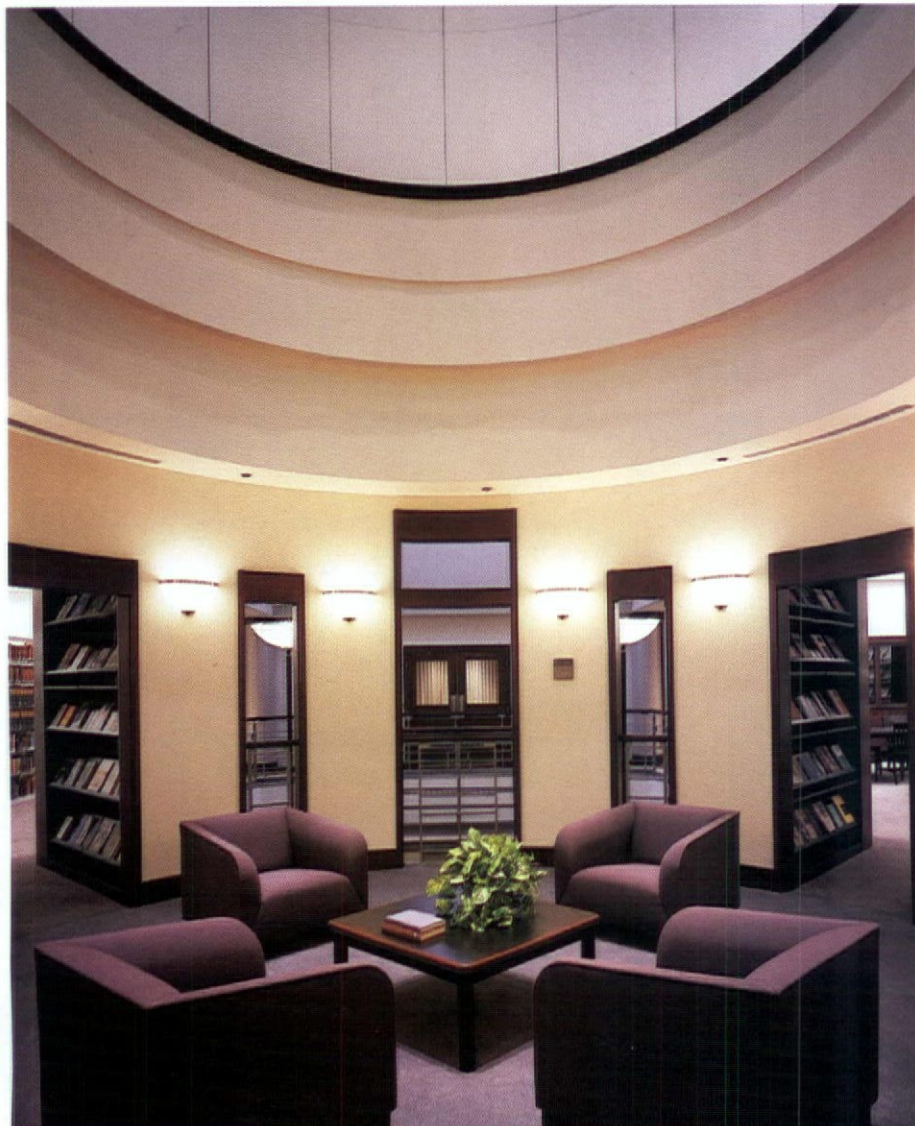
books in the 1970s have yet to see the publishing world cut back on the tons of printed matter it produces." Many of the nation's larger university libraries are therefore forming consortiums to pool and track a growing volume of books as they move around their systems.

"We can't predict how information technology will develop," David Neikirk concedes. "But we do know we'll have to plug into it somehow. For now, we do it through books."

Well said—and well read. ☺

**Project Summary: Hoover Library, Western Maryland College**

**Location:** Westminster, MD. **Total floor area:** 35,000 sq. ft. **No. of floors:** 3. **Cost:** \$6.6 million. **Wallcovering:** Knoll. **Paint:** Glidden. **Laminate:** Nevamar, WilsonArt. **Dry wall:** Gold Bond. **Brick:** Glen Gery. **Brazilian cherry flooring:** PHF Industries. **Carpet tile:** Sandhurst. **Carpet fiber:** BASF. **Ceiling:** Armstrong. **Lighting:** Visa, Antique Street Lighting, Lithonia, Bega, Hydrel. **Doors:** Eggers. **Door hardware:** McKinney, Sargent. **Glass:** PPG. **Windows:** Custom Window Co., J. Sussman Inc. **Window treatment:** Mecho Shade. **Library/conference seating:** Jasper Chair. **Library/conference tables:** Worden. **Administrative desks:** Steelcase. **Administrative seating:** Steelcase. **Lounge seating:** David Edward. **Files:** Steelcase. **Shelving:** Estey. **Architectural woodworking and cabinetmaking:** Ivan C. Dutterer Inc. **Signage:** EGS. **Elevators:** Schindler. **HVAC:** Trane. **Air Flow.** **Fire safety and security:** ADT. **Building management system:** ADT. **Underfloor duct:** Square D. **Plumbing fixtures:** Eljer. **Client:** Western Maryland College. **Architect:** The Hillier Group, John Pearce, principal-in-charge; Joseph Rizzo, project architect; Karin Robinson, project designer; Stephen McDaniel, site design; William DuBois, architectural specifications; Nancy Vargas, interior designer; Jennifer Connell, FF&E specifications; Brian Pearce, signage design. **Structural engineer:** George Evans Assoc. **Mechanical/electrical engineer:** Paul H. Yeomans Inc. **General contractor:** Henry H. Lewis Contractors. **Construction manager:** Maureen Beckenholdt. **Lighting designer:** Paul H. Yeomans Inc. **Acoustician:** Louis Goodfriend Assoc. **Furniture dealer:** Hookinson Assoc. **Photographer:** Jeff Goldberg/ESTO.





AMENOPHIS

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References to sun and sea abound at the Mediterranean-inspired Soleil on Manhattan's Upper East Side. Visible here are wide, round columns treated in special paints and finishes that evoke the sun's rays, a raftered ceiling representing the ocean's waves and, of course, a massive circular light fixture that hovers like a hazy summer sun. As a neighborhood bistro, the restaurant's ambiance is casual and welcoming, offering both take out and seated dining options.



# Sunny Side Up

The warmth of the Mediterranean shines through in New York at Soleil, designed by Adam Tihany

*By Jennifer Thiele*

DESIGN







and casual local dinner crowd, but the restaurant is also popular among "ladies who lunch" and a significant number of European and Asian tourists. After a recent review by the Japanese magazine *Pronto*, Soleil started luring in its share of visiting Japanese. Of the other tourist groups Matalon admits, "I don't know where they came from."

Having an interior design by Tihany has undoubtedly helped attract patrons of all types, though Matalon and Natan take pride in the fact that Soleil is not typical of Tihany design. "We wanted to have something different from Adam's usual style," notes Natan. "People who know his work can't

believe he designed this restaurant."

Indeed, in a tribute to Tihany's versatility, the high-profile, sophisticated, urbane atmosphere that he is best known for has given way to the colorful, lively and casual ambiance of a neighborhood café. "Soleil is not characterized by heavy materials like wood, glass and marble," notes Matalon. "It's just an open, sunny, fun place to eat."

Soleil's form basically follows Matalon and Natan's original concept of a casual café/bistro/trattoria-like space. "That was how they explained it to me," recalls Tihany. Further specifics and details were not immediately apparent. Initially uncertain of how they should develop the space at 1160 Third Avenue, the proprietors talked with Tihany about everything from a strictly take-out place to a diner-style eatery to a full-service restaurant. In the end, they relied heavily on Tihany's expertise and vision to guide them.

The Soleil that resulted is definitely in the restaurant class, though Matalon and Natan's adamant requests that the word "restaurant" should not dominate the concept were fully honored. A take out counter and bar area were integrated into the lively design to add to the casual appeal of a welcoming and unassuming neighborhood food service establishment. "The spot is difficult," says Matalon. "It's long, narrow and makes turns. The design had to combine the ideas we had in mind and utilize the space as a unit."

One of the first design elements agreed upon, recalls Tihany, was the open kitchen and open cooking area, which became the central focal point of the space. "The exhibition kitchen has become popular among the young, casual, café crowd," Tihany explains. "It fosters a participatory, interactive situation that goes beyond the passive dining scene." Indeed, everyone has become quite

**I**n New York, a city known for its theater, some of the best entertainment takes place not on stage, but in the kitchen. Though tongue-and-cheek associations between actors and the restaurant industry have long existed, the kind of performance that unfolds during lunch and dinner hours at Soleil, an Upper East Side Manhattan bistro designed by world-renowned restaurant designer Adam Tihany, showcases an entirely different kind of talent.

## All the restaurant's a stage

Construction contractors Ahron Matalon and Shaul Natan—whose work includes, among other New York establishments, Tihany's original Remi on East 79th Street—had built enough restaurants for other people to gain substantial knowledge about the food service business. So when the construction industry slowed with the economy in the late 1980s, the two men took it as a golden opportunity to try their hands at something new. With Soleil, their third Manhattan restaurant since their foray into restaurateuring began, Matalon and Natan again teamed up with Tihany—though this time the business relationship was reversed. "We always knew that at some point Adam would make a restaurant for us, because he always looks to do something excellent, and we speak the same language as friends," says Matalon.

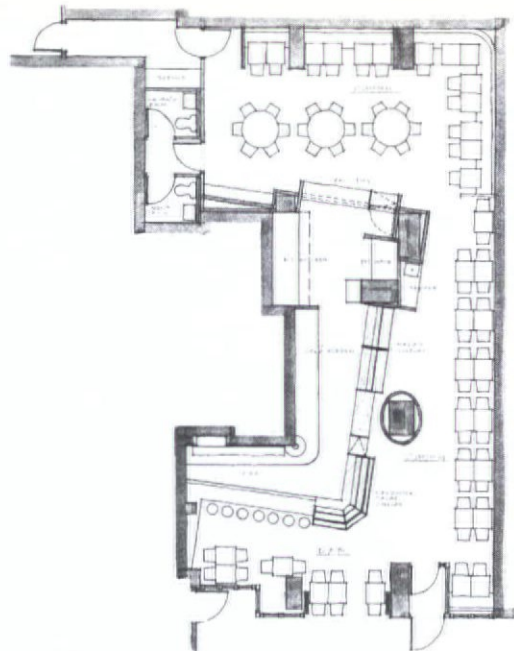
The 110-seat Soleil is now one year old and going strong on both word of mouth and positive reviews by the city's food critics, making it a veritable success by tough New York standards. The simple continental cuisine of generously portioned fish, meat, chicken, pasta and salad dishes (and some killer potatoes) caters primarily to the young

Adding to the festive atmosphere at

Soleil created by an exhibition kitchen are such fun design elements as boldly colored upholstery fabrics, dramatic artwork and a pigmented, poured concrete floor (above). Soleil's open kitchen is clearly visible to patrons seated in the front, side or back of the odd, C-shaped dining room (opposite, top), though it took careful space planning by Tihany to integrate front of counter and back of counter elements into a design that works functionally and aesthetically.

When summer reigns in New York, the front doors of Soleil open up so the restaurant, like the sun, can spill out onto the street (opposite, bottom).





absorbed in the open kitchen concept at Soleil, where the staff seems as interested in putting on a good show for the patrons as they are in watching.

Both Matalon and Natan report an earnest effort among the kitchen staffers to stay tidy, claiming that some get their hair cut quite frequently, and slip out to change their clothes when they become too soiled with food stains. They have also observed the chefs watching a plate with genuine interest as it travels to a table and attempting to gauge the diner's reaction to the recipe. In what can only be a benefit to service, the kitchen staff has also learned to work as a well-choreographed and unusually polite team under the watchful eye of the public.

As well-coordinated as the exhibition kitchen concept seems now, it did not come without its quandaries. Complicating the issue from a functional perspective was the unusually-shaped space that the designer had to work with. The essentially C-shaped room with the kitchen smack in the middle was termed "an absolute nightmare," by Tihany, who nevertheless approached the job with the confidence of a seasoned veteran. "An absolute nightmare and a challenge usually go hand in hand," he points out.

"It is a very odd-shaped place," he continues. "It was definitely an interesting exercise to marry the front of the counter and the back of the counter and still have decent service and sound levels." As a result of the unusual floor plan, the kitchen area is admittedly not luxurious by any means. "It's an efficient and practical production space, but it does require some degree of acrobatic ability from the chef," jokes Tihany. On the other hand, notes the business-minded Natan, "If you design the kitchen to the chef's specifications, it will be half the restaurant."

