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November 1994 Issue 11 Volume 36

CONTRACT DESIGN

THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

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DEPARTMENTS

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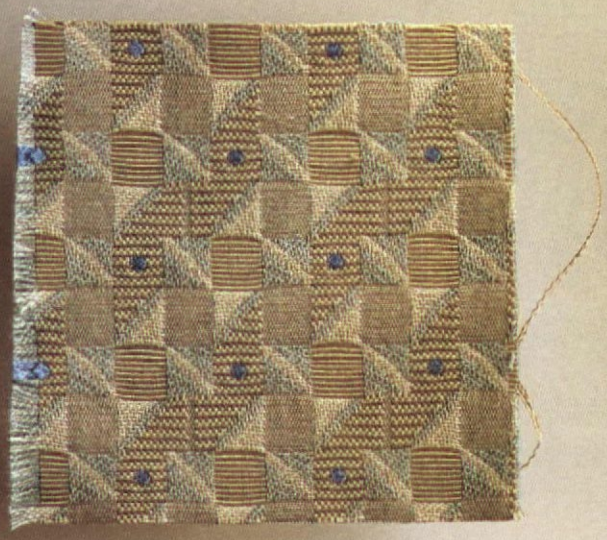

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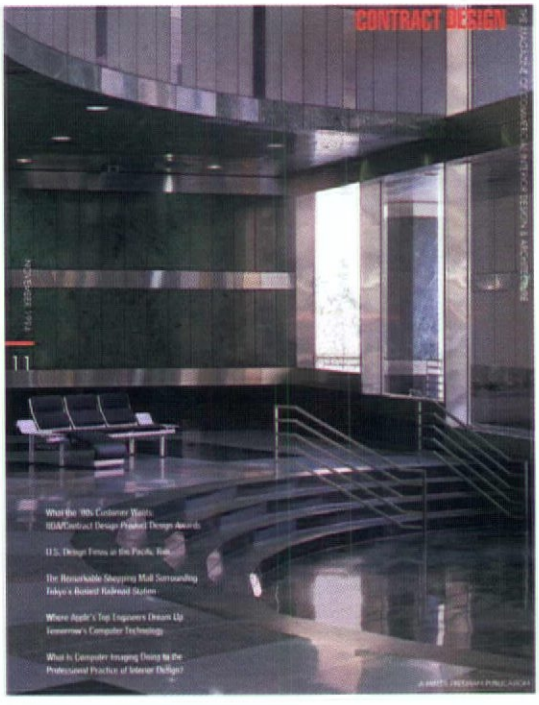
EDITORIAL

Overheard at the Virtual Water Cooler

Here's a post-industrial age riddle for savvy American architects and interior designers who are shaping the workplaces of tomorrow. What nationality of workers would learn new skills to improve their performance, join multi-disciplinary teams to enhance quality, productivity and profitability, suggest new ways to do more work with less people, materials, time or other resources, toil longer hours at lower pay—and be ready to be fired or demoted to part-time status at a moment's notice? Does anyone know what kind of working environment these supermen and superwomen need?



Are they Japanese? Germans? Mexicans? Surprise: They're us. We're working longer: The Bureau of Labor Statistics reports that a rising number of working Americans currently clock over 49 hours a week on the job, ranging from about 20% of production workers to 30% of professionals and 37% of executives, administrators and managers, continuing a trend that began around 1970. We're earning less: From 1989, the peak of economic expansion in the 1980s, to 1993, a year of strong economic recovery, U.S. median household income declined by 7% or about $2,344, when adjusted for inflation, to $31,241. We're getting easier to fire or hire part-time: IBM alone has cut 171,000 jobs since 1986, while contingent workers now account for almost 30% of the work force at 35.5 million—and are projected to hit nearly 50% by the year 2000.

As disconcerting as the identity of these harried workers are the new environments business is creating for many of them under the broad banner of alternative officing. The intent of these arrangements is to reduce office overhead by limiting the ways office workers can get together physically in large numbers on a regular basis. To accomplish this goal, American employers are rolling out the hotelling concept of unassigned temporary office space, satellite offices close to home yet far from main offices, and that humble, pre-industrial age workplace, the home itself as office.

Why are office workers more likely to lose their workplaces than their counterparts in other occupations? It could be that businesses and institutions see less of a connection between the design, function and operation of offices and the success of the activities sheltered by those offices than the design and output of other specifically designed work environments. For example, the design of factories, retail stores, restaurants, hotels, health care facilities, schools, laboratories, transportation centers, sports stadiums and theaters can be much more easily measured against their goods and services than offices.

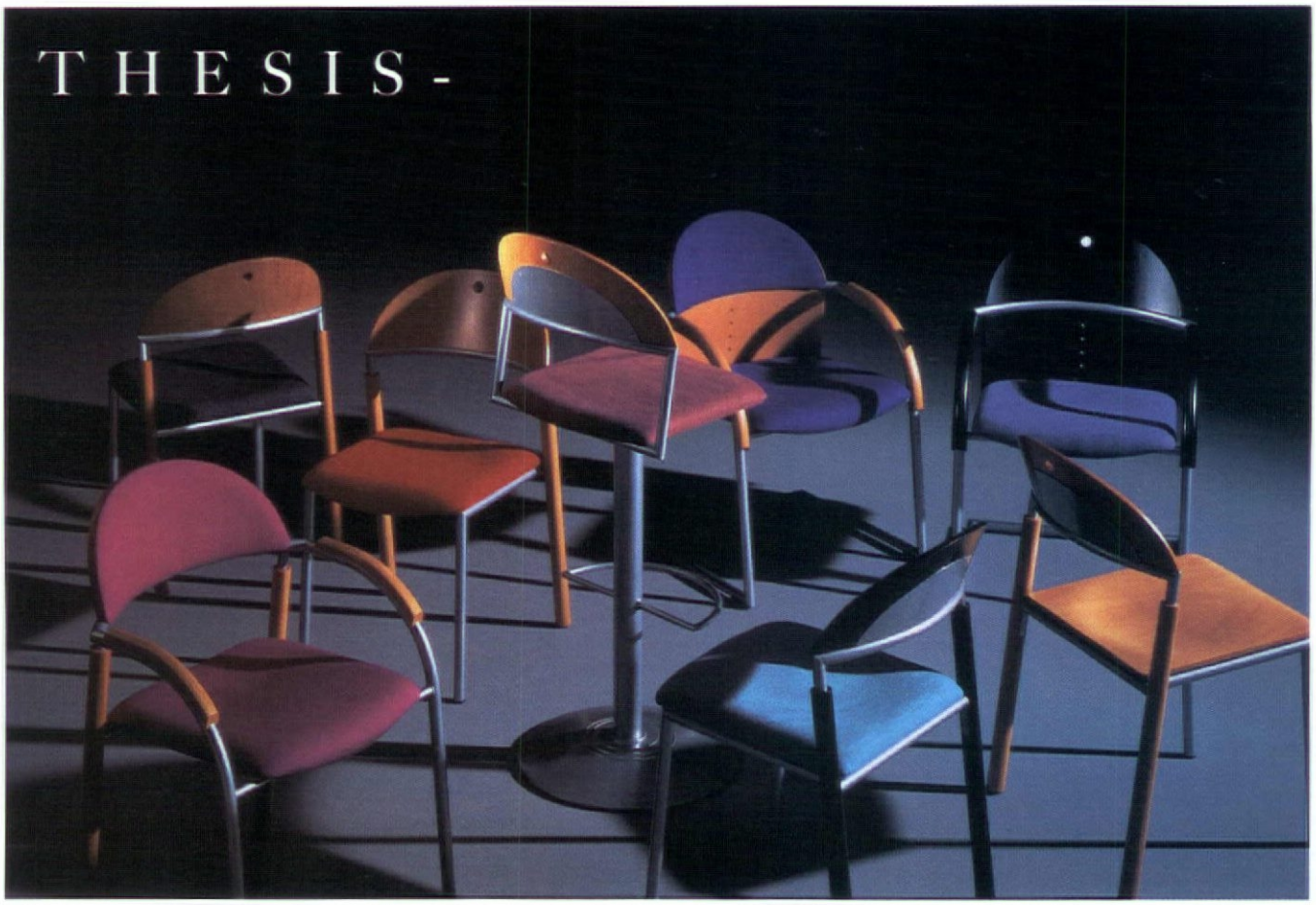
Amazingly, too little is known even now about the cerebral nature of office work to understand how it functions in three-dimensional space. Though our nation continues to eliminate, automate or export low-skilled, poorly-paid, command-and-obey office rote work, it still knows embarrassingly little about the facilities needed to get the most out of the highly-educated, well-paid, self-motivated teamwork that remains. Loosening the physical bonds between people in offices is thus a human-guinea pig venture in which electronic lifelines are being substituted for shared roofs. Ironically, employers sing the praises of teamwork, partnering, empowerment and reengineering at the same time they risk unknown trade-offs by giving up physical proximity.

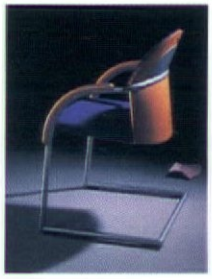
Are architects and interior designers helpless accomplices in this social and economic experiment? If we fail to justify the relationship between office work and office environment, the answer is sadly yes. But if we are the truly the bridge between art and society that we think we are, we must find the link between physical space and that most cerebral of environments, the office. It's hard to imagine society having room for us if we can't prove the importance of physical space. Do we believe it ourselves?

Roger Yee

Roger Yee
Editor-in-Chief

THESIS-





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TRENDS

Clearing the Air

Washington, D.C.–The Indoor Air Act of 1994, passed on August 9 by the House Energy and Commerce Committee, calls for an increase in research and technology in order to improve the quality of indoor air. Falling short of actual regulation, the act mandates that the Environmental Protection Agency (EPA) conduct indoor air studies and promotes both educational efforts and voluntary actions as a means of protecting the public from significant indoor air health risks.

This tack of investigation into the causes of poor indoor air quality in an effort to voluntarily eliminate environmentally induced contaminants such as tobacco smoke, has long been advocated by The Building Owners and Managers Association (BOMA), in favor of the type of burdensome regulations that the Occupational Safety & Health Administration (OSHA) is proposing. OSHA's proposal to regulate indoor air quality, announced last March, estimates the annual cost for indoor air quality compliance under the rule to be $8.1 billion, $8 billion of which would be directly attributed to building systems operations and maintenance.

BOMA wants to inform the public that air quality problems should not be treated as a hysteria to combat with regulatory proposals. Rather, the sources of indoor air contaminants must be the focus. "The key to healthy indoor air is the identification and removal of contaminants at their source," said Thomas McChesney, president of BOMA International.

Underscoring its commitment to the issue of indoor air quality, BOMA has presented a nationwide seminar series on indoor air quality in cooperation with the EPA, assisted in the development of the EPA's Building Air Quality manual and is involved in the EPA's planned Building Air Quality Alliance to bring together a variety of organizations in voluntary efforts to improve indoor air.

What's in a Name

Chicago–International Interior Design Association (IIDA) was chosen as the name of the newly unified organization of the Council of Federal Interior Designers, Institute of Business Designers, and International Society of Interior Designers—a network of over 8,000 members.

IIDA describes its mission to "enhance the quality of life through excellence in interior design and advance interior design through knowledge." Members of chapters in nine regions will participate in at least one of seven forums addressing the specialty practice needs of those in the interior design profession, including commercial, education and research, government, healthcare, hospitality, residential and retail.

Cooperative efforts continue between the Interior Design Education Council and IIDA to develop a partnership that includes a contract for management services, a reciprocity with the Education & Research Forum activities, an exchange of publications and a non-voting seat for IDEC on the IIDA International Board of Directors.

Contracts for Contractors

Washington, D.C.–The American Society of Interior Designers (ASID) has revised the ASID Interior Documents addressing the complex legal concerns of interior design professionals. These new documents are standard contract forms reflecting the needs of the profession to help protect the business, legal and financial interests of designers of residential or commercial projects.

The contracts protect a design business in areas such as managing budget matters with clients, responding to project delays and coping with an unacceptable performance by third-party contractors.

All eight Interiors Documents are available from ASID Service Corporation. Write Service Corporation, 608 Massachusetts Ave., N.E., Washington, D.C. 20002-6006, or call (202) 546-3480.

Green Walls Cause Green Faces

Houston–According to the fifth annual Corporate Facilities Monitor, a survey recently completed by the International Facility Management Association (IFMA) 74% of facility management professionals have increased the time they spend on health, safety and comfort issues over the past year.

The increase is due to a number of factors cited, including workers' needs and complaints, regulations, an increased knowledge of the issues and concern over future financial liability. Some 68% of respondents indicated that their organizations employ health and safety managers, 78% offer employee health and safety training programs and 76% of survey participants made physical changes to their offices as a result of the Americans with Disabilities Act.

Responses to the question, "What was the most unusual complaint related to office health that you have ever received?" included "memory loss due to poor indoor air quality," "the color of the walls is depressing," "the aura of the office is causing frequent absenteeism" and "the lighting system is draining the protein from my body." Nevertheless, facility managers should take note of employee complaints because the quality of an employees' work can certainly be influenced by the perceived quality of the office environment.

Reforming NY Education

New York–New York City is set to receive $100 million to replace some large overcrowded public schools with 50 small experimental schools within the next five years. The new building structure will emphasize individual attention, unlike the usual feeling of anonymity among crowded halls and overflowing classrooms where students sometimes sit on window-sills for lack of sufficient seating. The new smaller scaled set up intends to improve conditions of violence as well.

The Annenberg Foundation will donate $50 million to be matched by other foundations, providing a means of motivation for the city of New York to get in gear and do something about the declining conditions among city public schools. Richard I. Beatties, the chairman of the Fund for New York City Public Education, will act as financial manager of the project. Vartan Gregorian, president of Brown University, who is an unpaid advisor to philanthropist Walter H. Annenberg, said he was also considering proposals from school districts in Philadelphia, Detroit, Chicago and Los Angeles.

Deborah Meier, a reformed principal who created a proposed prototype for the schools, adopts an education theory that says smaller schools are better. This model of education is followed by Dr. Theodore Sizer, a professor at Brown University, who directs the Annenberg Institute. The sponsors for this new project will help the 50 new schools find space and assist in negotiating with unions and central school administration.

Commissions and Awards

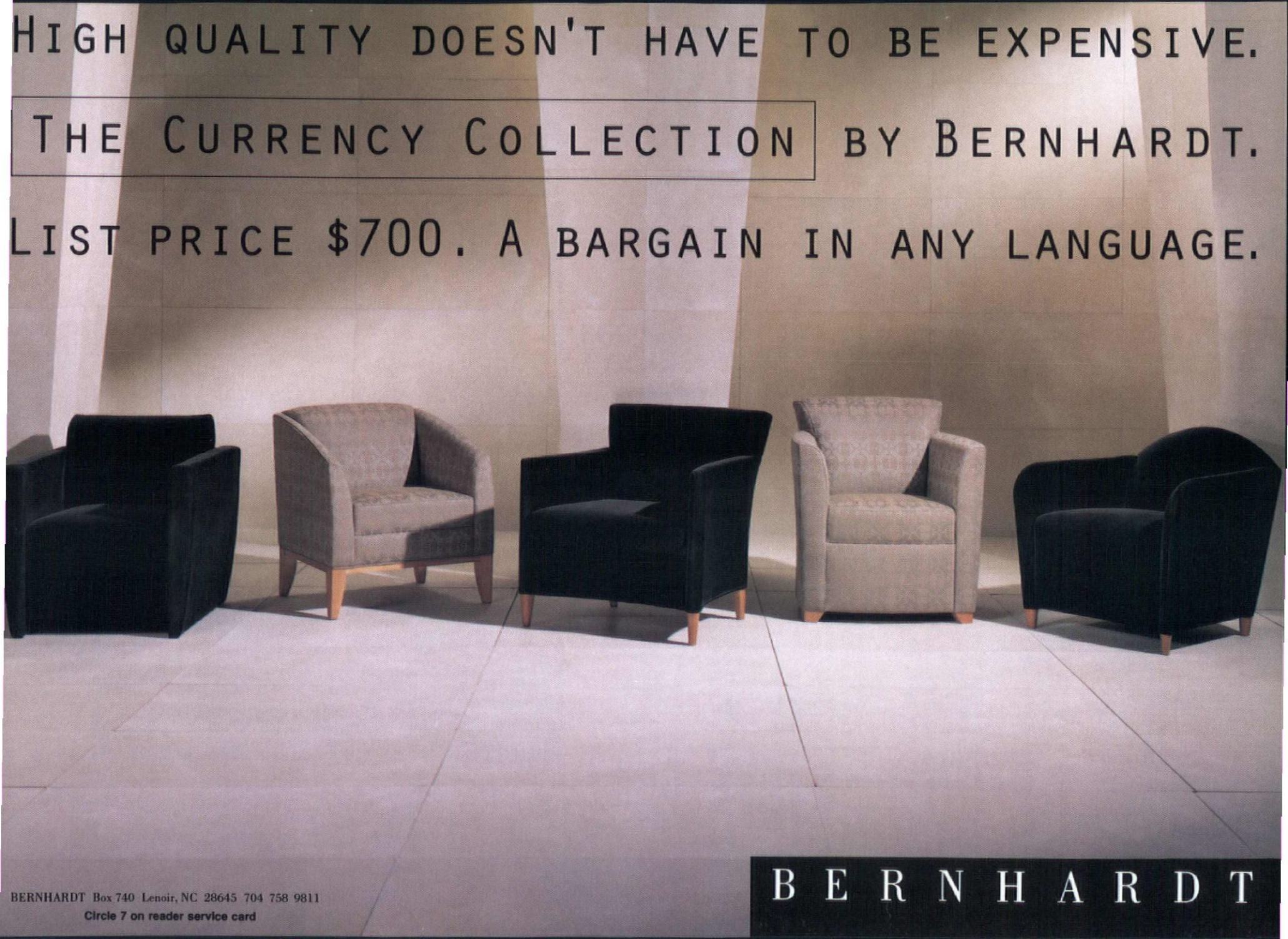
Aria Group, Oak Park, Ill., has been contracted to design a 17,500 sq. ft. food court and cafe in the 55 East Monroe building, to be operated by To Go Enterprises, Chicago. **Marve Cooper Design**, Chicago, will design the interiors.

Entry forms for the 1995 **Benedictus Awards**, Washington DC, sponsored by DuPont, the American Institute of Architects/Association of Collegiate Schools of Architecture Council on Architecture and International Union of Architects, for architectural projects with laminated glass are available. Call (202) 393-5247.

Parsons Brinckerhoff, Baltimore, has commissioned **RTKL Associates Inc.**, Baltimore, to design a $1 million renovation of its headquarters.

Hyatt Regency Chicago has awarded **The Gettys Group**, Chicago, its three-phase renovation project which will include all 2019 guest rooms, common areas and meeting rooms.

Printemps, the French retailer has commissioned **Tucci, Segrete & Rosen**, New York, for three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new projects in France in conjunction with the French architect **J. et H. Boiffils:** five floors of the de Moda Building, Paris, three floors in Parly Duex Shopping Center, Versailles, and two floors in Rouen.

The James Beard Foundation in New York, is now accepting entries for its awards for design in the culinary industry. Call Melanie Young at (212) 645-3654.

The Foundation for the Interior Design Education Research (FIDER) is accepting proposals for its Joel Polsky–Fixtures Furniture–FIDER Endowment Fund. Contact **FIDER** (616) 458-0400, or write **FIDER**, 60 Monroe Center NW, Suite 300, Grand Rapids, MI 49503-2920.

Kane Design Studio, San Francisco, won the Gold Award in the 1994 Industrial Design Excellence Award competition for the exhibit created for Wieland Furniture Co., of Grabill, Ind. The contest was juried by Industrial Designers Society of America and sponsored by *Business Week*.

Picadilly Cafeterias, Baton Rouge, La., has contracted **Tarcom Corporation**, Elk Grove Village, Ill., to construct the restaurants chain's first location in Illinois which will cover 10,000 sq. ft.

Leona Designers will design the interior of the new, 85,000 sq. ft. headquarters of Yanbul Cosmetics in Bogota, Columbia.

James Northcutt Associates, Los Angeles, in conjunction with **Wimberly, Allison, Tong & Goo,** Newport Beach, Calif., will design The Plaza in Jakarta, Indonesia, a 38-story building housing condominiums, a hotel, shopping center, restaurants and business center.

Arrowstreet, Sumerville, Mass., will renovate Swissotel, Boston. The Firm will redecorate 500 guest rooms and public areas.

People in the News

Neil P. Frankel has been appointed director of interiors at Skidmore, Owings & Merrill, Chicago.

Nada Andric, associate partner at Skidmore, Owings & Merrill, Chicago, has been elected to the Board of Trustees of Roger Williams University in Bristol, RI.

Leo A. Daly, Omaha, Neb, has named **Brett A. Shwery** to the new position of director of interior for its Los Angeles office. Shwery will be responsible for overall quality, budget and supervision of all interior design projects.

Robert Allen has joined KI, Green Bay, Wi. as director of design, responsible for product and showroom design, corporate identity and consulting.

Christian G. Plasman leaves his position as president of Hickory Business Furniture, Hickory, N.C., to join Baker Furniture, Grand Rapids, Mich., as president.

The Business and Institutional Furniture Manufacturers Association in Grand Rapids, Mich. announces the hiring of **Bradley P. Miller** as a full time manager of government affairs.

Ruth Gless, Michael Henthorn and **James Prendergast** have been promoted to associate principals at Perkins & Will, Chicago.

Langdon Wilson Architecture, Phoenix, Arizona, has promoted **Toby Rogers** to director of technical services.

Steelcase Inc., Grand Rapids, Mich., has appointed **Nancy Hickey** to the position of vice president of dealer alliances, **Jack Cottrell** as president for its ventures group and a realignment of its manufacturing and marketing operations for Steelcase North America, and **Dan Wiljanen** as vice president of corporate human resources.

TRENDS

The Knoll Group, New York, has appointed **Linda Breda Neely** to the newly-created position of director of business development, **Sarah Miles** has been appointed to the position of vice president, communications, and **Sam Shaffer** has been appointed to the position of marketing director, seating and wood casegoods.

Jack Lenor Larsen was awarded the International Interior Design Association's Life-time Achievement Award. The award was a part of the IIDA/*Contract Design* Product Design Competition held in New York.

Geraldine Malarkey, ASID, formerly with Ghafari Associates, Dearborn, Mich., has joined Scarcello Associates, Dearborn, Mich., as senior interior designer.

Cornoyer-Hedrick, Phoenix, Arizona, has announced the addition of **Patricia Van Liere** as the director of health care projects.

Phil Jeska has resigned as chief executive of Allsteel, Aurora, Ill.

Watkins Carter Hamilton, Bellaire, TX, has announced that **Barry B. Bruce, FAIA** has been invested into the AIA College of Fellows, an honor from the American institute of Architects.

The American Society of Architectural Perspectivists, Boston, has announced the appointment of **Alexandra Lee** to the position of executive director.

James D. Carter will head Hillier Interior Studio, Philadelphia, as associate principal.

Norman Rosenfeld Architects has announced the appointment of **Jason Harper, AIA** as associate and the joining of **Gene Ming Lee, RA** and **Lillian Mendez, RA** as project architects.

Edward Collins has joined The Merchandise Mart, Chicago, as home furnishings leasing director.

Pentagram Design Limited, London, has sadly announced the death of one of their partners, **Theo Crosby**. Crosby's career as an architect included many published works, his own sculptures including the drinking fountain in Hyde Park, teaching and working on the defense and support of personal causes.

Cynthia Turner has been appointed director of lighting design for the New York office of SDI-HTI.

Gerard F.X. Geir II, AIA, has been moved from the Princeton office and appointed principal in charge of Hillier/Eggers, N.Y.

Sandra H. Sober, manager at BSW International, Tulsa, Okla., was named a Fellow of the American Society of Interior Designers (ASID), the highest honor the ASID bestows to those who have given exemplary service that has national/international significance and has enhanced society as it relates to interior design.

Hnedak Bobo Group, Memphis, Tenn., has awarded **Robert Wade Franks III** a 1993 University of Memphis graduate, a Fellowship award for graduate study in architecture, designed to encourage African-American students in architecture.

RDA International, Atlanta, has named **Rick Callahan, Myra Hargrove** and **Lori Reed** as associates.

Nancy E. Darr has been appointed to the position of director of marketing at the Weihe Partnership, Architects and Planners, Washington, D.C.

Business Briefs

Milliken Carpets has become the first U.S. company to receive a carpet manufacturing certification for the ISO 9000 Series Standards for quality management and assurance. Milliken Carpet met the ISO 9002 standards

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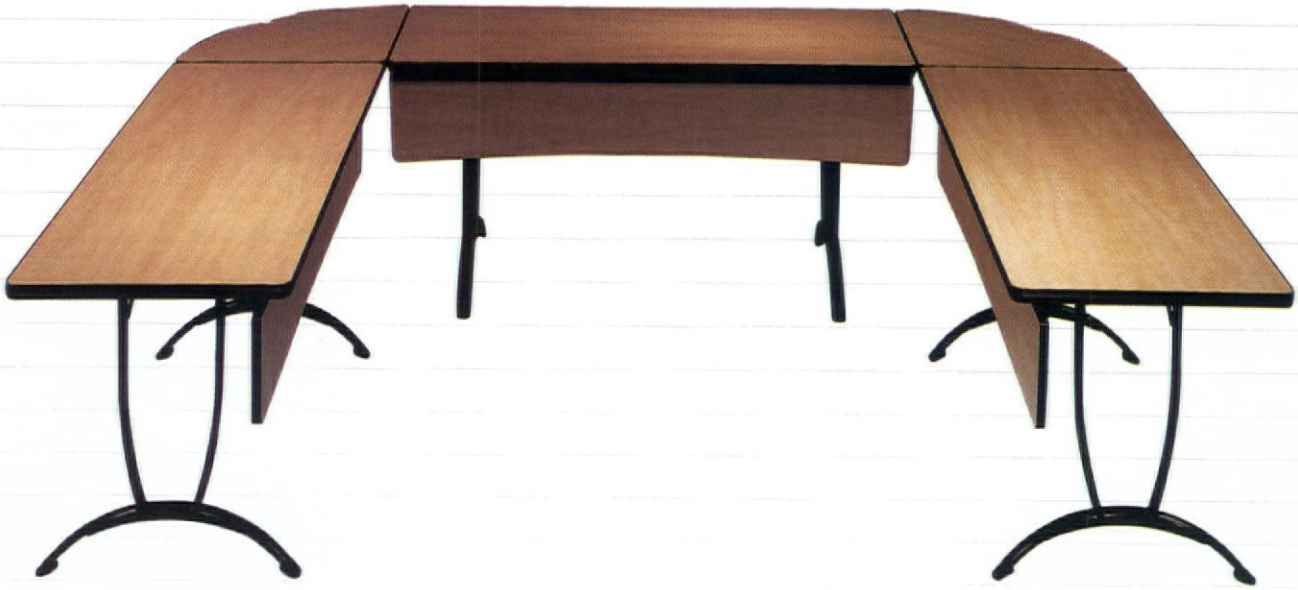

O THE TABLE

VECTA

and was registered by Underwriters Laboratories (UL) on August 9, 1994 as the receiver of the ISO certificate.

New York University has implemented a Certificate in Health Care Design program, the only one of two such programs offered in the U.S.

Studio Group Ltd, Chicago, announces its association with **Fitzgerald & Earles Architects,** Chicago, in a joint venture for three new interior and architectural commissions for the American Invesco Company, Chicago.

The architectural firm **CORE,** first formed in 1991, has moved its location to 1010 Wisconsin Avenue, Washington, DC. CORE has recently won awards for its Dean and Deluca projects and the District of Columbia Bar Association.

Cassina USA, a subsidiary of Cassina, Meda, Italy, has opened a new showroom at 155 East 56th Street, New York.

Luceplan Spa, Milan, Italy has formed a new division, **Luceplan USA** under the direction of Ivan Luini to be located at 900 Broadway, New York City. This change in distribution will result in a price reduction for their lighting fixtures.

For the first time in 88 years, the **New York Society of Architects** will present its Strauss Award to a law firm, **Kenyon & Kenyon,** New York, for recognition of its work on copyrights for commercial and residential buildings.

Coming Events

Through March 7: National Design Museum: A New Identity for Cooper-Hewitt exhibit; National Design Museum, 2 East 91 St., New York; (212) 860-6865.