The size and type of kitchen significantly influenced Soleil's menu of "basic food with basic ingredients combined together for a natural taste," as described by Matalon. "The

compactness of the kitchen dictates the kind of menu that can be served, so the menu had to be designed to make sense," explains Tihany. A below grade food preparation kitchen beneath the restaurant also eases some of the congestion in the main kitchen.

At Soleil, the functional and aesthetic design and the food developed together, which is somewhat atypical for the restaurant industry, where design usually responds to an established menu. Since Soleil's proprietors started with only a vague bistro concept in mind but neither a chef nor a menu, Tihany had to create a visual backdrop and atmosphere to complement an array of potential cuisines. "In a restaurant, the design should look like the food and vice versa, so the customer will not be confused," explains Tihany. "With Soleil, the design itself had to be generic enough for a menu that might range from American bistro to French café to Italian trattoria. I felt the Mediterranean basin is so strong visually that references to it could carry any cuisine from that region."

Using the region's most obvious assets as his guide, Tihany applied color, finishes, fixtures and architectural elements to evoke the warmth and beauty of the Mediterranean sun and sea. Every detail of the design speaks to the casual Mediterranean theme, including the blue and yellow tile tabletops and wall treatments, brightly-upholstered banquette seating and softly glowing yellow orbs for wall sconces. Overhead, a huge circular light fixture fabricated by Custom Cool, the manufacturer that provided the restau-

rant's custom metal casework and kitchen equipment, dominates the space. "I'm a total believer in consistency as the foundation of good design," says Tihany, who also came up with the name Soleil to tie the whole package together. "A concept has to be carried through a space."

Current chef Michael Navara, who admits he hesitated at first about working in an exhibition kitchen, has come to enjoy the interaction with guests. "Customers come by and talk to us, and that makes a night at work much more pleasant," he remarks. On a busy night at Soleil, the sunny dispositions blend right into the design. ☺

#### Project Summary: Soleil

**Location:** New York, NY. **No. of floors:** 1. **Total capacity:** 110 seats. **Paint:** custom color treatment. **Pigmented concrete flooring:** custom design by Adam Tihany. **Ceiling:** custom design by Adam Tihany. **Wall sconces:** Louis Poulsen. **Ceiling lighting fixtures:** custom design by Adam Tihany, made by Custom Cool. **Dining chairs:** Shelby Williams. **Dining Tables:** custom design by Adam Tihany, made by Eagle Custom Design. **Banquette seating:** Eagle Custom Design. **Upholstery:** Ralph Lauren, Robert Allen. **Maitre'd stand:** custom design by Adam Tihany. **Architectural woodworking:** Eagle Custom Design. **Signage:** Kim Teron. **Metal casework and kitchen equipment:** made by Custom Cool. **Client:** Ahron Matalon and Shaul Natan. **Interior designer:** Adam D. Tihany International. **General contractor:** Ahron Matalon and Shaul Natan. **Artwork:** Nir Adar (artist), Lili Almog (photographer). **Photographer:** Peter Paige.









# Lights, Camera...Legal Action!

Already featured in an ABC mini-series, the law offices of Morrison & Hecker in Kansas City, Mo., give off that undeniable star quality—thanks to a design by Greenwell Goetz Architects that is more than just another pretty face

By Amy Milshtein

**I**magine the cachet of designing a space that serves as backdrop on a television show. If you caught *Burden of Proof*, a mini-series aired on ABC on February 9-10, 1991, then the project featured here may already look familiar. If not, welcome to Morrison & Hecker—a law office that's made it on prime time—in Kansas City, Mo., designed by Greenwell Goetz Architects, P.C.

In true Hollywood tradition, Morrison & Hecker appeared as a brokerage house rather than a law firm. According to Preston Fischer, producer of the mini-series, "We were looking for a contemporary, elegant space to represent the brokerage firm, and Morrison & Hecker was perfect." In fact, the interior that David Patzman, a partner of Morrison & Hecker, describes as, "a little bit Oriental, a little bit Arts & Crafts," represents a quantum leap from the previous downtown space.

How did an 82-year-old, full-service law firm in the nation's heartland arrive at its fateful encounter with show business? For the last 60 years or so, Morrison & Hecker practiced in an older building in downtown Kansas City. Over the years, the firm, which employs 80 lawyers in this location, expanded until it occupied about half of the structure. While there was enough room for personnel, it was becoming harder and harder to accommodate growing communication and technology needs.

When a move became eminent, Morrison & Hecker retained Greenwell Goetz early in the process.

After evaluating how the law firm worked and preparing a detailed growth plan, the designers helped the attorneys to select an appropriate building. "Kansas City offers three distinct neighborhoods to choose from," remembers Lewis Goetz, a principal of Greenwell Goetz. Downtown Kansas City, where Morrison & Hecker has been located for years, is an older area that is slowly coming back. The Country Club Plaza district houses mostly retail business and sits very far from downtown. Sandwiched in between lies Crown Center, a business district dominated by greeting card giant Hallmark that boasts many buildings by world class architects.

When Morrison & Hecker moved from downtown to the Crown Center district of Kansas City, many worried that it was abandoning its city. Far from it—the law firm now donates fabulous office spaces with great views of the city (opposite) for meetings, classes and parties. From the moment one steps into the reception lobby (below), it becomes obvious that Morrison & Hecker is not your average law firm.







During the interview process with Greenwell Goetz Architects, P.C., it became obvious that Morrison & Hecker's lawyers were artifact and accessory oriented. The result: a casual, residential feel (below) that attests to the firm's sense of individuality. Yet technology plays an important role in the offices too, including the library (above). For example, the designers outfitted all outlets with surge protectors.

Crown Center was eventually chosen, not only for its location but for the opportunity to sign on as the principal tenant of a yet unbuilt structure by the prestigious architecture firm of Pei, Cobb, Freed & Partners.

## Marble floors or a cardboard box?

"We got to influence the building in subtle but satisfying ways," says Patzman. "For instance, we picked the building standards."

Moving into a new building also helped the firm meet its growth requirements. Morrison & Hecker took the top four floors of the 12-story building. The 12th floor

would house reception, conference center and library. Floors 10 and 11 would hold attorney offices, while floor 9 would include such services as the main copy center, word processing and file room. As the firm expands downward over time, services will become sandwiched between attorney floors, making them accessible to all.

Part of the excitement in the offices of Morrison & Hecker comes from its eclecticism, a natural offshoot of the diverse and independent personalities of its lawyers. "We started working with one committee composed of very different people," remembers Linda Jackson, vice president, Greenwell Goetz. "For some people it was marble or nothing, while others would be happy working in a cardboard box. But one thing became clear: Everyone liked atypical office spaces."

Although the designers started out working with a large committee, they eventually spent most of their time with one, full-time decision maker, David Patzman. "The other partners trusted me to do something daring, but not too crazy," he says. Coming from

offices filled with brass, millwork and paintings of hunt scenes and dogs, the new spaces certainly represent change.

Change is very much apparent in the firm's celebration of individual expression, which can be seen through the many pieces of historic and contemporary arts and crafts.

"During our interviews it became obvious that the people of Morrison & Hecker were very artifact oriented," remembers Jackson. "Why go with mahogany when the employees want artwork and accessories?"

To tie the artifacts together and to express the firm's longstanding relationship to its city, Greenwell Goetz has used architectural elements and materials that reflect the Industrial Age throughout the space. Frosted glass panes, set in wood or steel frames, grace the space as room dividers, doors and clerestory windows. Bold columns of cold rolled steel serve both a structural and decorative purpose in the reception area. The same columns, this time clad in painted wood, are repeated in the library. Detailing intentionally recalls Frank Lloyd Wright's Prairie Style without copying it.

That the office is telegenic is obvious, but its real beauty comes from how it works. To satisfy the firm's technology needs, for example, every outlet comes equipped with a power surge protection system. Far from overkill, this precaution is necessary because every





lawyer here has an individual PC.

Printers and other computer supplies need to be available to everyone in this kind of arrangement. Greenwell Goetz's answer is a service zone between lawyer and secretary. This booth-like space sitting between the traffic lane and the secretary holds printers, letterhead and supplies. "It keeps people independent yet connected," remarks Goetz.

To keep the office working well into the future, the designers created non-specific, flexible spaces. Rooms can serve as a work space for a clerk one day and a conference room for a case project meeting the next. Jackson credits this flexibility to a hard learned lesson in the '80s. "Back then everyone built cubbies for the noisy line printers," she remembers. "No sooner than they were installed, everyone switched to laser. Now those cubbies hold phone books."

Both client and designer report great satisfaction with the outcome of the office, and no one wants to change a thing. After 2-1/2 years, the space is meeting all intended goals. Even the citizens of Kansas City benefit from the design whenever Morrison & Hecker donates space for parties and gatherings. When the local chamber of commerce recently tried to persuade a *Fortune 500* company to relocate to Kansas City, it held its event here. With big windows facing downtown, the office seems like a front row seat to the city. Could there be a better sales pitch?

But what could top seeing your own design on TV? "Well to be honest," admits Jackson, "we did all walk around with dark glasses and major attitude for a couple of days." Who can blame them—with a star like Morrison & Hecker? ☺



#### Project Summary: Morrison & Hecker

**Location:** Kansas City, MO. **Total floor area:** 80,000 sq. ft. **No. of floors:** 4. **Average floor size:** 20,000 sq. ft. **Total staff size:** 150. **Cost/sq. ft.:** \$40. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Flooring:** Bentley Carpet. **Ceiling:** USG Interiors. **Doors:** Weyerhaeuser. **Door hardware:** Schlage. **Work station:** custom by Stultz Manufacturing. **Library seating and tables:** Atelier International. **Reception seating:** B&F. **Reception coffee table:** Ilana Goor. **Caucus room furnishings:** Neirman Weeks. **Cafeteria, dining, auditorium seating:** Charlotte. **Upholstery:** Unika Vaev. **Architectural woodworking and cabinetmaking:** Stultz Manufacturing. **Client:** Morrison & Hecker. **Architect:** Greenwell Goetz Architects, P.C. **Structural engineer:** S.E.A. **Mechanical/electrical engineer:** Smith & Boucher. **General contractor:** J.E. Dunn. **Construction manager:** Crown Center Redevelopment. **Lighting designer:** John Coventry. **Furniture dealer:** John Marshall, Susan Grisemore. **Photographer:** Sinclair-Reinsch.



To tie the artifact oriented offices together, Greenwell Goetz uses architectural elements and materials that reflect the Industrial Age throughout the space. Frosted glass panes (above) set in steel frames work as room dividers, doors and clerestory windows. Even the cafeteria (left) looks different. No wonder the offices appeared in the 1991 TV mini series *Burden of Proof*—as a brokerage house, not a law firm.



# Maximizing Risk

What could have been just another standard office installation took a very different direction when Boston's Keyport Life retained Kelsey Associates

By Julia Willard



Where's the mahogany and brass of Brahmin Boston for Keyport Life? Thanks to the willingness of now retired president Robert Sharp to take risks in the design of the insurer's new home office, J.M. Kelsey Associates introduced such fresh concepts as interior private offices, fiber optic technology and such original art as the copper leaf panels by Pramad, visible above the granite in the reception area (left), lining the corridor to the executive offices (opposite).

**B**usinesses don't dress for work like this every day. Keyport Life's 72,000-sq. ft. office space in Boston's financial district, designed by Salem, Mass.-based Kelsey Associates, is one of those rare occasions in which the designer takes some risks, the client buys in, and the payoff is a functional and economical workplace that also happens to be a spectacular visual environment—from its kaleidoscopic carpet through its cracked granite walls to its etched glass partitions. Better yet, Keyport Life is delighted with the effect that this burst of creative energy is having on the spirit of its work force.

Keyport's 25-year history had meager beginnings, according to Lee Roberts, company vice president and treasurer. However, as an insurance company specializing in single-premium annuities for individuals, its growth has been phenomenal since 1980, burgeoning from a staff of 50 to 300 with \$10 billion in assets, under the direction of now-retired president Robert Sharp. Thus, the company decided to upgrade and slightly

expand its facilities in 1989.

The previous location in Boston was "very vanilla," and outdated. Says Roberts, "Keyport wanted something more upscale. If you measure morale boost through attitude and employee turnover, our rates here are extraordinary." Keyport vice president Deborah Re adds that even the level of professionalism has risen with the move to the new, upscale quarters in April 1992.

And upscale it has gone, for a surprisingly low price, to the extent that it can proudly display itself to customers. "The former space was so shabby," Roberts admits. "We were embarrassed to have clients come visit." The new facility has ten conference rooms on three floors for on-site meetings and training, including a video conference center.

Kelsey Associates was recommended to Roberts by word of mouth as being creative and easy to work with. "The personalities clicked," Roberts acknowledges. When the design firm came on board to manage the project from site selection onward, Keyport had narrowed the choice to three buildings.