December 1-3: *Metropolitan Home* and Absolut Vodka will sponsor the Street of Shops three-day gala shopping event to benefit Design Industries Foundation Fighting Aids (DIFFA),in which designers will offer their wares at wholesale; New York Design Center, 200 Lexington at 33rd Street. New York. $10 admission.

December 3-6: The Visual Marketing & Store Design Show held at the New York's Passenger Ship Terminal Piers 90 and 92; 1-800-272-SHOW.

February 2-3, 1995: The Symposium on project management: Partnering and Project Managers-Building Relationships and Communications, sponsored by Association for Project Managers; Marriott Mountain Shadows Resort in Scottsdale, Arizona; (312) 472-1777.

March 5-8, 1995: International Conference and Exhibition on Health Facility Planning, Design and Construction; Tampa Convention Center, Tampa, Fla.

March 15-17, 1995: WestWeek, Pacific Design Center, Los Angeles: (310) 657-0800.

April 1-3: The Store Fixturing Show; McCormick Plaza North, Chicago; Doug Hope (404)252-4436.

April 3: How Healthy Is Your Lighting?; Designers Lighting Forum, P.O. Box 50621, Pasadena, Calif. 91115.

April 18-20: International Press Conference on International Trade Fair for Interior Furnishings and Contract Business, a joint venture between Messe Frankfurt and the Hong Kong Trade Development Council; Hong Kong; (852) 584-4333.

April 26-29: International Tile & Stone Exposition; Miami Beach Convention Center; (407) 747-9400.

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The Unlimited Modular Seating system from Thonet blends the strength of steel with a simple, clean design. Unlimited provides optimum features to meet rigorous health care requirements through its endless configurations and wall-saving leg design.

Circle No. 202

Architectural styling and enhanced function highlight KI's introduction of the Genesis Filing system. Genesis maintains flexibility by using a 1 1/2-in. increment design concept, and by offering lateral files in 40 standard cabinet heights and multiple drawer configurations.

Circle No. 203

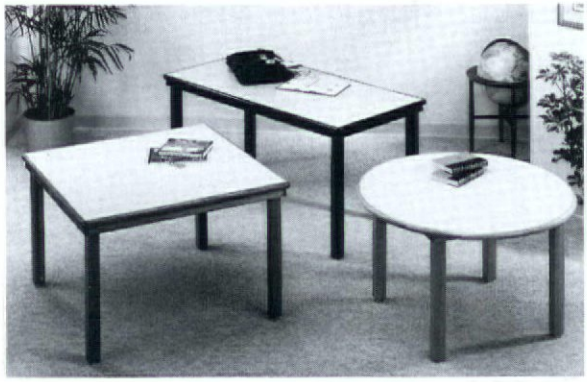
GOBBLING UP DESIGN

New casegoods from Dakota Jackson combine magnificently carved elements and dazzling surface treatments to play up the sensuality of the handmade. In Epoch, one of Jackson's 25 new pieces, he emphasizes neutral finishes and keeping the wood tones natural.

Circle No. 204

Bretford Manufacturing recently introduced reading tables to complement the existing line of Legacy shelving, carrels and circulation desks. Legacy Reading Tables are classified as heavy duty tables and their hardwood skirt rails are designed to provide extra support and a finished look.

Circle No. 205



Campbell Contract offers the Chamberlain Series 111, a line of guest/conference seating that emphasizes value as well as beauty. All exposed woods are solid maple and maple veneers and are available in six standard finishes.

Circle No. 206

More than 100 models make up the new Woodward Collection from Executive Office Concepts, including desks, credenzas, work stations, shelf and mobile units, tables and accessories. The design focus was to develop compliant furniture—lending the collection to both contract and home office applications.

Circle No. 207

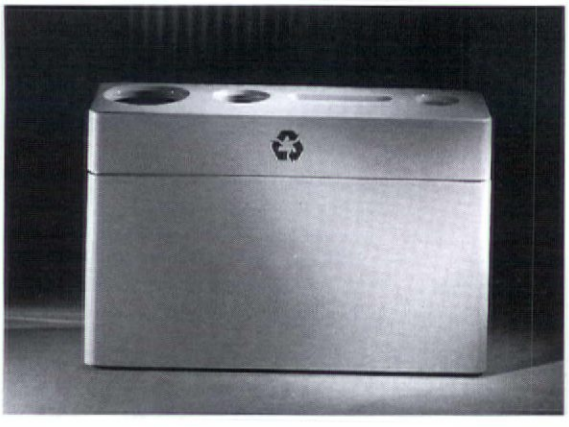
DON'T BE UNSEATED

Toli has added 23 colorways to its Lightwood product series. The Lightwood 6-in. plank comes in 11 colors including oak, pear, maple and cherry. Toli has recolored the Lightwood 4-in. product with seven new hues and expanded Lightwood Squares with five natural replicas including burlwood, sycamore and birch.

Circle No. 208

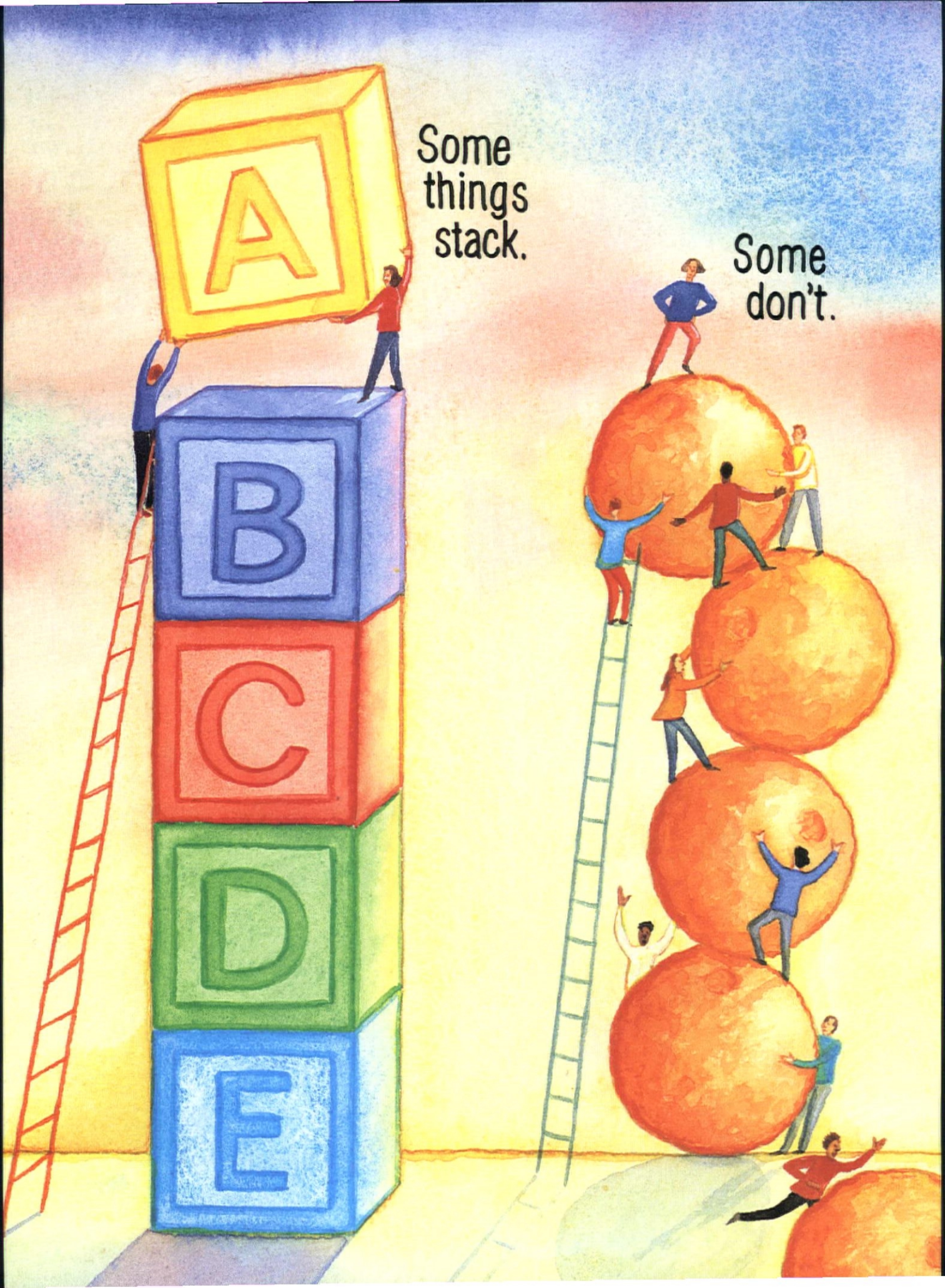
Hunter Douglas's GA-2000 Super Perforated Metal Ceiling features three-dimensional geometric shapes, various perforation patterns and vibrant colors that allow a multitude of ceiling possibilities. GA-2000 Super Perforated Ceilings also possess excellent acoustical properties.

Circle No. 209



These recycling centers from Peter Pepper Products feature individual compartments for sorting paper, cans, glass, plastic and trash. Made of fiberglass, the centers include two, three or four openings and come in a variety of finishes and sizes.

Circle No. 210


A
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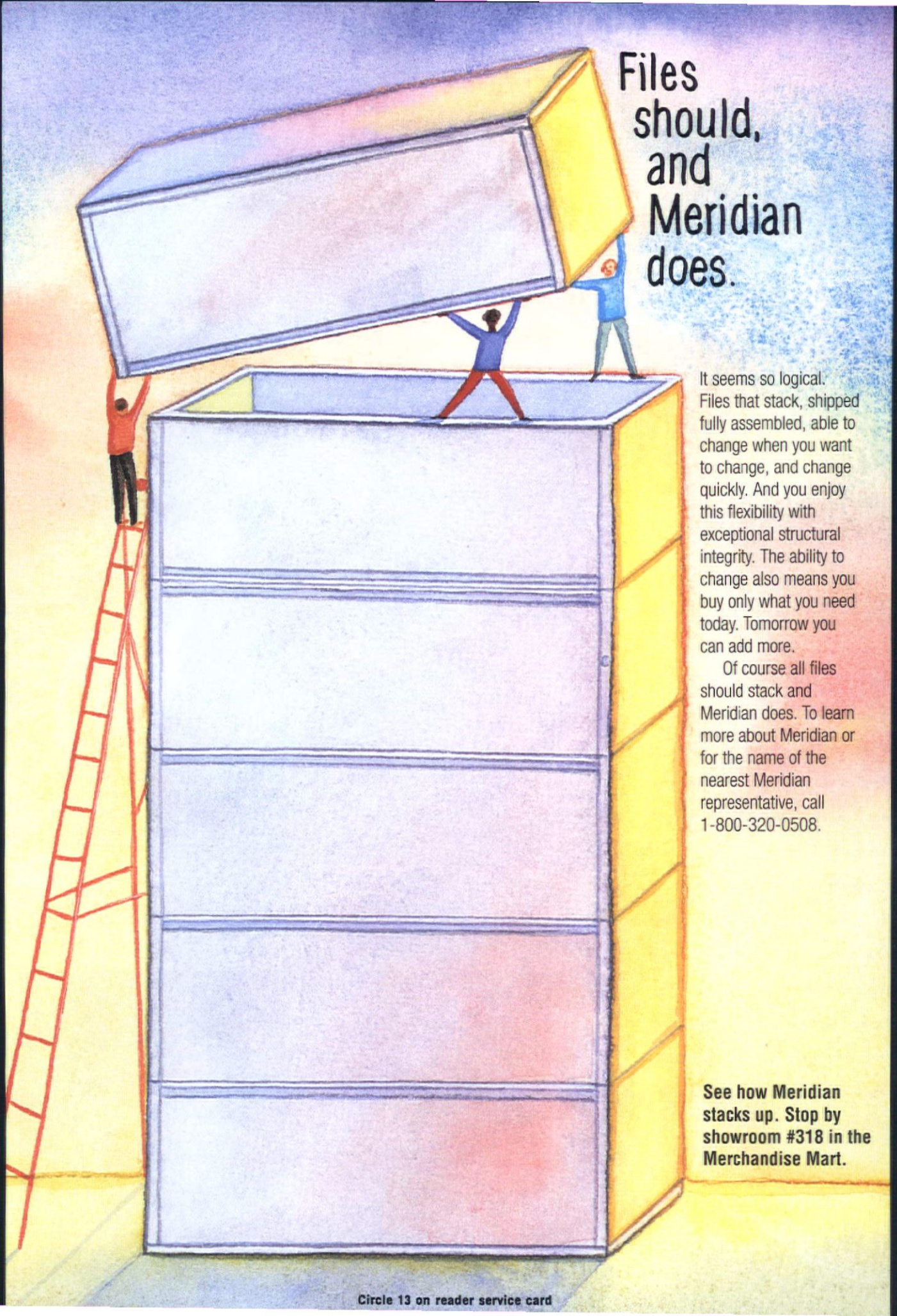
Some things stack.
Some don't.



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MERIDIAN

Circle 13 on reader service card

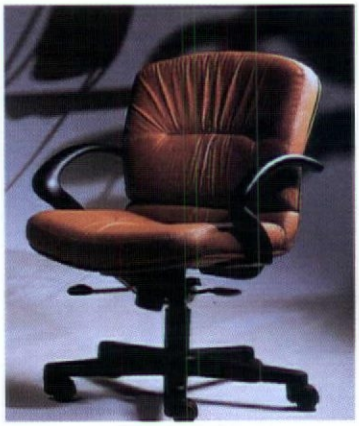
Management and Professional Seating

When the personal computer made its debut in 1981, the corporate world had no idea how much it would disrupt the established way of doing business. No one had given much thought to how information processing would be used, what organizations could do with the power of instant information—or how employees would work when the computer placed much of the materials they needed at their fingertips. By happenstance, the furniture industry had revived the concept of ergonomic seating just five years before, so when management and professional personnel found themselves performing multiple tasks such as operating their PCs, ergonomic task chairs were ready to accommodate them. Twenty years later, the need is as acute as ever.

ALLSTEEL

The Tolleson Chair by Allsteel is designed to ease back tension with its flexing backrest and swivel tilt options. Open and enclosed arms are interchangeable and durable. The sewing technique gives the soft appearance of traditional tailoring.

Circle No. 275



AMERICAN SEATING

The Cue Chair's tailor-made fit accommodates a full range of user heights and incorporates a contoured cushion for comfort and durability, avoiding pressure behind the knees. The models are available in mid or full back, with or without arms and include a 10-year limited warranty.

Circle No. 276

BERNHARDT FURNITURE

Bernhardt's Regency chair combines the traditional executive chair with the ease of ergonomic comfort. Sewn details highlight the upholstering, and the chair is available with sculptured hardwood arms or an upholstered version.

Circle No. 277

BODYBILT SEATING

The BodyBilt K-series, designed especially to reduce the aches of computer users, offers one touch posture controls and three variations of contoured seat design. Additions such as the lumbar support structure and three-way adjustable armrests further reduce muscle tension.

Circle No. 278

DAUPHIN

Dauphin's MasterLine series consists of two chair ranges upholstered in full aniline-dyed leathers, available in nine colors in high or medium back and sled base visitor's versions.

Circle No. 279

ERG INTERNATIONAL

ERG's Flexion Series Twin Motion Chair is available with pneumatic height adjustment and free float capabilities. This twin motion chair provides the user with two independent levels, one for backrest and one for seat tilt adjustment, with a comfortable price to match.

Circle No. 280

EXECUTIVE OFFICE CONCEPTS

Omega Seating, designed by Howard Pratt, consists of a one-piece, multiple-contoured inner hardwood shell with multi-density foam cushioning. Variations are available in back heights, arm and base materials, and a tightly upholstered seating fabric in leather or vinyl with a smooth, no-wrinkle appearance.

Circle No. 281

GEIGER BRICKEL

Geiger Brickel has extended its task seating line with Pompa II's user-friendly, height-adjustable seat increments and U-shaped upholstered panel. The seat's flaring design, with the sloping waterfall effect of the front cushion, offers a feeling of total support and upper body freedom.

Circle No. 282

GIRSBERGER

The Trilax satisfies executive, general task and conference room requirements with its "high touch" look and triple-joint technology. The seat, lumbar support and backrest are hinged on three pivot points, making the chair synchronically adaptable to the user's every move.

Circle No. 283

GF OFFICE FURNITURE

The 18 variations of GF's Syntop meet the seating needs of the modern office with a patented Multamove mechanism and a backrest that accommodates the frequent changes in the user's movements. As the sitter's positions change, the chair adjusts automatically to maintain maximum back support and comfort.

Circle No. 284

KI

KI's 2000 series, designed by Giancarlo Piretti, reacts specifically to the user's weight as two levers are activated to automatically adjust the degree of back support needed. The series is available in a range of arm versions with rear seat tilt and a plastic or upholstered back panel.

Circle No. 286

HAG

HAG's Scio is an example of affordable functional seating with an environmental consciousness. All components are recyclable and marked for sorting. The Scio keeps the individual in mind with its simultaneous adjusting seat depth and height control that reacts to the user's weight.

Circle No. 285

THE KNOLL GROUP

Knoll's Bulldog Chair offers a wide variety of models and control options including a forward tilt and variable position backstop for intensive computer users. The chair is available on Knoll's five day QuickShip program.

Circle No. 287

LA-Z-BOY CONTRACT FURNITURE

The thin profile and deeply contoured shell structure of the Orian Series makes it an attractive choice for those who want that sporty look. The Orian series is available in 12 styles, with eight swivel tilt versions and four side chair models.

Circle No. 288

MYRTLE, A HAWORTH COMPANY

The executive swivel Wellsley Series reflects traditional office design with quality construction. Versions with detailed brass nail trim and exposed wood mahogany or tufted back and seat are available.

Circle No. 289

PAOLI INC.

The Mistral offers traditional and transitional executive and management seating with an orthopedic mesh suspension like that found in luxury cars. For task seating, a compound curve shell is employed to conform well to the body's shape.

Circle No. 290

Stuck?

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THOSE PAWED OVER,
DOG-EARED
WALLCOVERINGS AGAIN?
Stuck? WITH
WALL TREATMENTS THAT
INSPIRE NOTHING BETTER
THAN CALLING IT A DAY?
Stuck? WITH
THOUSANDS OF POSSIBILITIES
AND NO SOLUTIONS?
Stuck? IN NEUTRAL?
Stuck? DO NOT PASS GO?
Stuck? BANGING YOUR
HEAD AGAINST A BLANK WALL?
CAN ANYTHING
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SITAG

The Lino chair responds to the sitter's frequent shifts and follows every move. Shaped by the body it contains, Lino's scooped form sustains optimum levels of alert activity whether meeting with clients or working at a desk.

Circle No. 292

ROSEMOUNT OFFICE SYSTEMS

Prodigy Executive Seating from Rosemount is a large scale executive chair designed for maximum ergonomic comfort while retaining a sleek profile. The chair can be requested in mid or high back as well as visitor, conference and sled base models.

Circle No. 291

STEELCASE INC.

The Steelcase Rapport chair lends itself to the comfort of residential seating but is built with the durability of contract furniture. Rapport features a separate backrest pillow which can be adjusted while seated for optimal lumbar support.

Circle No. 293

TRENDWAY CORP.

The sculpted seat edge and pan, pneumatic height adjustment and adjustable seat and knee controls are just some of the features which make the posture Prelude flexible for the contours of a finicky user.

Circle No. 294

VECTA

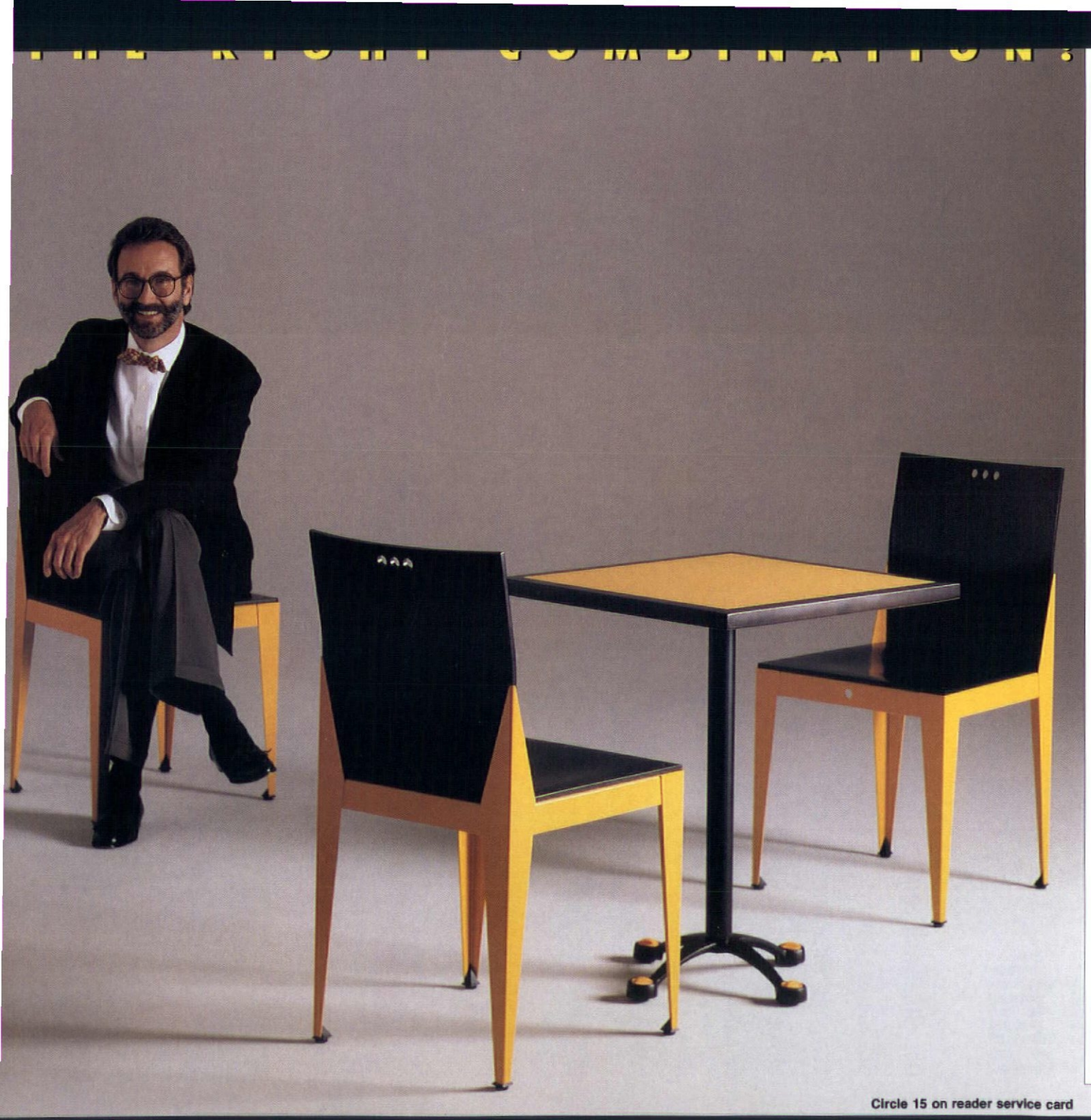
The self-adjusting features of Vecta's 4 O'Clock Seating's executive version features back support and tilt tension adjustments with height- and width-adjustable arms, making it a flexible chair for one or for an entire organization.

Circle No. 296

UNITED CHAIR

Elara, which made its debut at Interplan '94, features knee-tilt control, prominent lumbar support and a waterfall seat front fitted together to make a striking profile at an affordable price.

Circle No. 295



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That Chair

Don Chadwick and Bill Stumpf have designed Herman Miller's Aeron chair to perform like no other ergonomic chair you've ever tried

By Roger Yee

Herman Miller's Aeron chair (above) shares the iconoclastic views on ergonomic seating of its noted designers, Don Chadwick (below, left) and Bill Stumpf (below, right).

Don Chadwick doesn't smile if you insist on comparing Herman Miller's new Aeron® chair to a *machine*. The talented industrial designer who created Aeron with the equally talented industrial designer Bill Stumpf has spent many years exploring ways to improve the art and science of ergonomic seating, and has such best-selling designs as Herman Miller's Equa® chair to prove it. Of course, Stumpf needs no further credentials than Herman Miller's perennially popular Ergon® chair, which revived ergonomic seating as a product category for the furniture industry in 1976. Aeron is a sophisticated piece of *furniture*, they insist.

When Chadwick and Stumpf joined forces with a cross-functional product development team at Herman Miller to produce Aeron three years ago, they knew exactly what the new design would represent—simply the most advanced ergonomic chair in the world. "We wrote the design brief ourselves," Stumpf says. Aeron would be sized to fit the whole working population. It would recline using a mechanism that could simulate human anatomy more accurately than ever before. It would support the body better than was previously possible with a new material that would do away with cushioning and upholstery. And it would adjust easily when or if a sitter chose to do so.

Brave talk in a market suffocating from ergonomic wannabes. But Chadwick, Stumpf and Herman Miller seem to have won their bragging rights the honest way: Through inspiration and hard work. In doing so, they challenge a number of cherished design concepts that have persisted during the two decades of the current ergonomic seating revival.

How can a chair fit everyone in the work force? Stumpf quickly clarifies the issue by pointing out that Aeron comes in three sizes, small, medium and large, that are scaled for people from the first percentile to the 99th, taking in both the 2.5 percentile female users who stand 4 ft. 8 in. tall and weigh 98 pounds, and the 97.5 percentile male users who stand 6 ft. 2 in. tall and weigh 226 pounds. Each chair is a true, scaled up or scaled down copy of the other.

But what about the reclining mechanism, which Chadwick describes as a "kinematic tilt mechanism" that moves in synch with the body? Aeron does appear to accurately mimic the natural motion of a sitter shifting from a forward-leaning position to a reclined one, with feet flat on the floor, knee and hip joints pivoting around the ankle, trunk pivoting around the lower pelvic bones and lumbar crown moving backward and downward. The complex, simultaneous rotation of Aeron's seat pan and back rest due to a sophisticated four-bar linkage in its mechanism is quite unlike any other ergonomic chair before it. If this truth escapes most sitters, Eric Conrad, core team leader at Herman Miller for Aeron, likes to say, "Sitting in this chair is intuitive."

What will probably leave many first-time sitters agog, however, is the Pellicle®, a membrane woven of synthetic fiber that supplants cushioning and upholstery on the Aeron's frame. The Pellicle is set into carriers that are pre-stressed when they are inserted into their respective seat and back frames, which act as compression rings to keep the Pellicle taut. This means that when a sitter's spine and ischial tuberosities come to rest on Aeron's back rest and seat pan, their weight can be spread much more evenly than before because they are being surrounded by the pre-stressed membrane, which incidentally dissipates body heat by natural aeration.

Recognizing that many sitters continue to ignore their seat adjustments, Chadwick and Stumpf have created an easy-to-use assortment that are shaped and positioned for even non-rocket scientists to try. They include tilt limiter (setting the seat anywhere from 5° forward to 12° backward), tilt tension (to ease or resist reclining), forward bias lock (to set 5° forward), seat height (a very broad, 5.25-5.9 in. range), adjustable arms (height within a 4-in. range and lateral movement from 15° outward to 17.5° inward) and lumbar support (a pad that moves vertically from 4-5.5 in. and horizontally from 9.8-12.3 in.). Are you skeptical? Stumpf maintains that "You don't have to make multiple adjustments before the Aeron is comfortable."

The other issue left to decide is how Herman Miller will price Aeron. If manufacturers as varied as Mercedes-Benz, Compaq and Procter and Gamble are doing everything possible to keep their products affordable, the maker of Aeron may want to respond in kind. Meanwhile, as the design community proceeds to test the Aeron chair's features, rival manufacturers may not be able to continue resting on their laurels—or their pre-Pellicle upholstery—for long.