"We recommended the winning building because of its efficiency, its location in the financial district, and its appropriateness to their image," says Kelsey Associates principal John Kelsey, IBD.

Accepting the chosen premises, a new office tower at 125 High Street, took some imagination, however. "We were up there in hard hats with Boston Harbor gleaming through unfilled windows," Kelsey explains. "It was quite a task getting them to visualize what the space could be like."

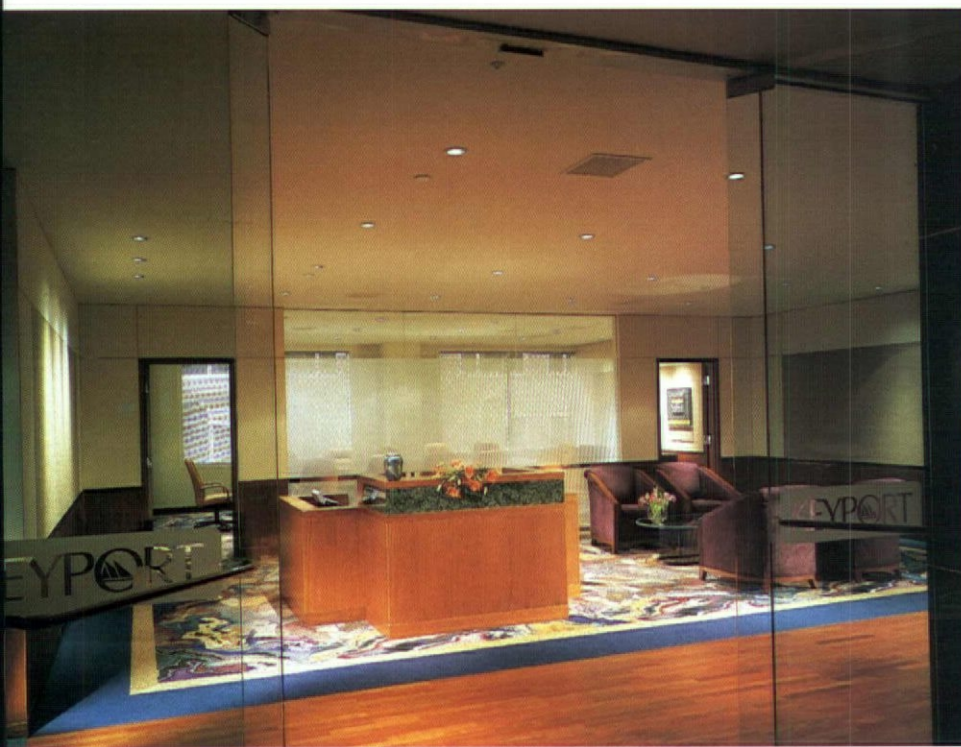
Price and terms negotiated in the lease agreement are credited to Meredith & Grew Real Estate broker Mike Flynn. "Mike really helped us control costs for Keyport," reports Kelsey. Kelsey's three-person design team, including partner Susan Greco, IBD, and architect Paul Maggi, along with Kelsey, was no slouch either. Construction costs were \$28.50/sq. ft., and Kelsey suggests that "It looks a lot more expensive than that."

How did this latter day miracle happen? "Programming was when the first leap of faith took place," says Kelsey. The program









The resultant culture is a noiseless, paper-free, calm environment on this potentially chaotic floor. "We made it more than a maze," Greco observes, "by laying out the work stations on a diagonal."

On the floor above are high-traffic areas, including the mail room, shower rooms both for noontime joggers and round-the-clock computer personnel, and a 300-sq. ft. "bistro" with vending machines adjacent to the computer room. ("We pride ourselves on servicing the client," says Roberts.) To maximize Harbor views, the main reception area, board room, 15 executive offices and president's office are placed on the 13th floor, overlooking Boston's historic wharves.

One sign of Keyport's involvement in its own design has been the naming of the various conference rooms. Employees submitted 60 entries to a company-sponsored contest. The winner's suggestion that names honor New England's seaport towns has led to such rooms as Rockport, Newburyport, Hyannisport, Kennebunkport and Yarmouthport.

The art program, initiated by Kelsey Associates, became another opportunity to portray Keyport's self-image. It began when the architecture program spilled over into the art program. The designers had been

called for a study of work relationships, plentiful man-made and natural lighting, new furniture and space standards, a new palette of materials, fiber optic LAN cabling, uninterruptible power supply and other upgraded computer facilities, a card security system and the creation of a high-class yet adventurous workplace. No stodgy, traditional Brahmin-style "mahogany and brass," so prevalent in Boston's historic past and corporate present, here.

The personnel of Keyport Life participated enthusiastically in the programming. "We gave them concrete objects that brought them along on the journey," says Greco. "They became a part of the process." She directly attributes the opportunity to take risks with the design to former CEO Sharp. "He was willing to take risks," Greco insists. "We tuned in to that risk-taking feeling. He gave us the freedom to explore their image."

Because space standards were inconsistent in the old facility, the designers worked closely with managers and supervisors representing all departments, conducted walkthroughs of departments, and forged a sense of trust with the company in advance of producing a seven-page questionnaire. Programmatic requirements called for equitable ownership of the building perimeter, leading to etched glass partitions for interior offices. Light in various forms bathes the workplace, and only the executives on the 13th floor have window offices. To avoid the "goldfish bowl" feel in private offices, Kelsey etched the glass with a "boarded fence" pattern that offers transparency only when viewed at an angle.

The 11th floor, which houses 150 customer service reps, has an open plan containing 8 ft. x 6 ft., 8 ft. x 8 ft. and 10 ft. x 12 ft. work stations, stepped gradually from the perimeter to allow for visual privacy,

## The first big leap—clearing the world of Brahmin Boston

grappling with a long corridor on the 13th floor linking the reception area to the executive spaces that threatened to become a "bowling alley" when they decided to angle one wall. "We then began to see it as a gallery," says Greco. At this point, the first commission was granted to an artist, Pramad, for copper leaf panels to be placed along the angled wall to lead visitors to the executive spaces.







Well-planned and sensibly priced as Keyport Life is—only \$28.50/sq. ft. for construction and \$21.00/sq. ft. for furnishings—its intelligent use of materials, construction and art make it seem far more expensive than it really is, as shown by the reception area (opposite, top), featuring a carpet by David Kenefick, and the board room (opposite, bottom), in which can be seen a work of sculpture by Predrag Dimitrijvic on the far wall.

Being an organization on its toes is a concern at Keyport Life that is manifested in the design of the general office space (above, right) and a typical conference room (above, left). The open plan work stations are set in a grid that is rotated at an angle to the building's planning grid to introduce a different dynamic. As for the conference room, it is shown configured for training, one of numerous uses for meeting space on the facility's three floors.



The rest of the art program took off from there. "We prompted Keyport to understand that an art program was important," says Greco. A three-dimensional glass and copper construction created by artist Linda Ross pulls in elements of the entire design and hangs on the copper panels. Joyce Paulson Associates of Cambridge supervised the art selection process, along with a seven-person art committee from the client. The committee divided the art program into three phases, and completed the first phase on October 4th.

Already, original art welcomes you from the moment you step into the reception area. Kelsey commissioned David Kenefick of Boston-based Tapis International to design a custom, hand-tufted carpet that leads from the reception area to the board room. To depict the design, the artist created both a watercolor and a 6-ft. sample of the kaleidoscopic abstract design. While Kelsey and Greco worried it would be a hard sell, the client readily approved.

"This is when they made their final leap of faith," says Greco. The carpet was due for delivery from the Philippines, where it had been made, during a period of upheaval in Philippine elections. "There were moments when we didn't know if it would arrive," says Kelsey. The container's arrival was cause for celebration.

While Keyport is part of an industry where maximizing risk is as much an oxymoron as "jumbo shrimp," the company has clearly maximized its sense of risk and reaped out-sized rewards. In the words of Michael Bibilos, a customer service representa-

tive on the 11th floor. "Everyone at Keyport takes pride in the new office." It's hard to imagine their clients feeling any less rewarded themselves. ☺

#### Project Summary: Keyport Life Insurance Company

**Location:** Boston, MA. **Total floor area:** 72,000 sq. ft. **No. of floors:** 3. **Average floor size:** 24,000 sq. ft. **Total staff size:** 225. **Cost/sq. ft.:** \$28.50 (construction), \$21.00 (furnishings). **Wallcovering:** Architect, Carnegie, Knoll. **Paint:** Benjamin Moore, Polomix. **Granite:** Moliterno Marble. **Wood flooring:** Hoboken. **Vinyl tile flooring:** Armstrong, Allstate. **Ceramic tile:** American Olean. **Carpet/carpet tile:** Harbinger, custom by Tapis International. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Lithonia, Halo, Staff. **Decorative copper leaf finish:** Pramad Decorative Arts. **Fabric for upholstered walls:** Carnegie, Zimmer Rhode. **Work stations:** Knoll, Geiger. **Work station seating:** Knoll. **Reception desk:** custom. **Conference room credenza:** custom. **Lounge seating:** HBF. **Conference seating:** Gunlocke. **Training room seating:** Charlotte. **Cafeteria seating:** Charlotte. **Other seating:** Bernhardt, Brayton, Knoll, Fraser. **Upholstery:** Spinneybeck, Jack Lenor Larsen, Architect, Carnegie, Liz Jordan Hill. **Conference tables:** custom by Geiger, Howe. **Cafeteria tables:** Howe. **Training tables:** Versteel. **Other tables:** custom, Gunlocke, Brayton, HBF. **Architectural woodworking and cabinetmaking:** A.H. Leeming. **Signage:** Karman Ltd. **Accessories:** Knoll, McDonald, Howard Miller. **Client:** Keyport Life Insurance. **Design firm:** J.M. Kelsey Assoc., John Kelsey, principal in charge; Paul Maggi, project architect; Susan Greco, project designer. **Real estate broker:** Meredith & Grew, Michael Flynn. **Engineering:** Cosentini & Assoc. **General contractor:** Turner Construction, Special Projects Div.; Tom Goemaat, Rich Dalton, Kevin Carr. **Construction manager:** The Carey Group. **Art consultant:** Joyce Paulson Assoc. **A/V consultant:** Crimson Tech. **Furniture dealer:** Office Environments of New England, Doug Crosby. **Photographer:** Wheeler Photographics, Nick Wheeler.





# Workplace on Wheels

Climb into the cab interior of the John Deere 6000-7000 Series tractors, designed by Henry Dreyfuss Associates, to find out how a state-of-the-art tractor serves today's farmers

By Roger Yee



Driving to work: The cab of this John Deere 7800 tractor (left) is a self-contained workplace from which the farmer sees, hears and controls farm implements for hours at a time. Photography courtesy of Deere & Company.

Easy-to-reach controls inside the cab (opposite, top) include the steering column and instrument panel at top, control console at right and relay and fuse box at lower left, all flanking an ergonomic seat.

A dash to be read on the go is the tractor's digital display (opposite, bottom), which combines its monitors in a screen visible through the steering wheel.

Anyone who spends hours in a car commuting to and from work can probably appreciate what an American farmer faces in climbing into the cab of a tractor each day. For better or worse, our vehicles are often our surrogate homes and workplaces, where we spend more time than we care to admit. Although architects and interior designers may never have to design a microcosm quite like a tractor cab interior, the development of the new John Deere 6000-7000 Series tractors can provide surprising insights into the design of small spaces.

When John Deere & Co., the renowned, Moline, Ill.-based manufacturer of farm machinery, set out to develop the 6000-7000 Series tractors, it established a goal that still eludes most industrialists today: a single, global product able to satisfy customers around the world. Although postwar international markets for consumer and industrial goods have matured faster than anyone could have predicted, multinational businesses can easily attest to the persistence of cultural disparities in North America, Europe

and Asia strong enough to make or break sales. Commenting on the strategy for the 6000-7000 Series, James Beebe, product manager for 60- to 90-horsepower tractors at Deere, says, "Our intent has been to build a tractor principally for farmers in North America and Western Europe."

Extensive interviews with farmers on both continents convinced Deere that it could satisfy Western Europeans with a modular or non-structural (the engine is isolation mounted independently of the self-supporting structure), intermediate size (66-145 horsepower) utility tractor that would also offer attractive benefits for Americans. A modified American model would not suffice, however. Farming in Europe differs from the American experience in numerous, often idiosyncratic, ways. For example, European farmers may have considerably smaller plots, farm their land more intensively, and live away from their farmland. Acknowledging these and other facts of European agricultural life caused Deere and its design consultant, Henry Dreyfuss

Associates, the noted industrial design firm that has designed every Deere product since 1937, to depart from the basic layout of the cab installed in the predecessor to the 6000-7000 Series.

The most significant acknowledgement of European ways has probably been the repositioning of the driver's seat forward of the rear axle on the 94.5-in. to 114.4-in. wheelbase to gain enough width for a passenger seat. The feature responds directly to farming in Germany. Observes William Crooks, partner in charge of the Deere account for Dreyfuss, "The German farmer lives in town, so he'll begin the morning by driving the tractor to the fields, work the fields with an assistant during the day, and drive the tractor back to town in the evening. It's not uncommon for him to take the children to school and home as well."

Pushing the seat forward expands the volume of the cab interior by 40% and increases the glass area by 29% in enabling Deere to place the passenger seat astride the left wheel well. The shift creates an interesting





situation for North American customers. "Although the American farmer has no need for an extra seat," says Richard Smith, project engineer for the cab area at Deere, "he appreciates the fact that the resulting cab has a more spacious seating area with better

## Silent tractor cab interiors would tell no tales

entry and improved rear visibility."

Other responses to the Europeans have not led to such dramatic consequences, according to Crooks. "European farmers as a whole cultivate the land more intensively than Americans," he mentions, "and are as likely to use front mounted implements, which are just now appearing in the United States, as back mounted ones." Consequently, Deere lets the driver's seat swivel 180° and permits the steering wheel to be reattached at the back for reverse operation. In addition, European farmers like to exit the cab on the right hand side as well as the left hand side that Americans prefer, so the right hand door that is standard for Europe is optional here. Crooks adds, "We also have a roof hatch for the Danish farmer to escape—in case the tractor falls through the ice."

Of course, many features in the cab make sense in both markets. Basic goals of high visibility outside the front and back (a virtually unimpeded 360° view with direct line of sight to front wheels, hitch, drawbar and whatever implements are being used in front or back), good access to controls and instruments (steering wheel, instrument panel, control console and relay and fuse box), and optimum physical conditions for the driver

(seating, air and acoustics) are universal. Beebe puts it this way: "There's more real estate inside the cab, but the farmer still has to watch what's happening outside."

Access to controls and instruments within the mostly glass enclosed ComfortGard™ cab is quite straightforward. From the driver's seat, the farmer faces forward to adjust the 51° tilt steering column and instrument panel (monitoring engine speed, power take-off rpm, wheel speed, percent slip, fuel level, coolant temperature and tachometer in a digital array visible through the steering wheel). To the right is the color-coded control console (controlling operating speeds, transmission options and climate controls) that slopes 20° to accommodate the farmer's natural reach and movements. To the left rear is the relay and fuse box, concealed beneath a lift-off convenience tray that the farmer may use to hold a lunch box or other belongings.

Physical conditions inside the cab for the farmer have received careful consideration, since the tractor is a vehicle—and the farmer must be ready to react quickly to changing conditions outside his cab for hours at a time. For example, the seat used in the 6000-7000 Series is the John Deere Personal-Posture™ seat. This ergonomic design offers four-way adjustability (seat

height, ride firmness, back and lumbar support and swivel) as well as an air cushion suspension system beneath the seat for firmness and stability.

In attending to ventilation and air quality, Deere has designed a new HVAC system to eliminate dead-air pockets, uneven flow and drafts by distributing air through vents in the floor, steering column and roofline. It's a big step up from the roof louvers that once did the job. Nevertheless, as Crooks admits, "When you have a lot of glass for visibility—55.3 sq. ft., in fact—and you're farming on a sunny day, the HVAC system will do its best to lower the humidity, but it's hard to control the sun load completely."

Interestingly enough, though much effort has been made to reduce the level of noise at the driver's ears to a respectable 72-75 dB(A) through the curvature of glass, placement of sound-absorbing foam, enclosure of machine parts in housings and other precautionary measures, there is no attempt made to suppress sound transmission in the cab alto-

gether. "It shouldn't be too quiet," Crooks points out. "You have to know what your machinery is doing. For instance, if you can't hear your engine lugging down, you won't slow down your plow, and it will pull itself into the ground."

Deere and Dreyfuss pride themselves on a close, working relationship to develop new products such as the 6000-7000 Series that incorporates often overlooked factors like industrial design and ergonomics as integral components of the overall engineering process. The work begins when an interdisciplinary team starts working on the project simultaneously, taking into account the concerns of management, industrial design and graphics, engineering and manufacturing, marketing and human factors. Dreyfuss project team members spend hours working directly with their counterparts at Deere on projects such as the 6000-7000 Series, sharing information in person and through on-line CADD.

To measure how well products are serving customers, Deere routinely conducts a Customer Satisfaction Survey two months after a customer takes delivery of a new Deere product that is followed 10 months and at least one major use season later by a study that asks whether the product has met the customer's expectations. Beyond compiling these individual inquiries, Deere regularly brings large delegations of customers to participate in critiques of new products. Michael Hankins, a product information manager for Deere, reports that customer response to the 6000-7000 Series tractors has been very favorable. "They're even asking us when they will see features from this line in our other products," he says.

Perhaps it is asking too much of a tractor, no matter how well designed, to unite the peoples of the world. However, every working day sees many of the farmers in the United States, Canada and Western Europe climbing into the same 6000-7000 Series



tractors to feed themselves, their neighbors and the world. Architects and interior designers should easily appreciate what it takes to make small miracles like this happen almost any time, any place in the technological world—even in a glass-lined, four-ton office for one on wheels. ☺



# Jazz Masterworks



Arc  
Com

Phone: 914 365 1100 Fax: 914 365 1285

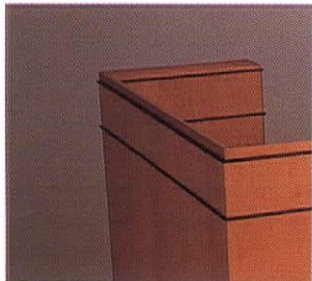
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Circle 18 on reader service card



# The IBD/Contract Design Product Design Competition

Is there nothing troubling the contract furnishings industry that originality, innovation and responsible use of materials couldn't solve?



**T**ake no prisoners may have been the order of the day as the 25th annual Institute of Business Designers/Contract Design Product Design Competition began its deliberations in Chicago's Merchandise Mart, home of the national office of the IBD, in late July. For this year's distinguished jurors, including industrial designer Donald Chadwick, of Donald Chadwick & Associates, Santa Monica, Calif., interior designer Cheryl Duvall, IBD, of Duvall Hendricks, Baltimore (and past president of IBD), architect Richard Hague, AIA, of LSH/Hague Richards Associates, Chicago, and textile designer Ichiro Kurihara, of Chestnut Field Inc., New York, the stress was on originality, innovation and responsible use of materials. Submissions that didn't pass these hurdles were quickly set aside.

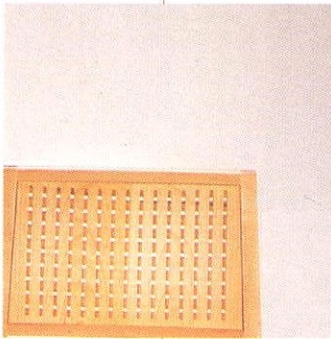
Given such rigorous criteria, it is not surprising to find that just 38 contract furnishings products offered for sale after September 1, 1992, were granted awards out of a field of over 300 entries.

More encouraging, however, was the quality of the winning designs. For example, in questioning whether genuine enhancements could possibly be made to existing furnishings products in the 1990s, the jurors were pleasantly surprised to find that one manufacturer had attached an adjustable task chair arm that was both easy to use and effective. In another instance, a producer of furniture systems was able to introduce a new component that actually expanded the capability of its system.

Even seemingly mature

product categories yielded fresh ideas. The importer of a task chair defied the current popularity of puffy, rounded ergonomic seat cushions in America to bring a distinctly European-style look featuring thinly contoured cushions to our market. A maker of health care furniture showed how imaginative design could be with a patient chair that is both graceful and gets the job done. And producers of guest chairs and lounge furniture demonstrated convincingly that history has no monopoly on good proportions, bold modeling, solid comfort or fine craftsmanship.

None of this should suggest that the jurors were satisfied with the state of the contract furnishings industry. They pointed out that never in the recent history of interior design have so many clients needed so much creativity from



their architects, interior designers, contractors and suppliers. If indeed the nature of the working world is changing irrevocably, the contract furnishings industry has done relatively little to respond to it, they asserted.

Not to worry—if you have new ideas and energy to bring to the debate. The jurors of the 25th annual competition expressed the hope that designers working on specialized problems will eventually forge more partnerships with industry to bring the urgency of the market inside the factory walls. Come to think of it, that wouldn't be a bad idea, even in better times than ours. ☺







**CHARLES S. GELBER AWARD for  
BEST OF COMPETITION**  
and **GOLD AWARD for BROADLOOM CARPETS**

Suncraft Mills for Bombay, designed by  
Becky Eakin of Suncraft Mills  
"As an original design concept, this broadloom carpet,  
composed of strong, carefully plotted graphic elements,  
makes you want to walk barefoot on it."

Circle No. 276



## DESKS AND CREDENZAS

### BRONZE AWARD

CCN International for the Prima-Vista Desk, designed by Thomas McHugh of Brady, McHugh Architects  
Circle No. 250

## TABLES

### SILVER AWARD

The Knoll Group for the Cactus Collection, designed by Lawrence Laske of Laske Design  
Circle No. 251

### BRONZE AWARD

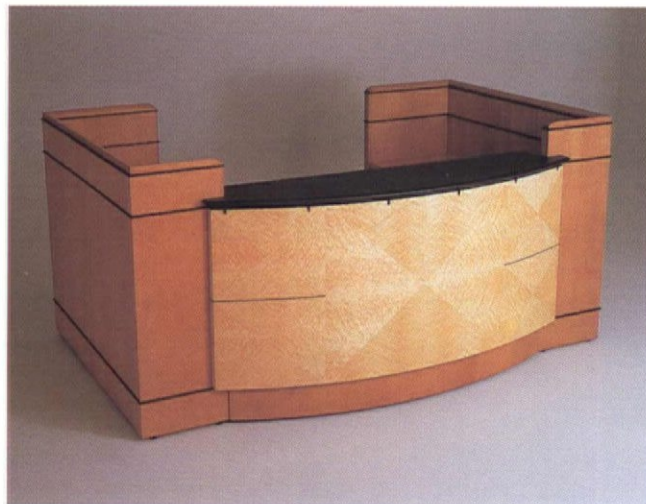
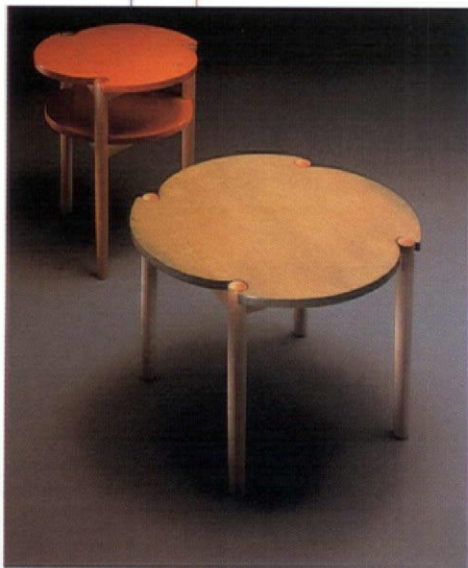
Atelier International for Topspin, designed by Emanuela Frattini  
Circle No. 252

### BRONZE AWARD

Gilbert International for the Gilbert Table, designed by Mark Simon, FAIA, of Centerbrook Architects and Planners  
Circle No. 253

### BRONZE AWARD TABLES

Atelier International  
"Though there may not be a way to perfect Alvar Aalto's wooden table, this design offers an interesting alternative that also seems to emerge from the material itself."



### BRONZE AWARD DESKS AND CREDENZAS

CCN International  
"A gently bowed work surface, higher side walls and carefully matched wood veneers should make this fine reception area desk attractive to many organizations."

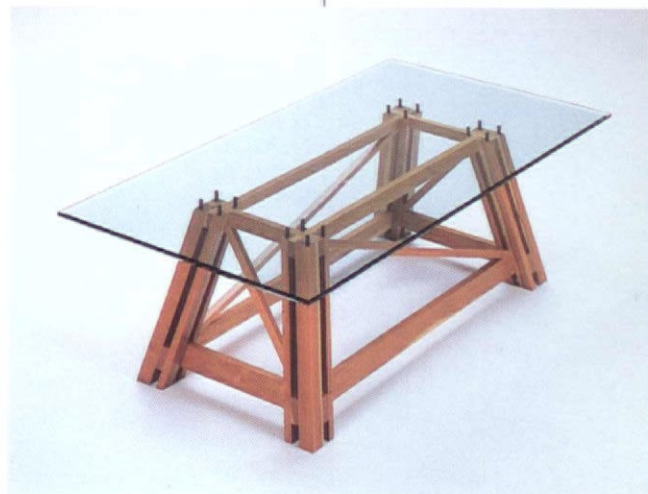
### SILVER AWARD TABLES

The Knoll Group  
"Planting a forest of skewed wooden legs beneath a wooden table top is a fresh, whimsical way to remind us of the natural origin of this table."