Circle No. 300

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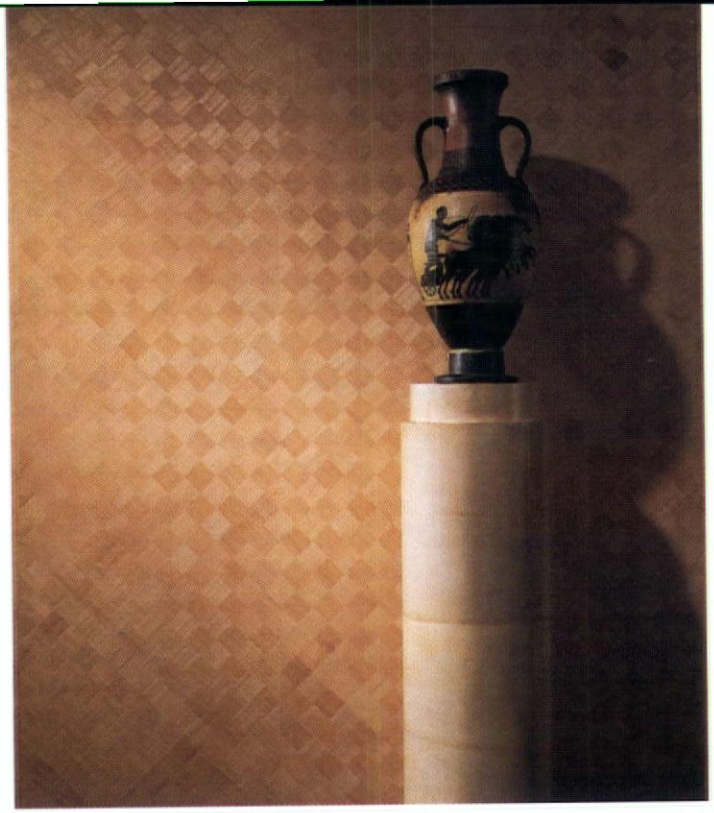
Circle 16 on reader service card

Diamonds Are Practically Forever

Especially if they are Ajiro, a distinctive woven wood wallcovering from innovative designer Maya Romanoff

By Amy Milshtein



A wall's best friend: Ajiro (left), which means diamond weave in Japanese, only looks and feels delicate. This sturdy natural wood wallcovering created by Maya Romanoff (below) beautifully weathers the storm of abuse and changing humidity in contract settings.

Appearances can be deceiving. Sometimes the most delicate, precious material turns out to be a real tough workhorse. Such is the case with Ajiro, a paper-backed, woven wood wallcovering from Maya Romanoff that turns out to be a diamond that's pretty rough.

Romanoff dreamed up Ajiro while trying to resolve the problems of wood veneer wallcoverings. "If you install veneer on a dry day it will swell and buckle when it rains," says the groundbreaking textile and wallcovering designer, whose giant tie-died strips have draped the Chicago Sun-Times building, the Chicago Cultural Center and Belvedere Castle in New York's Central Park. "If it's installed on a wet day, it will dry and crack when the sun comes out."

A technique for manufacturing cork wallcovering provided the solution. If the wood is shaved as thin as cork is before being applied to a wall, then moisture absorption becomes negligible, eliminating subsequent changes. The new thinness also offers other advantages such as minimizing waste, a quality high on Romanoff's list of priorities. The method also lends pliability to allow the wood to be woven, wrapped around columns or flexed to fit a 90° angle.

Trial and error lead Romanoff to the original process for making Ajiro, which starts when clean wood boards arrive at his factory. Romanoff chooses Chinese fig or Palonia wood, which works better because, as an evergreen, it's more pliable. The boards are shaved or skivved to microthin layers and tinted or bleached. A protective finish is then impregnated into the layers, which are subsequently topped with a laminate compound. Workers hand-weave the strips and run them through heated rollers to seal. After this, the material is stored in 25-yard rolls. The product, now offered in a 28-in. width with 2-in. diamonds or 3-in. width with 3-in. diamonds, can be custom colored at the factory or stained on-site after installation.

The manufacturing process has since been improved, but Romanoff isn't revealing any trade secrets yet. "I will say that it allows us greater flexibility with patterning and brings the price down considerably," he admits. Already less expensive than wood veneer, the new process should cut 30% off the price tag for Ajiro.

Even before the process had been perfected, Ajiro, which means diamond weave in Japanese, was well received. In its first year of existence, the class A, highly washable, hard-to-abrade product has found its way into places such as office entryways, high impact areas of retail spaces and the Nikko Royal Park Hotel in Yokohama. The last year has even inspired a new way to solve one of Ajiro's innate problems in paneling.

"Seams show in an installation because Ajiro is a hand-woven product, and because the wood has natural shadings and variations," Romanoff observes. Clients weren't unhappy with the look, but Romanoff sought a solution in weaving and installation nonetheless. Now, in place of a diamond weave, Ajiro is basket woven with warp and weft, after which it is hung diagonally. Any trace of a seam is completely removed.

Does this make the installer's job that much harder? "No," insists Romanoff. "Of the contract installation shops I talk to, about 75% of the staff only hangs vinyl. The other 25%, which is still a substantial number, can hang this product with out any problems or special training."

Ajiro, like Romanoff's other creations, looks and feels real because it is. A dedicated foe of *faux* surfaces, Romanoff has devoted considerable ingenuity and persistence to incorporating such materials as crushed marble, crushed fabric, colored clay and metal in his products. He envisions applying Ajiro's manufacturing techniques to other materials, and inlaying the skivved wood into other creations. Whatever the product, he insists that, "It must satisfy visually and look timeless, satisfy codes so it will be specified, satisfy the installer by not being a problem to get up on the wall, and satisfy the budget by being reasonable."

Designing with diamonds can be a practical and satisfying choice after all—at least when they're unearthed by Maya Romanoff.

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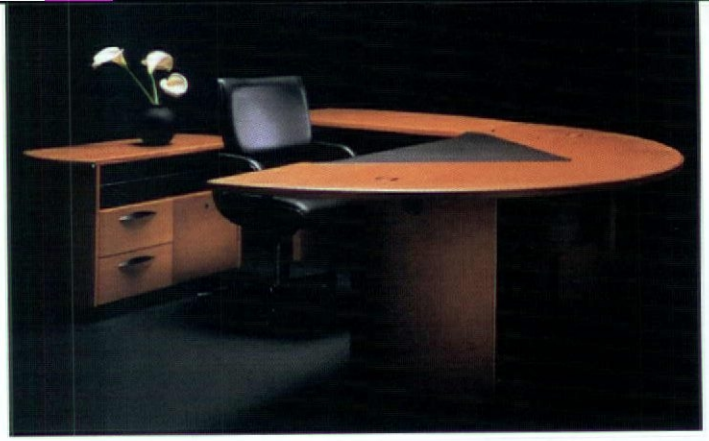
Circle 17 on reader service card

Viva Europa!

A behind-the-scenes look at why a broad line of contemporary European furniture is heading for America as the European Collection –from Haworth Inc.

By Holly L. Richmond



Two of the Haworth European Collection's best sellers, Ordo Amphiteo Casegoods (top) and Mobilier International Chauffeuse Delta Seating (above) offer the architecture and design world an alternative in international furniture. The collection as a whole possesses a futuristic look, combining progressive design and high quality materials, while meeting a wide range of user applications.

Why would one of America's largest manufacturers of office furniture find itself importing fine contemporary furniture from Europe? "The philosophy behind the European Collection is to develop Haworth's overseas business based on successful European products," explains David Medack, manager of Haworth's service programs. "Our thought is to enhance Haworth's image in the United States rather than to transfer design, marketing or sales back and forth between countries."

Haworth's philosophy appears sound. Since the European Collection made its debut in June 1994, it has been laudably received by U.S. designers and end-users alike. What Americans may not realize is that the response was largely anticipated—as part of a careful, methodical evaluation of the U.S. contract furniture market by the Holland, Mich.-based company.

Thatcher Rea, design program consultant for Haworth, worked with focus groups of designers, dealers and Haworth sales representatives in Chicago, Detroit and New York to pare down a long list of 92 European Haworth company products lines to a short list of 12. Rea notes that the focus groups discussed topics such as specification, price point and projected volume of sales. "We just kept weeding out the lines until we ended up with those everyone thought were best suited to meet our goals," Rea states.

The 12, high-design executive office furniture lines culled from Haworth's Italian, French and German companies consist of desks, credenzas, tables and chairs carrying the names of Mobilier, Ordo, Castelli and Comforto. "Our preeminent goal was to increase awareness of Haworth products in the design community," remarks Robert Bockheim, director of market development for Haworth. "To accomplish this, we turned to progressive products instead of predictable pieces."

Most furniture business professionals will readily acknowledge that Europeans, especially the Italians, have an inimitable flair for high-design products. In launching the European Collection, Haworth sought to capture this spirit without crossing the fine line between accentuated style and impracticality. Of course, anyone familiar with the strategies of this highly pragmatic and tightly run company realizes that it has never been tempted to sacrifice function for beauty's sake.

To ensure a successful combination of beauty and function, Rea notes that many of the pieces chosen for the European Collection were already considered classics in their home markets. "It made perfect sense to bring tried and true products like those in the Plia seating line from Castelli to America," he says. So what is the defining difference between American and European furniture? Aesthetically speaking, it's the detailing.

For example, European manufacturers use such materials as burl and pear wood finishes, leather work surface inlays and chrome accents to produce distinctive, design-forward pieces that have little if any precedent here. In production, European products begin as sketches and renderings before moving to a prototype stage that may involve numerous design options before final designs win approval for market introduction.

As far as the merging of Haworth's European and American furniture companies is concerned, Medack remarks, "It has been smooth sailing on foreign seas for all parties." Haworth Inc. is arranged in three sectors: North America, Europe and U.B. Haworth, which covers East Asia. While the companies in the European Collection are grouped under the umbrella of Haworth Europe and report to its headquarters in Germany, they are considered stand-alone companies responsible for their own design, production and marketing. There is no blending of American style with European design, even when European Collection pieces are converted to a metric equivalent to accommodate American standards.

What does the future hold for the European Collection? Haworth currently plans to expand it through research conducted in upcoming focus groups and open-house gatherings in its showrooms. "The idea is to keep moving forward," Rea explains. "We've had a phenomenal reception so far, so we plan to keep doing what we've been doing."

For Americans who enjoy using European products along the road, in the wardrobe, on the dining table and at the work place, finding room for Haworth's European Collection may be as easy as saying *bonjour*.

Circle No. 299

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Apple's Orchard

Giving talented people both freedom and responsibility to excel has produced some unusually satisfying workplaces for Apple Computer at its Cupertino, Calif., R&D Campus, created by six exceptional design firms

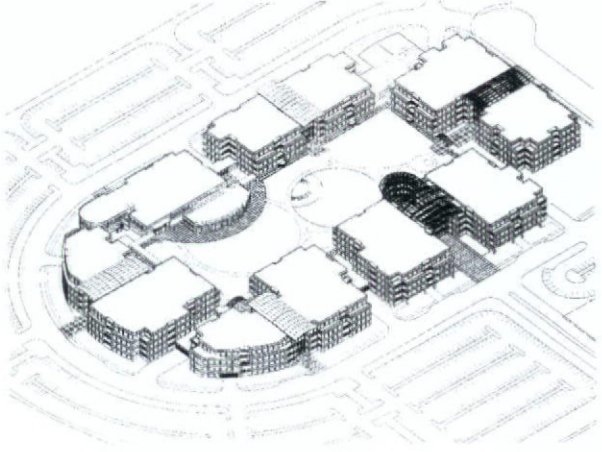
By Roger Yee

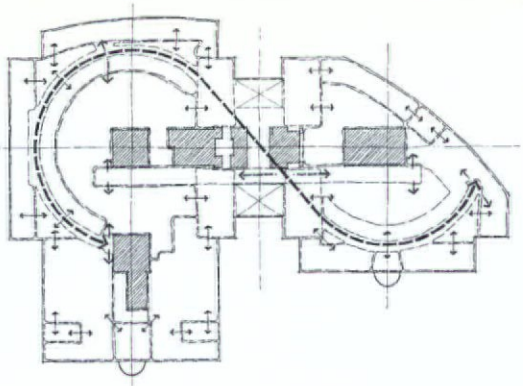
A harvest of Apples: Creating the R&D Campus of six low-rise structures (above) in Cupertino, Calif., enabled Apple Computer to unite some 2,250 top engineers scattered in 50 locations. True to Apple's Silicon Valley roots, structures such as its impressive Building 1 (opposite) can be leased as multi-tenant space should Apple move. The campus plan (right) forms an academic quadrangle.

People who start a business on April Fool's Day, as Steve Wozniak and Steve Jobs did in 1976 by launching Apple Computer Company, can be expected to do unpredictable things. True, the product completed by the young computer engineers ("Woz" was 26 and Jobs was 21) the month before in Jobs' parents' garage was modest. Their Apple® I represented only a preassembled computer circuit board with no keyboard, case, sound or graphics—nothing to trouble the giants of the computer world. Yet the architects of the Apple® I would ultimately change the way computers were used around the world, creating personal computers that operated in intuitive ways, spreading the power of computing to virtually the entire work force—and inventing a distinctive way of developing facilities that has produced the provocative new 856,000-sq. ft., $200-million Research & Development Campus in Cupertino, Calif., designed through the collaborative efforts of architects Hellmuth, Obata & Kassabaum, Gensler and Associates/Architects, Studios Architecture, Holey Associates and Backen Arrigoni & Ross, and the graphic design firm Sussman/Prejza & Co.

When the R&D Campus of five four-story office buildings and one two-story "Commons" was completed on 32.3 acres at the intersection of Interstate 280 and De Anza Boulevard in the fall of 1993, it welcomed 2,250 of Apple's best and brightest hardware and software engineers to a home away from home. One of the more unusual aspects of this project was that the buildings represented the first of their kind to be designed and developed expressly for Apple. Another surprise was that their interiors were filled with mostly private offices instead of Apple's typical open plan work stations, as well as numerous amenities that cater to the work habits of this elite group.