### BRONZE AWARD TABLES

Gilbert International  
"Trusses have been used to support tables before, but this example presents a bold, dynamic image that contrasts well with its floating glass top."





**SILVER AWARD  
ENHANCEMENTS**

The Knoll Group

"Here is an attractive way to translate the look and feel of a furniture system into a mobile component that extends the utility of the system in new ways."



**BRONZE AWARD  
ENHANCEMENTS**

The Knoll Group

"So many adjustable chair arms promise effortless, user-friendly operation that it comes as a genuine delight to find one that actually delivers on that promise."



**ENHANCEMENTS**

**SILVER AWARD**

The Knoll Group for System 6 Enhancements, designed by Jonathan Crinion of Crinion Associates  
Circle No. 254

**BRONZE AWARD**

The Knoll Group for the Bulldog Chair Adjustable Arm, designed by Dale Fahnstrom and Michael McCoy of Fahnstrom/McCoy  
Circle No. 255

**COMPUTER SUPPORT FURNITURE**

**GOLD AWARD**

Teknion Furniture Systems for Porky, designed by Jonathan Crinion of Crinion Associates  
Circle No. 256

**PORTABLE LAMPS**

**BRONZE AWARD**

Thos. Moser Cabinetmakers for the Pyramid Lamp, designed by Thomas Moser of Thos. Moser Cabinetmakers and Frederick Spector of Frederick Spector Design Studio  
Circle No. 257

**GENERAL LIGHTING**

**BRONZE AWARD**

Leucos SRL for Micene, designed by Renato Toso and Noti Massari of Leucos SRL  
Circle No. 258



**GOLD AWARD**

**COMPUTER SUPPORT FURNITURE**

Teknion Furniture Systems

"You could take many approaches to the problem of transporting a computer in the office, yet here is a solution that is simple, playful and practical at the same time."



**BRONZE AWARD  
PORTABLE LAMPS**

Thos. Moser Cabinetmakers

"This lamp, a pyramid-shaped shade on a shaft atop a pyramid-shaped base, is a pleasing study of crisp contours and good, sturdy proportions."



**BRONZE AWARD  
GENERAL LIGHTING**

Leucos SRL

"In the conical shade of this group of lighting fixtures is a warm, assuring, even human presence that should find many applications in the design world."



## TASK SEATING

### SILVER AWARD

Vitra Seating for Axion, designed by Antonio Citterio and Glen Oliver Löw of Vitra Seating  
Circle No. 259

## GUEST CHAIRS AND SPECIAL SEATING

### GOLD AWARD

ICF for the Layered Wood Chair, designed by Timothy deFiebre of ICF  
Circle No. 260

### BRONZE AWARD

Bernhardt for the Tribeca Chair, designed by Mark W. Goetz and Timothy H. Richartz of TZ Design  
Circle No. 262

### BRONZE AWARD

Keilhauer for the Franklin Series, designed by Tom Deacon  
Circle No. 261

## LOUNGE FURNITURE

### GOLD AWARD

Metro Furniture for the Stinson Lounge, designed by Mark Kapka of Metro Furniture  
Circle No. 263

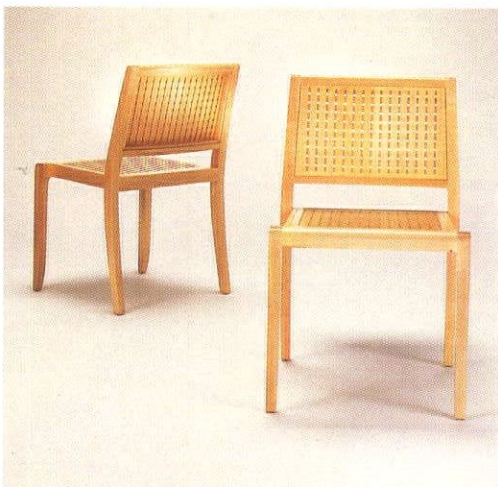
### BRONZE AWARD

Atelier International for the Skate Series, designed by Paul Tuttle  
Circle No. 264



### SILVER AWARD

TASK SEATING  
Vitra Seating  
"At a time when most ergonomic seating threatens to overwhelm the sitter in puffy, awkward cushions, this design proposes a daringly lean and graceful alternative."

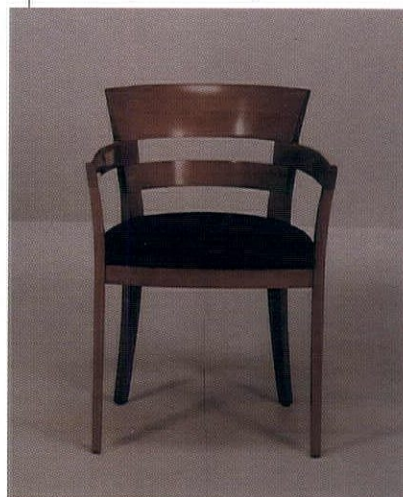


### GOLD AWARD GUEST CHAIRS AND SPECIAL SEATING

ICF  
"How ambitious is this carefully joined, nicely-proportioned wooden guest chair that weaves thin staves into a tapestry that forms its back—and stacks as well!"

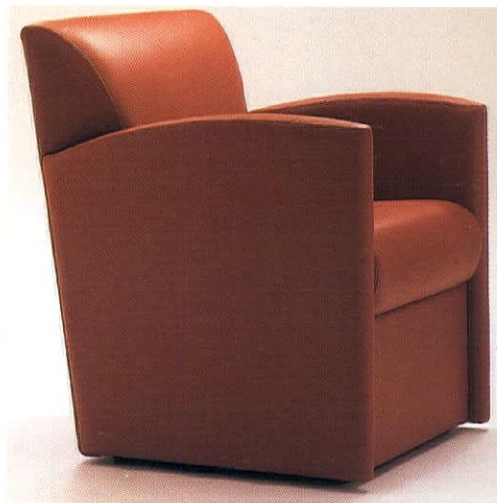
### BRONZE AWARD GUEST CHAIRS AND SPECIAL SEATING

Bernhardt  
"By splaying its back as it rises, playing its curves against one another, and enclosing the sitter with its back and arms, this chair extends a gracious and elegant welcome."



### BRONZE AWARD GUEST CHAIRS AND SPECIAL SEATING

Keilhauer  
"The delicate sculpting of this chair's arms, legs and back, including the slats in the open-back version, gives it the lean grace of a ballet dancer."



### GOLD AWARD LOUNGE FURNITURE

Metro Furniture  
"What could have been potentially bulky—based on antecedents—has become an elegant form with sleek curves that should work well in many environments."

### BRONZE AWARD LOUNGE FURNITURE

Atelier International  
"If putting roller skates on lounge seating seems outrageous, this design suggests that such a combination can be lively, appealing and comfortable too."

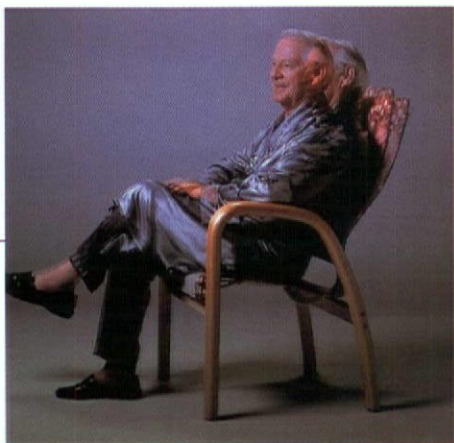




**SILVER AWARD**

**HEALTHCARE FURNITURE**  
ADD Interior Systems

"Anyone who insists that patient seating in health care facilities must be gawky, stolid and immovable should just look at what this design has accomplished."



**GOLD AWARD**

**UPHOLSTERY TEXTILES**  
Deepa Textiles

"This fabric surrounds us with the sunny aura of southern France in its nicely captured forms, sensuous hand and durable construction."



**SILVER AWARD**

**UPHOLSTERY TEXTILES**  
Maharam

"An elegant variation on 16th century design motifs, superbly rendered with fine detailing and very nice hand, this textile should find many applications."



**HEALTHCARE FURNITURE**

**SILVER AWARD**

ADD Interior Systems for the Bentwood Rose Chair, designed by Roger K. Leib, AIA of ADD Interior Systems  
Circle No. 265

**UPHOLSTERY TEXTILES**

**GOLD AWARD**

Deepa Textiles for Sunflower, designed by Deepa Textiles  
Circle No. 266

**SILVER AWARD**

Maharam for Crenelle, designed by Maharam Design Studio  
Circle No. 267

**BRONZE AWARD**

Stow Davis for Hollywood, designed by Roger Olson of Stow Davis  
Circle No. 268

**TEXTILE COLLECTIONS**

**GOLD AWARD**

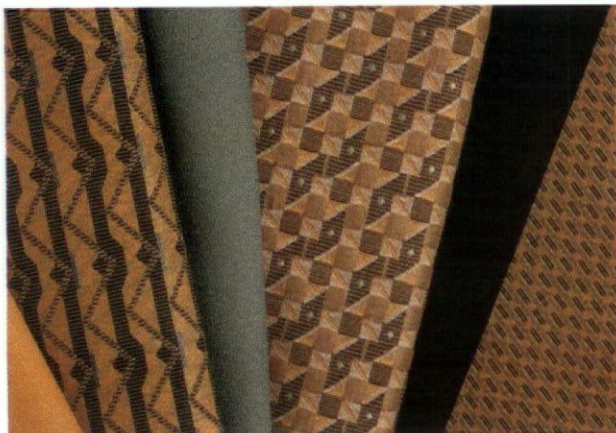
Arc-Com Fabrics for Jazz Masterworks, designed by Arc-Com Design Studio  
Circle No. 269



**BRONZE AWARD**

**UPHOLSTERY TEXTILES**  
Stow Davis

"It is never too late to capture the Art Deco excitement of the Roaring Twenties, thanks to the vigorous rendition by this winning design."



**GOLD AWARD**

**TEXTILE COLLECTIONS**  
Arc-Com Fabrics

"Everything works well together, including the patterns, color, texture and overall quality, in this homage to fin de siècle Viennese design."



**GOLD AWARD**

Robert Allen Contract for the Abstract Visions Collection, designed by Deborah Lanzner of Robert Allen Contract  
Circle No. 270

**SILVER AWARD**

DesignTex Fabrics for the Round Table Collection, designed by Susan Lyons of DesignTex  
Circle No. 271

**BRONZE AWARD**

F. Schumacher & Co. for Insula Intaglio Involute, designed by Debra Lehman-Smith of Lehman/Smith/Wiseman  
Circle No. 272

**HEALTHCARE TEXTILES**

**SILVER AWARD**

Sina Pearson Textiles for Monet's Garden, designed by Sina Pearson of Sina Pearson Textiles  
Circle No. 273

**BRONZE AWARD**

Deepa Textiles for Check-Up, designed by Deepa Textiles  
Circle No. 274

**BRONZE AWARD**

ICF/Unika Vaev for Nightingale & Pasteur, designed by Suzanne Tick of Unika Vaev USA  
Circle No. 275



**GOLD AWARD**

**TEXTILE COLLECTIONS**  
Robert Allen Contract  
"What a satisfying range of weaves, colors, textures and patterns are represented in this versatile contract textile collection."

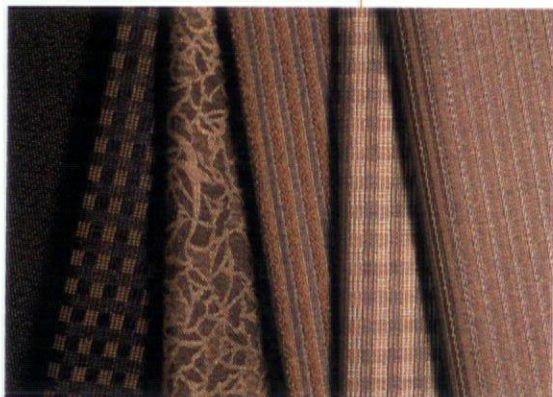
**SILVER AWARD**

**TEXTILE COLLECTIONS**  
DesignTex Fabrics  
"The combination of finely detailed and graceful patterns with a color range of intense hues makes for a truly memorable ensemble."



**BRONZE AWARD**

**TEXTILE COLLECTIONS**  
F. Schumacher & Co.  
"Working off the basic grid, this collection delights the eye by overlapping the grid, angling it and superimposing a wave pattern on it."



**SILVER AWARD**  
**HEALTHCARE TEXTILES**

Sina Pearson Textiles  
"While not a literal translation of its name, this collection of health care textiles brings the colors and patterns of a garden indoors."

**BRONZE AWARD**  
**HEALTHCARE TEXTILES**

Deepa Textiles  
"Warm, soft tones are applied to a collection of stripes, geometrics and florals to bring grace and sophistication to the health care environment."



**BRONZE AWARD**  
**HEALTHCARE TEXTILES**

ICF/Unika Vaev  
"These stripes and florals, rendered in such subtly colored, gracious and timeless editions, should help enliven the interiors of hospitals and clinics."







**SILVER AWARD  
BROADLOOM CARPETS**

Bentley Mills

"In this richly colored, ruggedly textured design is a handsome broadloom that brings a sisal-like look to the contract market."

**BRONZE AWARD  
BROADLOOM CARPETS**

Bentley Mills

"If you ever observe children in the nursery, library, playroom or doctor's office, you'll know who can appreciate a carpet like this."



**BRONZE AWARD  
CARPET TILES**

Collins & Aikman

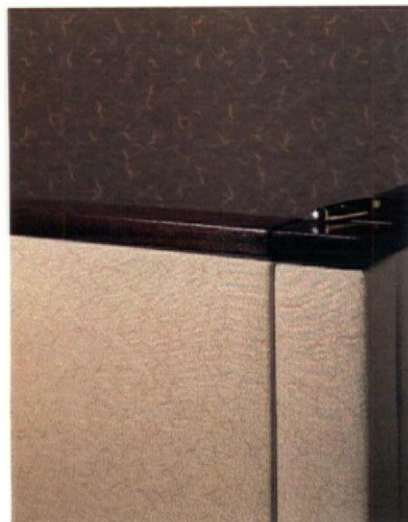
"Who says carpet tile has to look monolithic and colorless? Not the designer of these two finely patterned carpet tiles."



**BRONZE AWARD  
WALLCOVERINGS**

Deepa Textiles

"The intricate pattern of this design, simulating rice paper as it does, brings a different kind of sensibility to the contract environment."



**SILVER AWARD  
DESK AND OFFICE  
ACCESSORIES**

Details

"Light, graceful and functional, these accessories demonstrate that utilitarian objects in the workplace can blend style and practicality successfully."



**BROADLOOM CARPETS**

**GOLD AWARD/BEST OF  
COMPETITION**

Suncraft Mills for Bombay, designed by Becky Eakin of Suncraft Mills shown on p. 70  
Circle No. 276

**SILVER AWARD**

Bentley Mills for Foxhall, designed by the Bentley Design Team  
Circle No. 277

**BRONZE AWARD**

Bentley Mills for Kids' Art & Jellybeans, designed by the Bentley Design Team  
Circle No. 278

**CARPET TILES**

**BRONZE AWARD**

Collins & Aikman for Clarion & Carlton, designed by Roman Oakey Inc./Collins & Aikman Development Group  
Circle No. 279

**WALLCOVERINGS**

**BRONZE AWARD**

Deepa Textiles for Rice Paper Panel, designed by Deepa Textiles  
Circle No. 280

**DESK AND OFFICE  
ACCESSORIES**

**SILVER AWARD**

Details for WorkFlo Computer Enhancements, designed by Richard Penney of Richard Penney Group  
Circle No. 281



## SPECIAL FINISHES

### SILVER AWARD

Multicolor Specialties for Multispec WaterBorne, designed by John Predkalis and Jim Lynch of Multicolor Specialties  
Circle No. 282

### BRONZE AWARD

Formica Corporation for Nuvel™ Surfacing Material, designed by Formica Corporation with technology from General Electric Plastics  
Circle No. 283

### BRONZE AWARD

Marlite for Surface Systems, designed by Michael J. Dobiya of Graphic Insights Inc.  
Circle No. 284

## INNOVATIVE PRODUCT SOLUTIONS

### BRONZE AWARD

Collins & Aikman for Recycled Carpet, designed by Collins & Aikman Development Group  
Circle No. 285

### BRONZE AWARD

Metro Furniture for TeamWork Collaborative Work Products, designed by Brian Kenneth Graham of Graham Design in association with Gensler Design Studio and the Metro Furniture Design Team  
Circle No. 286

### BRONZE AWARD

ADD by the Children's Furniture Company for the Magnetic Sand Table, designed by Harry Loucks of the Arkansas Children's Hospital  
Circle No. 287

### SILVER AWARD

#### SPECIAL FINISHES

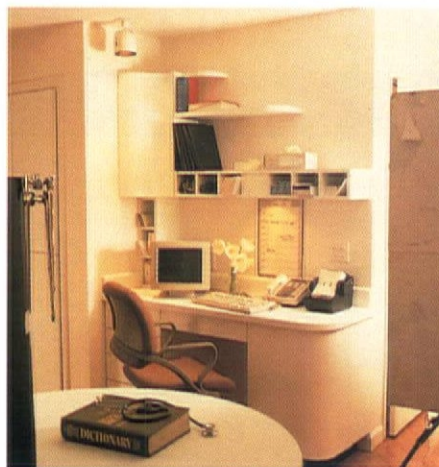
Multicolor Specialties  
"Designers searching for a way to apply a multi-color finish that does not emit volatile organic compounds will be grateful for this."



### BRONZE AWARD

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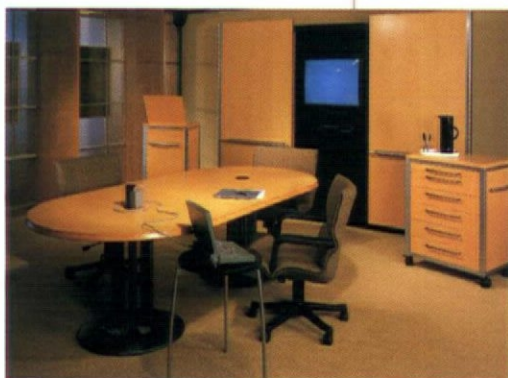
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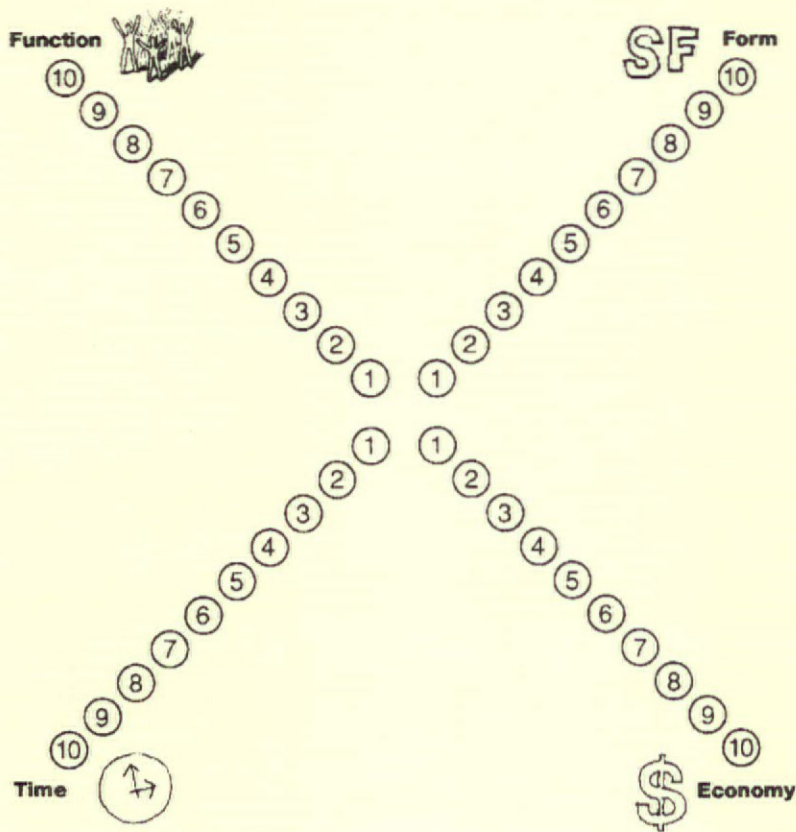


# Does It Work?

Post occupancy evaluation is emerging as a new design service to answer one of the hot questions of the 1990s—what clients are getting for their money

By Steven A. Parshall and Marc R. Hart

## Assessment Graph



Post occupancy evaluation (POE), the formal study of how well a completed facility is performing, is slowly shedding its reputation as an esoteric topic pursued primarily by graduate school students and edging into the building industry mainstream as a client service. How quickly it will actually do so remains uncertain, nevertheless. Are designers ready to adapt a profession-wide stance to promote POE as a recognized and valuable basic service? Is the communi-

ty of clients ready to incorporate post occupancy evaluations into their basic project budgets? Where's the payoff in benefits?

POE as a design service is at a stage of development where programming was 30 years ago. In the design continuum, expanding the universe with a new service is evolutionary rather than revolutionary. Since POE is still in its infancy, practitioners must be prepared to ask who really needs a POE anyway? Designers, facility managers, users, financiers or underwriters? In an epoch of trimming and tightening, will clients pay attention to an explanation of a POE's merit?

Designers need to communicate the benefit of a POE to their clients. Because our orga-

CRSS uses this Assessment Graph (above) as part of its building evaluation form as part of its POE service to clients. Comparable forms are applied to interiors and engineering projects.

CRSS Architects Inc.  
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nization, CRSS Architects, has long promoted a Problem Seeking method that encompasses POE, we have written and lectured extensively on the methodology over the past three decades and are happy to share its interpretation, one of many implementation scenarios now current, with fellow design professionals.

Feedforward, feedback: What's a facility's ROI?

"Feedforward" and "feedback" are part of an overall strategy to involve

the user in planning and maintaining a quality workplace. Programming is "feedforward" and evaluation is "feedback." The framework used for programming should correspond to the framework of evaluation, with similarity in organization, content and format increasing a POE's usefulness. Both processes are participatory and involve the users as team members.

A POE is a point in time, a snapshot of the facility. More than a user survey, it resembles focus group methodology. While the designer tries to look at all implications of a facility from the user point of view, the findings are rigorously interpreted to be useful to the owner in the future, either with new building programs, expansion of long-



range master plans, or to modify the facility that has been evaluated.

With all the media exposure on quality (Total Quality Management or TQM, Quality Circles and various award programs for quality products and services), now may be an excellent time to set up a strategy to make clients aware that POE=Quality in Facility Performance. Manufacturers now understand that the customer knows best, and have established communication loops to obtain field reports and disseminate information among their product managers, design engineers, and marketers. Design engineers and marketers are encouraged to first talk to each other and then go out into the marketplace in person and talk to users.

If a product is determined to be at a competitive disadvantage, it is modified to keep it profitable and produce a satisfactory return on investment (ROI). With the considerable financial stake that owners have in their facilities, they should be cognizant of each facility's ROI. A post occupancy evaluation can go a long way in bringing the owners up to date.

#### Evaluation activities: How can a facility be justified?

The methodology of a POE as we see it includes four considerations and five steps to be applied in many types of evaluations. Facility performance should address four operating considerations: function, form, economy and time. The five evaluation process steps are specific calls to action.

- 1) Establish purpose: Why the evaluation is being undertaken.
- 2) Collect and analyze quantitative information: Build a foundation for comparative analysis.
- 3) Identify and examine qualitative information: Write a qualitative description of the facility.
- 4) Make an assessment: Evaluate the facility.
- 5) State the lessons learned: Draw conclusions about strengths or weaknesses.

The evaluation procedure usually involves project initiation, facility tour, discussion, preparation, user survey and interviews, assessment, summation, presentation and documentation. Of the dozen full-scale POEs we have been involved with, some of the more significant reasons why they were undertaken are outlined here.

- 1) To justify actions and expenditures: Large building programs financed with public monies or commissioned by an institution such as a hospital are held accountable to funding sources.
- 2) To measure design quality: The facility's design should ultimately reflect management's policies, actions and expenditures.
- 3) To fine-tune a facility: Sophisticated and complex building types may require adjustments to meet effective operating levels.

- 4) To adjust a repetitive program or prepare for a future building program, renovation or expansion: When facilities are built in phases, a POE can help iron out the snags that are encountered the first time around.
- 5) To research user/environment relationships: Major office furnishings suppliers have been conducting extensive research, and offer reports of their findings.
- 6) To test the application of new ideas: Innovation involves risks. New ideas should be tested before further application is made.
- 7) To educate past and future participants: New members of either the client's or the designer's teams can learn from an evaluation.

#### Determining time, cost and fees

Between six months to two years after the facility's shakedown—when problems have been addressed and the novelty has worn off—is a typical time to initiate a POE. A trained evaluation team can complete the evaluation procedure in a week. When needed, elaborate user satisfaction surveys may extend the preparation phase, and detailed reports may add to the documentation phase.

What does a POE involve in dollars and cents? The estimated cost of a POE is based on scope of services, number of people involved and time spent. The base figure for the design participants is equivalent to schedules established for programming services. To give readers a brief look at an actual POE, the authors present a case study for Austin Center/3M.