Visitors who expect to find a corporate Taj Mahal of computing will be disappointed with the R&D Campus. For a company that left its co-founder's family garage to become a $982.8-million adolescent in 1983 and a $9.4 billion giant in 1994 (estimate by Hambrecht & Quist), Apple has never forgotten the virtues of the garage. Under the direction of Glenn N. Barber, vice president of real estate, construction and facilities, Apple has learned to develop facilities quickly, inexpensively and effectively through rigorous management techniques tempered by a willingness to change. What catches outsiders by surprise is that these frugal and



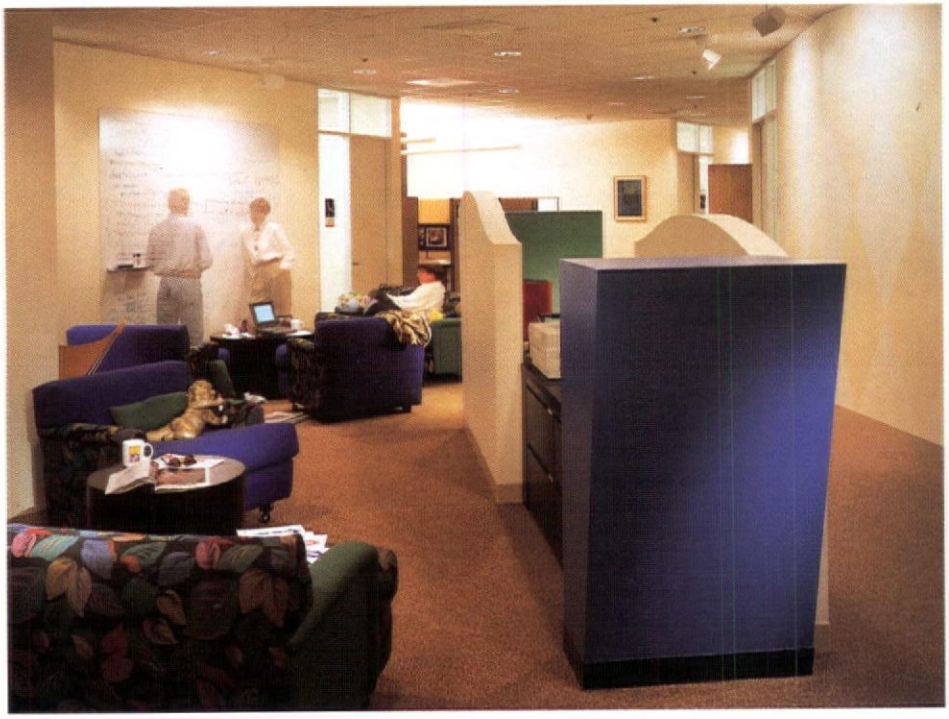


When the Apple group destined for Building 3 told Holey Associates it wanted no part of the avant-garde environment that has become Apple's signature, Holey created a workplace combining a design vocabulary reminiscent of Mediterranean towns, as shown in a lobby (opposite) and a UDA (below), with an innovative, figure-eight circulation floor plan (right).

utilitarian environments are also breathtaking designs that win one award after another.

However, the R&D Campus challenged Barber and his colleagues in more ways than one. For example, Apple had to wait four years to build the facility in its home town of Cupertino so that engineers scattered in some 50 rented buildings throughout the region could work as a group. "We sensed that there would be real synergy in getting everyone together," Barber recalls. "But the right property wasn't available until 1990."

In the interim, Apple considered and turned down such out-of-town possibilities as a cherry orchard in Santa Clara after evaluating the impact of relocation on its operations, its employees and their families and friends. But staying in highly developed Cupertino obliged Apple to either rent an 856,000-sq. ft. facility or build one. With



rents rising along the I-280 Corridor in buildings that seemed far too small, the company's rental options looked meager.

Management decided to alter the makeup of Apple's real estate portfolio by owning and/or developing property alone or in part-

A back of a napkin project that really started that way

nership as well as leasing. The timing proved right to take advantage of a site controlled by developer John Sobrato that had existing buildings with an aggregate floor area of some 560,000 sq. ft. Once Motorola, the property's only tenant, was persuaded to leave and a zoning variance was issued to develop the R&D Campus, Apple assembled its internal project team, drafted building programs with the heads of departments destined for the R&D Campus and issued RFPs (requests for proposals) to the five distinguished architecture firms it would retain to design the six structures.

Why so many noted architects? The response comes directly from Apple's long-standing appreciation for the way design can make memorable facilities out of the most pedestrian structures. "The easy way to develop the R&D Campus would have been to hire one firm," Barber concedes. "Many companies like this cookie-cutter approach, which gives you big, anonymous spaces. When we sought design talent for the R&D Campus, we needed to hire more than one firm for diversity. This would ensure that our buildings looked and felt different, developed their own spatial organization at human scale, and used their own combinations of forms, materials, colors and textures."

Noted architects are no strangers to Apple. Years ago the company had discovered that many top design firms could be challenged to make lean Silicon Valley budgets work much harder than conventional estimates would assume. In fact, having placed employees in one speculative commercial building after another, Apple's facility managers, many of whom are trained in architecture, interior design and construction, had evolved impressive skills in encouraging some of the nation's most talented architects to work for Apple—while holding them to tightly defined standards of time, cost, space allotments and materials and furnishings specifications.

If Barber is proud of his team, which he happily reminds you, he has sound reasons. Apple project managers have repeatedly earned their stripes as good clients through thoroughly professional preparation, a wealth of hands-on experience and empirical knowledge that is tempered through continuous monitoring of past projects. For the R&D Campus, Barber enlisted Bill Tagg as senior manager of construction; Jacki June-Horton as architecture (shell) project manager; Robin Weckesser, Kathy Morello and Ed Stellingsma as R&D campus interiors project managers; Art Osaki for mechanical/engineering; and two project secretaries.

To watch Apple delegate project management tasks among its own people and its external consultants speaks succinctly about how Apple turns individuals and independent organizations into teams. To master

plan and design a campus of office buildings that could satisfy Apple's needs and simultaneously display the characteristics of good, general purpose office space—should the computer maker decide to put the Campus on the local office market someday—Apple retained Hellmuth Obata & Kassabaum (HOK). To introduce "diversity" within the buildings, the company brought on Gensler and Associates/Architects for Building 1, Studios Architecture for Buildings 2 and 5, Holey Associates for Building 3, and Backen Arrigoni & Ross for Buildings 4 and 6. Holey Associates was asked to establish a basic interior design standards package covering building materials. Space allocation studies were done by Gensler and Associates and furniture was a collaborative effort by all the design firms. Sussman/Prejza & Co. would develop signage and other graphics to pull everything together.

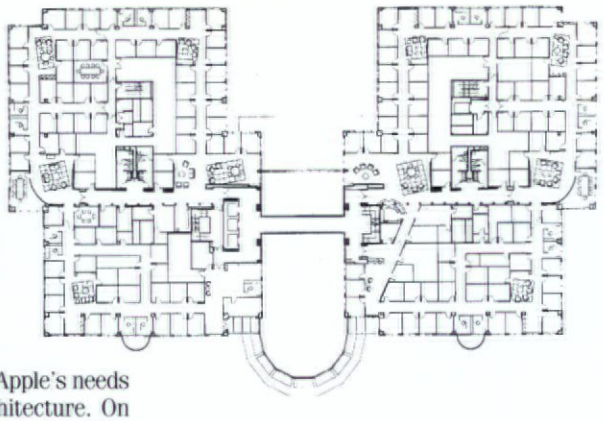
The master plan for the Campus materialized quickly. Because HOK wanted to use a collegiate campus rather than an office park as a model, the spatial concept began with a traditional quadrangle that Apple liked at once. "It was the ultimate 'back of a napkin' project," says Bill Valentine, AIA, principal in charge of design, HOK/Pacific Rim. "When we came up with a university environment as a paradigm, it was like a light bulb lighting up for Apple and us. Then we sketched in what was needed: five buildings, plus or minus, an optimal core-to-window depth and good 'general purpose' office space. These would not be expensive buildings, but they would be good."

Though HOK is a seasoned player in the design of speculative office buildings, the conceptual design could not have progressed so rapidly had Apple neglected to do its own homework. Valentine doesn't hesitate to say how ready Apple was. "Glenn Bar-ber and his people get a straight '10' for client," he says. "They had conducted a pile of research on building design, and knew exactly what they wanted."

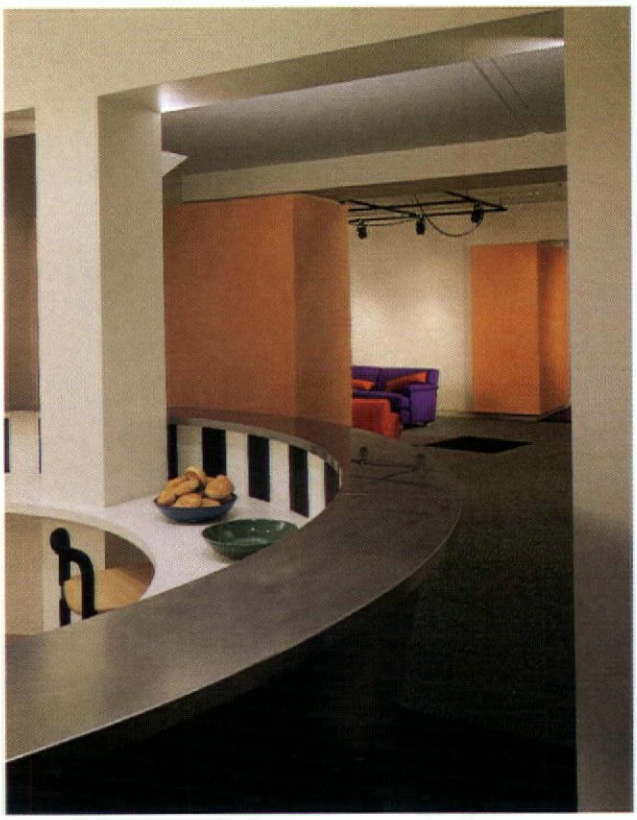
For instance, no details that would custom fit the facilities to Apple's needs are evident in the Campus architecture. On the other hand, there is highly usable office space within structures sufficiently distinguishable from one another so no two are alike, as well as a versatile 42-1/2 ft. average core-to-window depth, a Commons (Building 6) that makes a generous gesture to office workers by providing a cafeteria, auditorium, library and conference facilities at a cost of only 5% of the total space, and such amenities as an amphitheater, volleyball courts and basketball courts. (On special occasions, Apple shares some facilities at the Commons and on the grounds with the Cupertino community.)

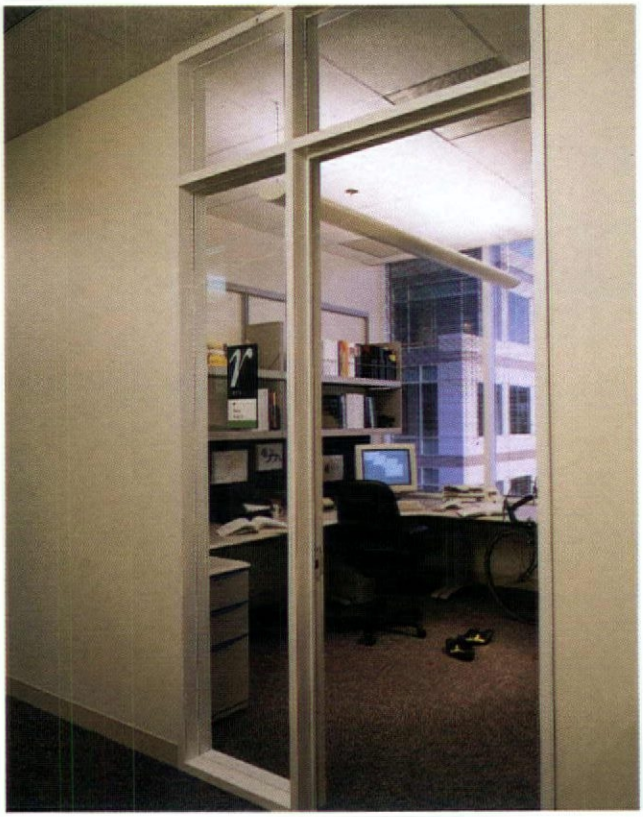
Did the fact that Apple deliberately asked other design firms to produce the interiors for the Campus trouble HOK? "The idea of engaging different interior design firms was okay with us," Valentine insists. "We liked their work and their people. The fact that Apple wanted the interiors to have their own character seemed to advance their social ideas about who they are."

One common and unmistakable theme does run through all Apple's interiors at the Campus, however. Apple has staged what



R&D engineers seeking like minds know there's a UDA (below, left) for every 20 to 25 private offices (below, right) in Building 1, designed by Gensler and Associates. UDAs encourage open exchange of information, while private offices, arrayed along an internal "street" (opposite), offer acoustic and visual privacy for concentrated work. The floor plan (above) shows the "street."





constitutes an about-face from open plan work stations to private offices. The ratio of 85% private offices to 15% open plan at the Campus virtually reverses the ratio found in most Apple facilities.

Apple's Tagg and Morello indicate that the thought of taking a new look at the way Apple builds out interiors started at the same time as the tenant improvement portion of the project—and well after the floor plates of the Campus office buildings had been set. "Given the fact that R&D would occupy the Campus for the foreseeable future, we felt it was worth taking a longer look at the issue," Tagg says. "We believed that we could help transform the facility from an overhead expense to a tool that could enhance the bottom line at least indirectly—such as by reducing the 'time to market' for new products."

The project managers gathered what Tagg characterizes as a "tremendous amount of data" by taking such measures as visiting other companies' facilities and meeting with leading furniture manufacturers in addition to consulting with members of Apple's R&D organization, including its general managers—in effect, reproducing the cross-functional team approach Apple follows to develop new products. One particularly useful conceptual tool for Weckesser (who is no longer with Apple), Morello and Stellingsma was to jointly identify the various phases of development in R&D projects with R&D personnel, so they could define the kinds of spaces that would help R&D personnel at each phase.

"They told us that the product development cycle starts in a very private setting and ends up in formal and informal gatherings of 10 to 15 people," Morello observes. "This suggested to us that we could create parallel structures in the spaces they would occupy." In one discussion after another, a surprising model of how R&D people wanted to work came to life.

Indeed, what the project managers saw was a different environment from the open plan work stations that have prevailed for years at Apple. Reports Tagg, "As knowledge workers, these people didn't see themselves being very productive in an open plan environment. They said that they could be constantly interrupted. They told us that open planning was not conducive to a high level of concentration."

Clearly, a great number of R&D people wanted the equivalent of private offices. Striking a new balance between the intense privacy that sustains early R&D work and the openness and group activities at the end meant that the liabilities of a typical private office environment would be as unacceptable for Apple as those of an open plan facility. Morello admits, "There couldn't be any long, narrow hallways, oppressive spaces or pockets of darkness."

As a consequence, when the concept of interspersing private offices with gathering places labeled "user defined areas" or "UDAs" arose, Apple greeted its presence cautiously. The project managers erected mock-ups complete with casegoods and seating and introduced a special communications program on Macintoshes to record engineers' comments. An intensive effort was made to involve all levels of personnel in R&D.

Sociologist Franklin Becker of Cornell University was even invited to spend a few days with Apple to consider the validity of UDAs. Would it be hard to bring life to these spaces? Dr. Becker was asked. His conclusion: Give people UDAs in a range of sizes so that they can enjoy many opportunities to communicate. Apple agreed to incorporate them in the project's program, along with conference rooms and computer laboratories. (Except for their benches and power poles, the laboratories would resemble large, undivided office spaces more than typical scientific laboratories.)

Paradoxically, the private offices at 10 ft. x 10 ft. are no larger or smaller than the open plan work stations they replace, nor has the overall space allotment per person greatly changed. If anything, the private offices have reduced the need for small conference rooms, since they can accommodate four to six people around a conference table. Yet there were significant changes.

As expected, Apple was obliged to write new office design standards for lighting, acoustics and HVAC. And the interior designers, newly granted the power to erect partitions from floor to ceiling in Apple's space, were asked to give up control over such matters as individual furnishings selections. In the new way of working, R&D people would be free to choose what they wanted from catalogues compiled for this purpose.

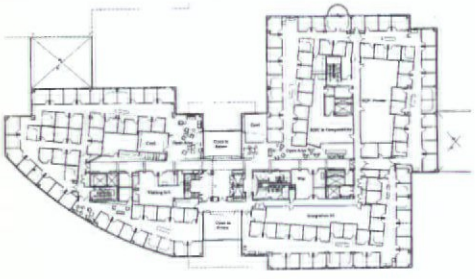
Commenting about the first year of occupancy at the Campus, Barber observes that, "Every space within the buildings has developed its own character due to the nature of the project being developed there. But wherever I go, the private offices seem to be performing as they were meant to when engineers need visual and acoustical privacy, and the UDAs are helping to keep them from feeling too isolated. I'm also happy to see that the cafeteria gets plenty of use at all hours of the day."

Morello adds that she can observe many ways in which Apple's engineers have happily settled into the Campus. "They're here at all hours of the day and night," she reports. "You can always catch something different going on in the UDAs—formal meetings, ping pong games, brainstorming sessions or bean bag tosses." Perhaps the only aspect of the basic design concept that she is tempted to change is the open plan space. In her words, "The private offices are so attractive that everyone wants to enclose the open-plan work stations."

"Our engineers are sort of messy, as all engineers tend to be," Tagg says. "They treat the R&D Campus with care, though. The R&D Campus happens to be a facility that's not so expensive you're afraid to use it, or so cheap you'd ever think of trashing it."

In the words of one Apple project teammate who requested anonymity, "The R&D Campus has made the engineers happy, and that's no small achievement. Engineers are just like you and me—only they're different."

What does a UDA (above) have in common with a coffee bar (opposite, bottom) at Apple R&D's Building 2? Apparently, both have the ability to stimulate creative brainstorming among some of the company's best and brightest minds. So Studios Architecture deploys them in convenient locations in its Building 2 (below) and Building 5 (opposite, top) to work their magic.



Project Summary: Apple R&D Campus

Location: Cupertino, CA. **Total floor area:** 856,000 sq. ft. (Buildings 1-6), 348,000 (Garage). **No. of floors:** 4 (Buildings 1-3, 5, 6), 2 (Building 4). **Acreage:** 32.2. **Total staff size:** 2,500 (maximum capacity). **Wallcovering:** Knoll, Koroseal, Evans & Brown. **Paint:** Kelly Moore, Frazee, Benjamin Moore, Fuller O'Brien. **Laminate:** Nevamar, Wilsonart, Formica, Abet Laminati. **Dry wall:** U.S. Gypsum. **Wood flooring:** Junckers Hardwood. **Vinyl flooring:** Tarkett. **Carpet/carpet tile:** Lees, Bentley, Prince Street Technologies, Design Weave. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** Armstrong, USG Interiors, Chicago Metal Corp., Alpro. **Lighting:** LSI, Shaper, Peerless, Artemide, Kurt Versen, Lightolier. **Doors:** Weyerhaueser, Industrial Acoustics, Virginia Glass Products. **Door hardware:** Schlage. **Window treatment:** Levolor, MechoShade, Bali. **Work stations:** Steelcase, Herman Miller. **Work station seating:** Steelcase, Herman Miller, Hag. **Lounge seating:** Knoll, Metropolitan, Moroso, Atelier International, Martin Battrud. **Dining seating:** Thonet, Vecta, KI. **Auditorium seating:** Vecta. **Other seating:** Knoll, Loewenstein, Vecta, Martin Battrud. **Upholstery:** Donghia, DesignTex, Carnegie, Manuel Canovas, Spinneybeck, Unika Vaev, Maharam, Pollack, Liz Jordan Hill, Sina Pearson, Schumacher, Kirk Brummel, Architex, Deepa. **Conference and training tables:** Buchner Design Studio, Steelcase, West Coast Industries. **Dining tables:** Metropolitan. **Other tables:** Metropolitan, HBF. **Files:** Steelcase, Meridian. **Shelving:** Steelcase, Rapid Rack. **Architectural woodworking and cabinetmaking:** Commercial Casework, Devincenzi Archi-tectural Products. **Signage:** Peter Carlson Enterprises, ASI Sign Systems, Superior Signs, Art Signs. **Client:** Apple Computer. **Architect:** Hellmuth Obata & Kassabaum (shell and core), William E. Valentine, FAIA, design principal; Ted Davalos, AIA, project manager; Ali Moghaddasi, project designer; Sara Liss-Katz, ASLA, project landscape architect; Steven H. Terusaki, ASLA, master planner. **Interior designers:** Gensler and Associates/Architects, (Building 1), Studios Architecture (Buildings 2 and 5), Holey Associates (Building 3), Backen Arrigoni & Ross (Buildings 4 and 6). **Structural engineer:** GFDS Engineers. **Mechanical engineer:** Critchfield Mechanical. **Electrical engineers:** Encon, Sasco Valley, Ackerman. **Civil engineer:** Kier & Wright. **Elevator engineering:** Syska & Hennessey. **Code and life safety:** Rolf Jensen & Assoc. **Plumbing design/build:** Design Mechanical. **Fire protection design/build:** Superior Automatic Sprinkler Corp. **General contractor and construction manager:** Rudolph & Sletten. **Lighting designer:** S. Leonard Auerbach Assoc., Luminae Souter. **Graphic designer:** Sussman/Prejza & Co., Deborah Sussman, principal in charge, Scott Cuyler, associate in charge, Holly Hampton, Ron Romero. **Acoustics and audiovisual:** Paoletti Assoc. **Furniture dealer:** Rucker Fuller, Space Designs. **Photographer:** Mark Darley/ESTO (Buildings 2, 4, 6), Chas McGrath (Buildings 1, 3) John Sutton (exteriors).

Building 1

Designed by Gensler and Associates/Architects

What was it like for the architecture firm that created Building 1, the first working facilities on the R&D Campus? For Christine Banks, AIA, vice president and design director, Gensler and Associates/Architects, designing the building's interior, which surrounds a four-story high atrium, was an eye-opening experience. "Designers tend to be preoccupied with order," she finds. "But what works for Apple's engineers raises serious questions: Are we designers posing formal definitions of order that don't correspond to the expectations of our clients? And are we allowing them to modify their space enough?"

Gensler's solution for Building 1 places UDAs among every 20 to 25 offices within a space ordered by a vaulted central spine that bisects large floor plates. The walls delineating the spine are treated asymmetrically to differentiate the two halves of the floor. Otherwise, a kind of randomness prevails.

For example, coffee areas are left open to seating areas to encourage conversation, white boards are mounted prominently in UDAs to encourage the easy exchange of ideas, while doorways aid the spillover of light and views with glass sidelights and transoms. Furniture and lighting fixtures on suspended metal grids are designed to be moved about. Though users are treating their new facility with respect, the vistas might prove unsettling to some.

"If you don't create a strong enough architectural structure in this kind of an environment, you'll lose your way" Banks says. "It's having strong planning and design concepts that counts. Perhaps designers will pay less attention to the little details in the

future and concentrate on designing a work place that facilitates the work product—whatever people have to do."

Project Summary: Apple R&D Campus, Building 1

Location: Cupertino, CA. **Total floor area:** 196,700 sq. ft. **No. of floors:** 4. **Offices:** 402. **Open plan work stations:** 60. **Small UDAs:** 25. **Large UDAs:** 6. **Conference rooms:** 19, total seating 208. **Laboratory floor area:** 18,000 sq. ft. **Client:** Apple Computer. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Gensler and Associates, Christine Banks, AIA, Ray Halley, AIA, Terry Walker, Rex Vnard, Lisa Meniketti, AIA, Brian Graham, Donald Cremers, Rob Robbins.

Building 2 and Building 5
Designed by Studios Architecture

For Jerry Griffin, AIA, studio director, Studios Architecture, and his colleagues Leif Glomset, project manager for Building 2, and Charles Dilworth, project manager for Building 5, Apple initially seemed to change its personality on the R&D Campus. Knowing how Apple likes to "push the envelope" in design, Studios has given it very striking interiors in the past. For the R&D Campus, however, Apple changed the rules by asking Studios to cut down its fire power.

"We were told by an Apple R&D manager, 'We have to live in this space every day,'" Griffin remembers. "'Don't let the architecture disturb us!'" Adds Glomset, "Apple had pushed us to be radical before. Here, they asked for 'fresh,' 'clean' and 'functional' design."

A quiet sense of discovery has thus settled in on the floors of Buildings 2 and 5. The major "city street" Studios introduces on each typical floor has break areas with banquettes at one end, and freestanding chairs at the other. Throughout the floors, the designers have also created incidental spaces for casual meetings. Exaggerating the sense of happenstance is the fact that corridors tend to taper, so that some perspectives seem greatly extended while others are much foreshortened.

There are differences between the two interiors just the same. Users of Building 2 have a fine time wandering from their offices to the one UDA per floor and back as their eyes seek the vanishing points of the forced receding lines. Dilworth indicates that the numerous UDAs on each floor in Building 5 are positioned at the far ends to discourage pedestrians from taking shortcuts through them. "What else did we do to make a UDA cozy?" he asks. "We lowered the ceiling by floating a canopy and grouped the furniture in a residential setting. You might say we've created a family room for engineers."

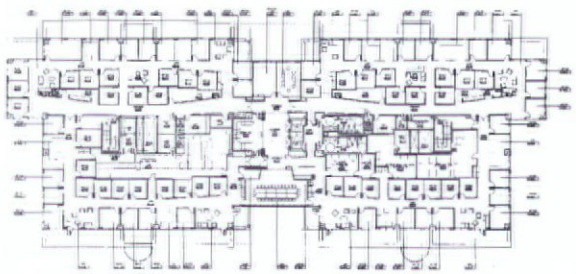
In a sign that the new facility has won broad acceptance, Griffin notes, "Posters, neon signs, inflatable dinosaurs and other personal belongings are showing up in engineers' private offices."

Project Summary: Apple R&D Campus, Building 2

Location: Cupertino, CA. **Total floor area:** 157,400 sq. ft. **No. of floors:** 4. **Offices:** 457. **Conference/meeting rooms:** 17. **Laboratories:** 16. **Small UDAs:** 25. **Large UDAs:** 3. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Studios Architecture, David G. Sabalvaro, AIA, principal; Leif Glomset, AIA, project designer; Jerry Griffin, AIA, design director; JoAnne Powell, IIDA, interior design director; Philip Luo, job captain.

Project Summary: Apple R&D Campus, Building 5

Location: Cupertino, CA. **Total floor area:** 126,500 sq. ft. **No. of floors:** 4. **Offices:** 332. **Conference rooms:** 12. **UDAs:** 35. **Laboratories:** 19. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Studios Architecture, David G. Sabalvaro, AIA, principal; Leif Glomset, AIA, project director; Charles Dilworth, AIA, design director; JoAnne Powell, IIDA, interior design director; Philip Luo, team member.



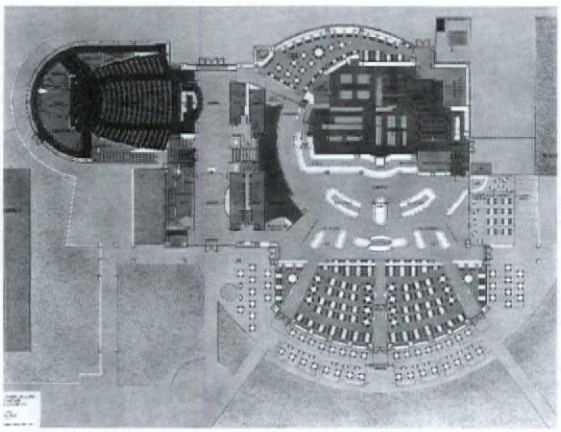
Building 3
Designed by Holey Associates

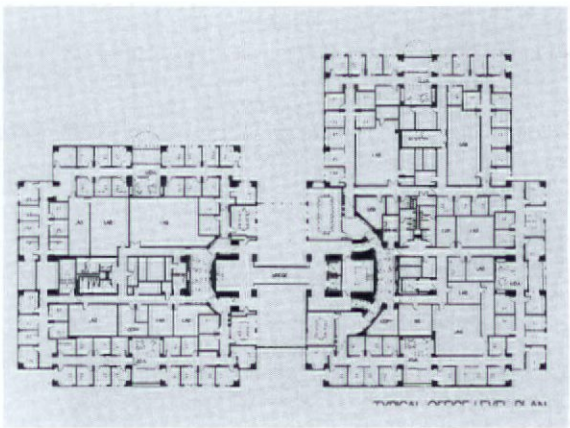
Principal John E. Holey of Holey Associates felt he was quite familiar with Apple by the time the R&D Campus became a reality. Not only had Holey served the company since 1979 as an employee of another design firm. He had redesigned and completed Apple's executive office building in 1987 when its original contractor declared bankruptcy.

Given the writing of interior design standards as his first assignment for the R&D Campus, Holey made the most of this conventional exercise. "We wrote the entire specifications after conducting detailed studies of the available choices," he says. "It was a win-win situation for everyone. Designers had a range of products to specify. Apple was able to control quality and cost."

Yet the request from the Apple R&D manager for Building 3 startled him all the same. "The user of the building, a liaison to outside developers of software called the Apple Development Group, told me it didn't want the 'typical, sterile Apple facility,'" he reveals. "The ADG's people weren't comfortable in the avant-garde environment that has become Apple's signature, and preferred something softer and more traditional in feeling."