#### Case study: Austin Center/3M

Phase One of 3M's divisional headquarters and research center in Austin, Tex., master planned, designed and engineered by CRSS and completed in 1989, houses 1,800 researchers and support personnel in a 1.75 million-sq. ft. facility. In 1990, nine months after occupancy, a joint 3M and CRSS project team held a POE. Each of the eight team members from 3M and seven team members from CRSS represented a different project function from Phase One, part of a long-range master plan for facilities totaling 3 million sq. ft. in which 5,000 3M employees will ultimately work.

The Austin Center/3M POE team agreed upon two purposes: 1) To learn from Phase One what could be applied to the programming and design of future phases; and 2) To fine-tune Phase One by preparing a quantitative description with sections on functional adequacy, construction quality, technical adequacy, operating performance and user satisfaction. To get a representative cross section on how satisfied users were with the facility, 356 Occupant Eval-

uation surveys were distributed to the seven operating committees, and 58% returned completed questionnaires.

Next, a qualitative description was prepared to examine 3M's goals for Austin Center. The programmatic and design concepts chosen to achieve them included: 1) Statements representing design problems that CRSS intended to solve; 2) Changes that took place in the nine months since the Austin Center opened; and 3) Unresolved issues, including issues raised during the evaluation.

To assess the observations and user data, each evaluator formed a subjective response to the degree of excellence attained by the facility. While quality is a subjective value judgment, it provides a useful qualitative rating yardstick that forms the basis for discussion by the evaluation team. Rating also provides a pattern of how the parts contribute to the whole assessment. A clearer picture of the facility's strengths and weaknesses emerges when the evaluators can compare the identifiable patterns.

The matching of the two firms' expertise produced an efficient, interactive POE team. Both the 3M and CRSS members of the team agreed on 10 "Lessons Learned," and confirmed that collaboration and top management commitment yielded more timely decisions. Areas investigated included the size and configuration of the 3M laboratory work station, the required ratio of lab-to-office space, security, office acoustics, office lighting, water temperature system and maintenance.

A building evaluation question set was rated on a scale of 1-10 on four basic considerations to give owners and designers of Austin Center a "snapshot" of the facility. If a rating of 1 represented "complete failure" and 10 represented "perfect," the POE team had some cause for encouragement: the facility rated 7.1 for function, 6.8 for form, 5.9 for economy and 7.5 for time. However, a perfect facility will have to await later phases of Austin Center—and the subsequent POEs that will tell the owners and designers just what kind of bang 3M got for its buck. ☛

*Steven A. Parshall is senior vice president and manager of advance planning for CRSS Architects Inc. in the Houston office and Marc R. Hart is associate of CRSS Architects Inc. in the Washington, D.C. office. Readers who wish to obtain a copy of "Evaluating Facilities: A Practical Approach to Post-Occupancy Evaluation," should contact Renate M. Schweiger, Communications Manager, CRSS Architects Inc., 111 West Loop South, Houston, TX 77027, by mail, telephone (713) 599-2813, or fax (713) 552-2098, and specify the version they prefer: buildings, interiors or engineering.*



# Where's the Detailing?

If interior construction detailing is a leading indicator of the quality of today's interior design, major problems could be looming ahead

By Michael Ratner and Joan Ratner

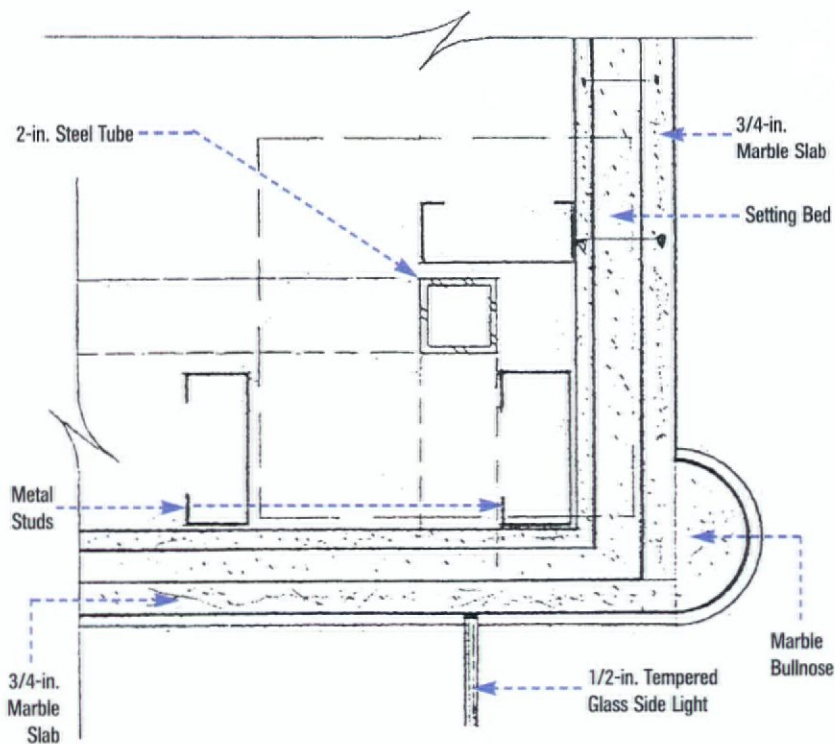
As interior spaces and the buildings which house them become more sophisticated and technological, the design and building of these spaces become more complex as well, despite leaner budgets and tighter timetables. Ironically, the roles of the traditional triumvirate that jointly develops interior space, namely the owner or client, the architect or designer and the builder, have not become clearer as the complications arise. Instead, individual expectations and responsibilities are being redefined daily, according to the nature of each project and project team, too often resulting in adversarial working relationships rather than teamwork. Is this tension simply the "nature of the beast"? Montreal-based designer Leonard Ostroff, of Leonard Ostroff Design Associates, puts it this way: "If there is unison among the three, all will work fine. If one is out of whack, things begin to happen." The status of interior construction detailing today is a good place to focus on what's happening overall.

**Price pressure:**  
The trouble starts right here

Detailing means different things during the course of project development, of course. It's the information the client needs to envision the designer's concept. Then it's the necessary ingredients for the design drawings. Finally, it's the contract documents compiled for the bid set.

Under the best of circumstances, a set of documents that is as complete as possible should lead to the most accurate, time- and cost-effective translation of the architect's vision into three-dimensional reality. Why isn't this always possible? One of the most invidious reasons is today's price pressure.

## SECTION: ENTRY JAMB



Detail of entry jamb for Bruno Magli, New York, designed by Walter E. Levi & Associates, courtesy of Richter & Ratner.

When reduced fees prohibit the architect from providing sufficient information on the drawings, no member of the triumvirate is likely to get what he wants. L.T. Thom, a principal of Boston's Thorn Gibson Architects Inc., first felt this squeeze five years ago. "We found that some clients were

not willing to pay fees that would allow architects to thoroughly draw the details of their designs, even for built-in furniture essential to the project," he says. "Instead, the clients were asking for a more schematic package."

Under these circumstances, architect Joe Nevin, of Bergmeyer Associates in Boston, looks to teamwork for better solutions to detailing. "When budgets must be cut," he reports, "we draw up priorities with the client and look for the most efficient answers. This can be done by working as a team of peers with the general contractor and frequently the millworker in the early stages of project planning."

**Information content:** If there's more, what's the merrier?

Another problem for detailing today is the lack of sufficient information. This can occur at any stage of a project. For example, the retail client with whom the authors typically work may sign off on even the most complete set of drawings without being able to accurately visualize the end result from two dimensions—only to regard the project in three dimensions as an unhappy surprise. In fact, many of America's most gifted retailers need to see and touch the final result. Only then can they be certain their vision has been realized.

When the authors discussed the appropriate content of drawings with architects and designers with whom they work, everyone



agreed that the best results are based on the greatest possible detail. A one-on-one meeting with drawings in hand to review the contractor's specific needs is therefore a must. Invariably, the investment in time, understanding and communication will identify items which are crucial to the construction.

Millwork details such as wood species, direction of grain, joinery fastening and hardware, for example, are commonly omitted. Designers also tend to specify hardware from catalogs without checking lead time and availability. A contractor cannot provide an accurate bid or completion date without this information.

The problem is not restricted to millwork. Structural details pertaining to steel, masonry bearing walls and other engineering components are often left to the structural engineer—and are subsequently not integrated into the architectural drawings. Mitering and thicknesses of moldings and of other finish materials are also necessary. In drywall detailing, the special substrate (backing) materials needed for ceramic tile and other special finishes are key. Sometimes the same casing detailing is used for wood and for hollow metal doors, not allowing for the different thicknesses.

**Value engineering:**

**Why excessive detailing is a waste of time**

Philadelphia-based architect and retail specialist Charles E. Broudy approaches detailing somewhat differently. "Over-detailing of interior details, such as millwork, metal, glass, drywall, lighting, can sometimes be a waste of time," he claims. "Instead, we are providing more profiles, outline drawings and performance specs—and less behind-the-scenes mortise-and-tenon type details that vary with each subcontractor, shop and general contractor. The biggest problem occurs when you have lesser-qualified contractors who must be watched closely and taught workmanship and time management. There's more and more of this as companies buy 'lowest bid' in search of savings."

Michael Lough, associate of Solomon Cordwell Buenz in Chicago, sees detailing as a test of efficiency. "Our firm provides the client with value-focused design," he says. "To mediate between tightening architectural fees and the client's continuing expectations of high level services, we constantly scrutinize our quality processes and analyze ways to be more efficient. Likewise, we design a project to maximize the design punch we can achieve for minimum construction dollars. We keep questioning our use of materials and detailing."

It may pay to adapt detailing to suit a particular contractor. Walter Levi, of Levi Sanchick & Associates in New York, explains, "We can draw to the capabilities and strengths of the particular contractor. That is why we favor negotiated rather than com-

petitive bidding, and we recommend this route to the client. If we can involve the contractor from the outset, we find that everyone benefits and that includes on costs."

**Field reports: When all else fails...**

Lastly, in reviewing the workings of the triumvirate, the authors have examined what can happen on the job when the client, designer and contractor have not come to a common understanding and agreement on paper about detailing. "Time and cost" problems are both consequences of inadequate



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detailing, according to one of our project managers, Dan Catini. Catini favors mock ups. He believes using actual materials and finishes can be helpful to the owner in visualizing the final product, before the action moves to the actual site.

Inadequate detailing is steadily becoming more than a mere aggravation. The problem may begin with professional schools that emphasize design theory over building techniques. With too little time or support for hands-on construction training, the student designer may never realize that what can seem buildable on paper can be unbuildable in three dimensions or with the materials they specified.

Whatever the reason, trust in the respec-

tive capabilities of the designer and the contractor remain key to progress in the field. Unfortunately, owners today are tending to cut back on construction observation. Inevitably, this diminishes the on-site influence of the architect and the contractor.

Montreal-based architect Robert Bianchi of Archipole voices concern about the practices which break down ties between members of a team by depriving the designer of "the essential feedback that constant exposure to construction gives him," and by depriving the contractor of "complete and precise contractual documents." Short term, this situation may cut fees and construction costs for clients. However it can also usher in rapid obsolescence to design and construction.

Is contemporary detailing informed by outmoded notions of quality? To Bruce Fowle of Fox & Fowle in New York, "The existing standards for architects and interior designers are still based on 1980s opulence. Architects still think in these terms, in high levels of detail. However, today's budgets are based on 1970s levels." Conflicts thus emerge unless a collaborative effort has been made early in the project to find an agreeable solution.

Indeed, these conflicts have always been with us. Fowle points out that "the owner was intimately involved" in all of his firm's best projects. "We produce the best documents we can," says L.T. Thorn, "but we try to involve the contractor as early as possible, sitting down and reviewing every detail, option and problem—even on a regular basis on site. This we insist on."

Perhaps everyone should tone down the rhetoric. In the words of George Sawicki, of Greenfield, Sawicki, Tarella in New York, "The perception in the industry is that the contractor, architect and owner are all on different sides of the fence. Architects often treat contractors as second-class citizens who merely 'turn out' their grand designs. Actually, we're all in this together."

Whether it is the sharing of information, fast track project management, standardization or some form of "partnering," everyone in the design and construction business is being squeezed. As a result, we must take time to scrutinize our detailing and improve upon it. Otherwise, the growing disparity between what is designed and what is built will reduce design to little more than dreams on paper. ☞

*Michael Ratner is the third-generation president of Richter+Ratner, a family-owned and -managed contracting firm and woodworking shop founded in New York City in 1912. His sister, Joan Ratner, manages working relationships with the architects and designers who create the retail spaces R+R builds, including Paul Stuart, Gucci and Escada in Manhattan and the Barney's New York stores from Manhasset, N.Y., to Costa Mesa, Calif.*



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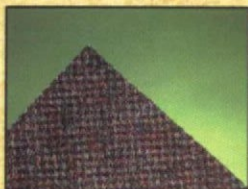


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## The Future Is Not What It Used to Be

*The History of the Future: Images of the 21st Century*, by Christophe Canto and Odile Faliu, 1993, Paris: Flammarion, distributed by Abbeville Press, 160 pp., \$45 cloth.

Why does the year 2000—or any other millennium—exercise such a powerful grip on our imagination? The approach of the year 1000 filled Western Europe with anticipation and dread over the Second Coming of the Messiah. In our own century, the dawn of the year 2000 has had a similar effect. As portrayed by two late 20th-century Parisians, Christophe Canto, an art director and illustrator, and Odile Faliu, a curator at the Bibliothèque Nationale, the next millennium would witness man's triumph over nature and himself.

As the authors recall, "Climates would be controlled. Cities would live beneath huge domes. The Sahara would become a green and verdant place, and the Antarctic temperate." Uh-huh.

*The History of the Future* gives readers a rich sampling of the literary and visual speculations about the hoped-for Golden Age as seen from 1850 to 1950. The future man-made world is eloquently described in writings by such authors as Jules Verne, H.G. Wells and George Orwell, and visions ranging from the frankly ridiculous perspective of comic books to the nearly sublime epiphanies of such architects as Le Corbusier and Kisho Kurokawa.

Yet in chapters organized by such themes as "A world of gears and cogs," "Fear" and "Stellar epilogue," we find we dream of what we already know, only more so. Truth is, the future as we predicted it even 40 years ago looks very dated now. Designers should find this both a hilarious and sobering tour.

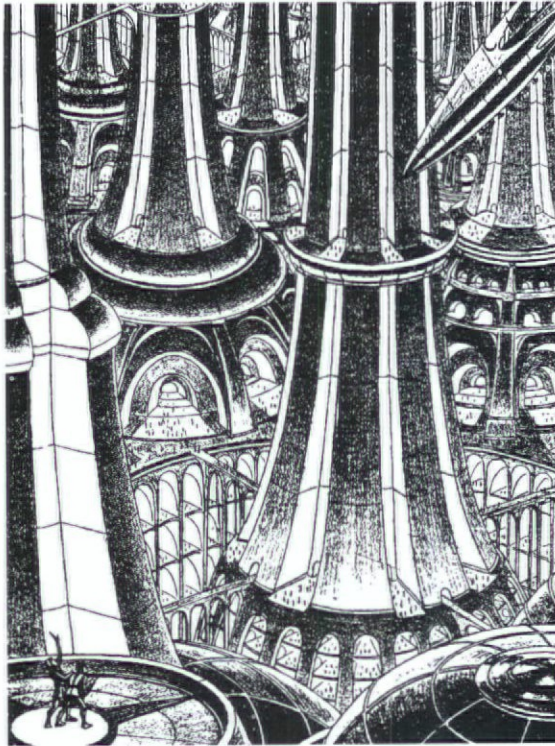
*Frank Lloyd Wright: The Masterworks*, by Bruce Brooks Pfeiffer, edited by David Larkin and Bruce Brooks Pfeiffer with archival photography and new photography by Paul Rocheleau and Michael Freeman, 1993, New York: Rizzoli International Publications, 312 pp., \$60 cloth.

Just when we thought we'd heard the last of America's greatest architect, *Frank Lloyd Wright: The Masterworks* arrives to enthrall us. No kidding—this compilation of 38 of Wright's most significant buildings reminds us how masterfully the Genius of the Prairie created entire microcosms around his clients that also changed the world outside their windows. Though some of the buildings are gone, most survive in excellent condition.

Moving as the new photography by Paul Rocheleau and Michael Freeman can be, the pages also come to life through the writing of Bruce Brooks Pfeiffer, director of the

archives for the Wright Foundation, and the editing of Pfeiffer and David Larkin, publisher of *Barn*. For the two have drawn from Wright's writings as well as private letters by clients and others who knew him to recreate the historic moment surrounding each of the master's buildings.

Thus, at the same time readers wander at will through the likes of the Wright Home and Studio, Oak Park, Ill., of 1889-1909, Edgar J. Kaufmann House, Fallingwater, Mill Run, Pa.,



Buffalo City, a 26th-century American community from *The History of the Future*.

of 1935, and Taliesin West, Scottsdale, Ariz., of 1937-1959, they will be able to eavesdrop on Wright and his clients. In a letter to Herbert Johnson, president of S.C. Johnson & Son, asking for advance payment of fees, Wright implores, "I haven't stinted making more drawings out of myself for you, have I? Well, you could stick your hand in the S.C. Johnson Company's pocket for me, couldn't you?" Even geniuses must pay their rent.

*Women's Work*, by Sigrid Wortmann Weltge, 1993, San Francisco: Chronicle Books, 208 pp., \$40 cloth.

The women who enrolled in Germany's great school of modern design, the Bauhaus, were talented, anti-bourgeois and ambitious, so they had every reason to believe they would be accepted as equals in this avant-garde institution. After all, they were learning from some of the most original talents of the 20th century. Unfortunately, they were denied full participation by being assigned to their own school, the Weaving Workshop.

While numerous women abandoned the Bauhaus and their gifts in weaving for careers that did not concern textiles, the Weaving Workshop had a seminal role in modern design nevertheless. Among such talented artists as Gunta Stölz, Anni Albers, Marli Ehrman, Margaret Leischner, Trude Guermonprez, Friedl Dicker and Otti Berger, the concepts of contemporary textile design were born. That the Workshop has been overlooked in documentation of the Bauhaus prompted Sigrid Wortmann Weltge, an associate professor in art history at the Philadelphia College of Textiles and Science, to write this book.

Designers unfamiliar with the Workshop will likely be startled by how bold and fresh its designs seem today. While early work emphasized artistic impression, mature work would see experiments with structure, fibers and finishes that would lay the groundwork for textiles as we know them now. (Ironically, many of the Workshop's artists would revive the art of hand weaving in their later years.) Textiles have not been the same since then.

*Design for Dignity*, by William L. Lebovich with foreword by Senator Bob Dole, 1993, New York: John Wiley & Sons, 250 pp., \$49.95 cloth.

It's funny how children and adults succeed at tasks when they *want* to rather than *have* to. William L. Lebovich, an architectural historian and photographer as well as a member of the Maryland Technology Assistance Program Committee, decided to find out what happens when a talented designer embraces the Americans with Disabilities Act as a central theme. His survey appears as *Design for Dignity*, a survey of homes, schools, medical facilities, museums, public accommodations, offices and government buildings.

Given our nation's spotty record of compliance to date, designers will be pleased to review Lebovich's case studies. Included are projects by such talented firms and individuals as Sasaki Associates, Graham Gund, Leo Daly, Arthur May, I.M. Pei and Harry Weese. Judging from this useful book's plans and detailed photographs, making a virtue of necessity in designing for the ADA can actually pay off as special features become strong design motifs.

However, lest readers forget the purpose of all this attention, each case study graphically depicts how disabled people cope with modern design. For example, to discover what an obstacle course something as ordinary as a ball park can be, we follow Marian Vessels, the Governor of Maryland's aide for ADA, through the new Orioles Park at Camden Yards, designed by Hellmuth Obata & Kassabaum. Happily, the Orioles and HOK show that a good design for the ADA can be a grand slam for all. ♪



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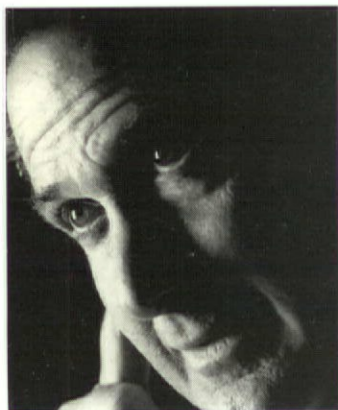
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# PERSONALITIES



Chadwick

## A traditional technologist

Donald Chadwick

Did an early affinity for making model airplanes and trains really lead Donald Chadwick to an industrial design career? "I've always been interested in hand skills and drawing," Chadwick says. "I know that sounds anachronistic in today's world of computers." At his Santa Monica, Calif., design firm, Chadwick & Associates, he still works the old-fashioned way, with paper and pencil. "Computers are over-rated," claims this juror of the 1993 IBD/Contract Design competition. "They don't save time or give me any more stimulation."

Chadwick is no stranger to technology, however, having dedicated much of his illustrious career to plastics applications in ergonomic furniture design. His use of advanced polymers has produced such notable, award-winning designs as Herman Miller's Equa Chair, in association with former partner Bill Stumpf, and American Seating's EVO chair. "One has to be willing to take a risk, to explore new ways of doing things," Chadwick asserts. It's a mandate he thinks contract furniture design has neglected of late.

He's enthusiastic about the industry's challenges, nevertheless. "Furniture is architecture that is required to fit the human form," he says. Recently, Chadwick's interests have expanded to include photography, as well. The 1992 riots prompted him to think seriously about the changing face of his native Los Angeles, and he's shooting a photo-essay on the subject. Is there a book in its future? "I hope so," he admits.

Whatever he shoots, you can be sure the material is exploring new ground.

## Hail to the chief Mom

Cheryl P. Duvall

Of interior designer Cheryl Duvall's many triumphs, one of her most rewarding is the birth of her second son, Jean-Luc, on October 12th of this year. "Children really change a person's outlook," says Duvall, who was home at the time getting to know her two-week-old. "It makes you reassess what it means to be a mother, wife and business partner."

The business she co-founded, 10-year-old Duvall Hendricks, is also doing fine. The full-service architecture/design studio, with offices in Baltimore and Washington, thrived early on, slimmed down to weather the recession and added 10 employees this year. "I remain cautiously optimistic," Duvall says. "But



Duvall

I'm very proud of the number of repeat clients we have." That impressive list includes Ernst & Young, Signet Bank and Potomac Electric Power Co.

Duvall served as a judge for this year's IBD/Contract Design product design competition, and while she admits it was hectic at times, she would definitely do it again. What's next for the 36-year-old past-president of IBD? "Everyone asks me that," reveals Duvall, who was the organization's second youngest leader. "I'd like to take the skills I honed at IBD and eventually become president of the PTA."

Fast track or mommy track, Duvall appears likely to keep

speeding along slightly ahead of the crowd.

## Chestnut Field forever?

Ichiro Kurihara

When he crossed continents and cultures from Japan to New York, textile designer Ichiro Kurihara drastically changed the types of fabrics he was creating as well. Skilled in the intricate work of designing fine fabrics for Japanese kimonos, Kurihara went straight into upholstery weaves upon his arrival. The change has apparently done nothing but good.

Today, Kurihara's firm, Chestnut Field, produces spectacular contract and residential textiles, from heavy-duty upholstery to silky jacquards. After working at such high-end houses as Clarence House, Brunswick & Fils and Lee Jofa, Kurihara put his versatility—durable yet elegant hospitality fabrics one day, avant-garde, mixed-media pieces the next—to use starting his own firm. He takes his inspiration more from nature than museum documents. "Textiles must be designed within the context of our own era," he maintains. "A document can be a jumping off point, but so can nature."

Kurihara's love of nature often takes him to the Catskills, where he hopes to transform 135 acres he bought from a former nudist camp into a creative retreat for corporations.

"I'd like to combine an artist's col-ony with a conference center," he explains. Taking time off for the IBD/Contract Design competition was enlightening too. "There used to be a clear line between contract and residential fabrics," Kurihara observes, "but the distinction has really faded." Perhaps the world really is becoming seamless—at least for Ichiro Kurihara.

## Steering clear of sand traps

Richard N. Hague

When architect Richard Hague, AIA, joined the Chicago design firm of Harper Richards a few decades ago, he assumed it practiced architecture. Having



Kurihara

returned home from California, where he worked after graduating from the U of Illinois in Champaign, Hague had spotted a promising *Chicago Tribune* classified ad, rushed to win the position, and then plied a new colleague, Norman DeHaan, AIA, ASID, with questions. "I was quite surprised to learn the firm specialized in interiors," Hague admits. "Then I became very excited."

As a principal in LSH/Hague-Richards Associates, a division of Loeb Schlossman and Hackl, Hague hasn't lost enthusiasm for new ideas. Nor he has forgotten the late DeHaan. "Norman helped me see how architecture and interior design could work together," says Hague appreciatively.

As head of LSH/H-R, Hague has created distinguished projects for many clients, welcomed his architect son to the firm—and found time to judge the 1993 IBD/Contract Design competition. At the same time Hague praises designers working in health care, he worries about them losing control of projects and being squeezed for time and fees. His schedule doesn't prevent him from painting, gardening or playing tennis, but there's no time for golfing. "It takes too long," Hague laments. How many billable hours can fit inside a sand trap, Dick?



Hague