Holey's solution was to give the ADG a workplace that adroitly straddles the line between modernity and tradition, with an unconventional, figure-eight circulation plan complete with UDAs at key tangent points and a design vocabulary of forms and colors that recall Mediterranean hill towns. ADG staff members have told him how they appreciate the ability to see everything at a glance around the corridors, the unobstructed outside views and the informality of the UDAs, which are easily rearranged. "In a recent contest to decorate the plaster casts of satyrs, *putti* and lions that we installed in transitional





areas," Holey adds, "they applied plastic fish, Hawaiian leis and Groucho glasses."

Project Summary: Apple R&D Campus, Building 3

Location: Cupertino, CA. **Total floor area:** 156,400 sq. ft. **No. of floors:** 4. **Offices:** 400. **Open plan work stations:** 82. **UDAs:** 31. **Conference rooms:** 18. **Laboratories:** 39. **Client:** Apple Computer. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Holey Associates, John E. Holey, principal in charge; Linda A. Lawlor, project manager; Christiane C. Wendel, project designer; Leandro Sensibile, designer; Whitney Clark, Patricia DiDomenico, Ana Gerhardt, Robert Herrera, Gabrielle Saponara, production team.

Building 4 and Building 6
Designed by Backen Arrigoni & Ross

"I wanted a restaurant-style cafeteria to encourage our engineers to use it," says Glenn Barber. "A good food service is more than a time-saving amenity. Good food helps get people together." So when principal Howard Backen of Backen Arrigoni & Ross (BAR) met with Barber to discuss Building 4, the Commons, he realized how badly Apple wanted its employees' patronage.

"Many corporate cafeterias make no attempt to seduce you," Backen explains. "They expect price and convenience to be enough, whereas Apple saw a different picture. If it didn't beat the local competition, it wouldn't have its people congregating for meals—and it wouldn't make money." Thus, BAR produced a Mediterranean-style cafeteria, table-service café and kitchen with indoor and outdoor seating which were so appealing that Barber felt prompted to tell his colleagues, "It's good. Let's not fool with it."

Adding an auditorium, conference center and library to this complex was equally demanding due to the limited public access Apple would grant the Cupertino community to Building 4. John Lee, project manager at BAR for the R&D Campus, likes to say, "Building 4 was really four buildings in one." His firm rose to the occasion, nonetheless, so that the Commons manages to be multifunctional, attractive, economical and secure at the same time.

Although Building 6 was quite different in its mission, BAR developed its design along many of the same principles. Lee indicates that orientation and circulation were major concerns. As a result, Building 6 is full of directional cues, incorporating varying widths in short corridors, aligning windows in strategic locations and giving UDAs, which occur midway along corridors on the building perimeters, their own vaulted ceilings as if to say, "Please come in."

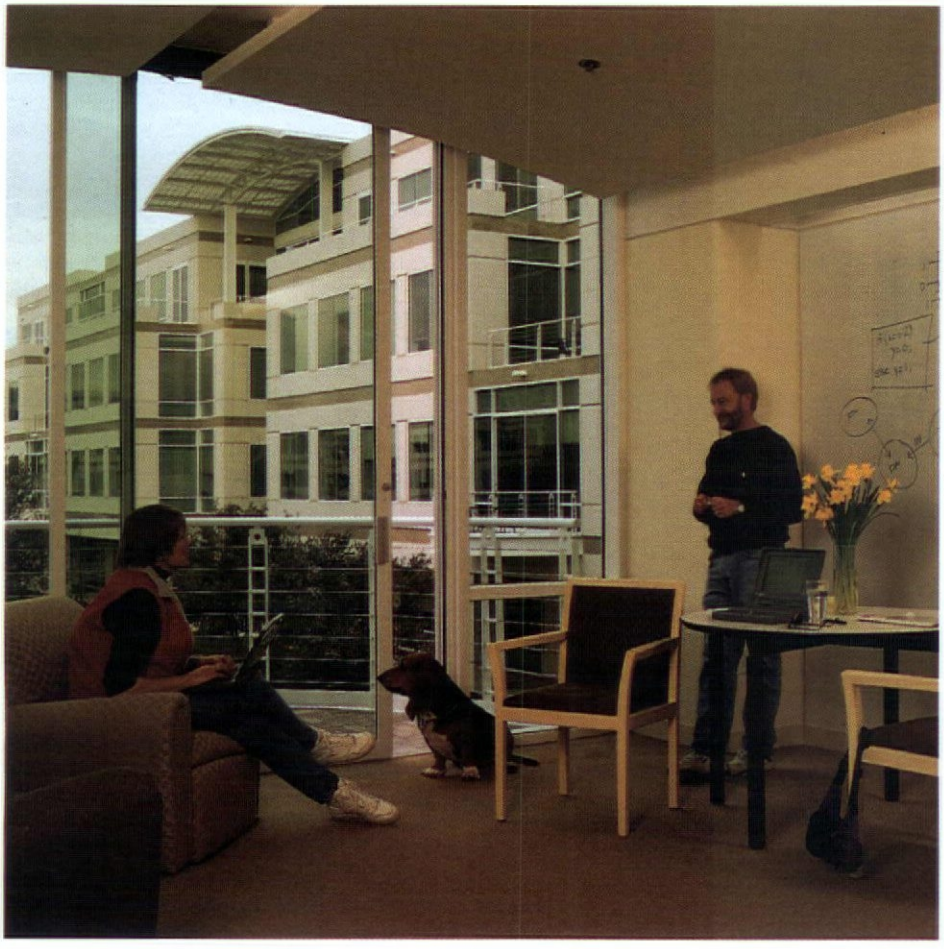
"There's no reason why a good office should not have some of the appeal of a good restaurant," Backen feels. "You have to use the right amount of materials to do the job—no more or less—so it works efficiently, feels good and makes you want to come back again." From what Apple is witnessing at the Commons and Building 6, Backen's customers aren't in any hurry to give up their seats.

Project Summary: Apple R&D Campus, Building 4

Location: Cupertino, CA. **Total floor area:** 56,100 sq. ft. **No. of floors:** 2. **Auditorium capacity:** 298. **Kitchen and dining facility seating capacity:** 500 (indoor), 300 (outdoor). **Conference center capacity:** 472. **Client:** Apple Computer. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Backen Arrigoni & Ross, Howard J. Backen, FAIA, principal in charge; John V.Y. Lee, AIA, project manager; Gary Schilling, project architect; Michael Steffen, Charles Theobald, Melissa Fletcher, staff architects; Lori O'Kane-Backen, interior designer.

Project Summary: Apple R&D Campus, Building 6

Location: Cupertino, CA. **Total floor area:** 163,900 sq. ft. **No. of floors:** 4. **Offices:** 418. **Conference/meeting rooms:** 19. **UDAs:** 21. **Laboratories:** 34. **Client:** Apple Computer. **Architect:** Hellmuth Obata & Kassabaum. **Interior designer:** Backen Arrigoni & Ross, Howard J. Backen, FAIA, principal in charge; John V.Y. Lee, AIA, project manager; Gary Schilling, project architect; Chris Haggland, Lisa Sullivan, Melissa Fletcher, Andrea Sparks, Victor Chu, staff architects.



Food can be as appealing as computer science or architecture at R&D Campus thanks to the seductive design of the cafeteria (opposite, top left and top right) in Building 4, the Commons, by Backen Arrigoni & Ross. The firm also gave this UDA (below) in Building 6 a simpler but refreshing image. Of course, Building 4 (opposite, bottom left) and Building 6 (opposite, bottom right) are quite different in plan.

Big Softy

How Interior Space International's design for Computer Associates in Islandia, N.Y., lets the staff of the software giant thrive in a virtual world of their own

By Amy Milshtein

Interior Space International gave Computer Associates an informal central gathering place in the form of an atrium (opposite) that facilitates spontaneous meetings and gets the creative juices flowing. To maintain this open feeling, all conference rooms (below) are glass walled. But don't be fooled by the openness. Security remains paramount for Computer Associates, so an employee card system is one of many provisions that keep secrets safe.

Like spreading oaks that grow from tiny acorns, many of today's corporate giants began life in the recent past as humble start-ups. Such is the case of $2.1-billion (1994 revenues) Computer Associates in Islandia, N.Y. Started in chairman Charles Wang's garage, Compute Associates (CA) is now Long Island's biggest employer. When the time came to create a corporate headquarters, CA asked Interior Space International (ISI) to raise a single roof over what had become a sprawling organization.

And sprawl it did. Since its inception in 1976, CA grew slowly but surely until the company occupied several locations dotting Long Island's Suffolk County. This didn't facilitate the communications desperately needed in a company like CA, which publishes software for mainframe, midrange and desktop computers. The timing was right to build their own building.

Build a dedicated headquarters from the ground up? As extravagant as that sounds in the 1990s, it made sense back in the pre-crash New York real estate market—and still does for a behemoth like CA. So architect Michael Spector worked closely with ISI to create a headquarters from the inside out.

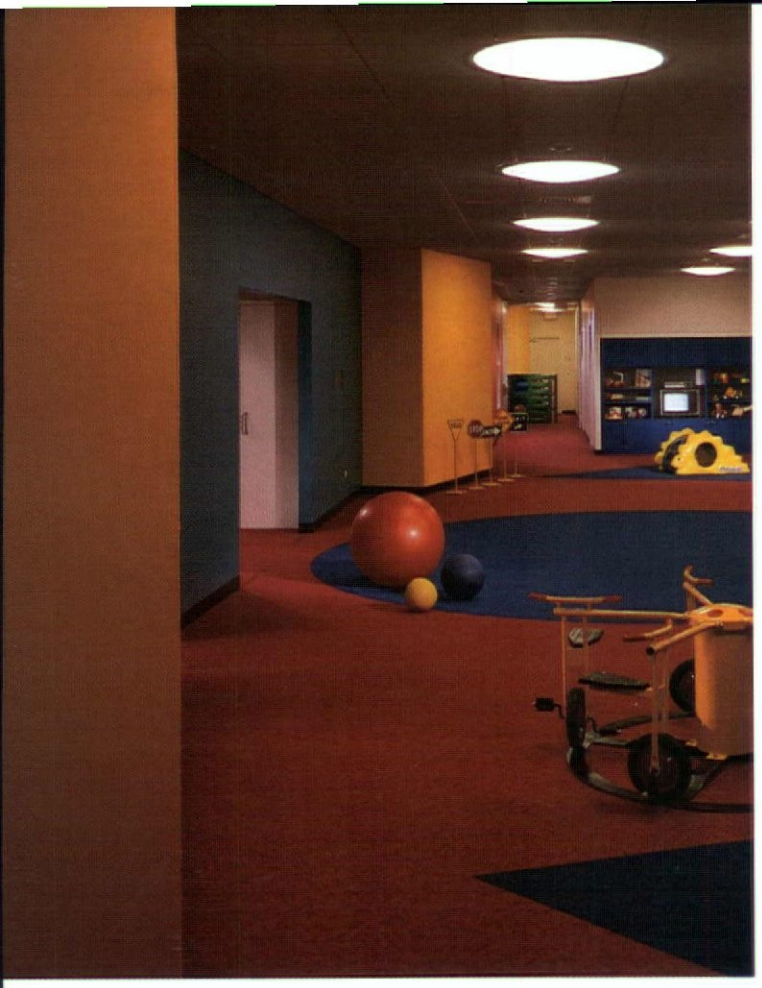
Considering CA's special requirements, the tactic was more a necessity than a luxury. "The headquarters works like several buildings in one," explains Bill Maguire, vice president and managing director of the New York office of ISI. "There are several areas throughout the space with special needs."

For instance, the 50,000-sq. ft. data center that represents the heart of the entire operation sits below grade for safety. Since the center is monitored electronically with only a handful of employees ever venturing there in person, the facility is geared to make computers comfortable. Of course, other special areas have their own unique requirements as well.

Consider CA's two television production studios. From here, Wang can address any branch in the world via satellite, and CA can produce training films. While the facilities could double as teleconferencing areas in a pinch, they don't have to, since CA already has several spaces dedicated to that technology.

In addition, the company demonstrates that it is as progressive as it is big by providing Long Island's first on-site day-care center. As the nine-to-five home to some 100 children, CA's center is an integral part of its operations. To care for the hard working parents, there are a full-service cafeteria and a well equipped gymnasium featuring aerobics, Nautilus, basketball and racquetball.

A conference center for employee training and presentations also receives special attention, as does an on-site, 150,000-sq. ft. ware-



house and distribution center. Yet there is more. Because all computer software comes with manuals and brochures, CA has built a printing facility on the grounds. "The company is vertically integrated," says Maguire. "The building is a true headquarters."

Not surprisingly, meeting all the disparate requirements and codes of these separate areas proved to be the project's major challenge. Teams of designers, engineers and other outside consultants met weekly to finish upfront planning work before construction started. "The professionalism and energy of the individual team members really inspired everyone else to work hard and push the envelope," recalls Maguire.

Completed and occupied since 1992, the building remains quite successful today. ISI feels that part of this success comes from designing an office space that works as intended to help facilitate the informal exchange of ideas. A visitor to CA quickly finds out how this works. To help get energy and creative juices flowing, ISI has anchored the building around a central atrium. A balcony on every floor circles the atrium and encourages meeting, chatting and even yelling across to colleagues.

As a pioneer in the much ballyhooed idea of teaming, where each employee works with one group for a specific amount of time, then picks up and moves to another group, CA draws added strength from its new home.

Where the software company refused to economize

Teaming tests the fitness of a company's planning and furniture. However, CA's universal, 20,000 sq. ft. typical office floor holds up well with a core that encloses 120-sq. ft. closed offices for managers. These private spaces are purposefully small to encourage managers to work with their teams.

While managers' offices are outfitted with re-used furniture, the open plan area, which accounts for about 80% of the work force, got new work stations. Almost all of them are the same size—80 sq. ft.—so employees can easily move from one location to another. Natural light floods the open plan area to make moves that much easier to bear.

But no matter how easy a relocation at CA seems, it still requires flexible powering. Consequently, the designers have used raised floor throughout the entire facility. The strategy handily illustrates how CA likes to allocate its budgets. "Technology, flexibility and an amenity that facilitates the ease of business came first," remembers Maguire. "Anything else could be economized."

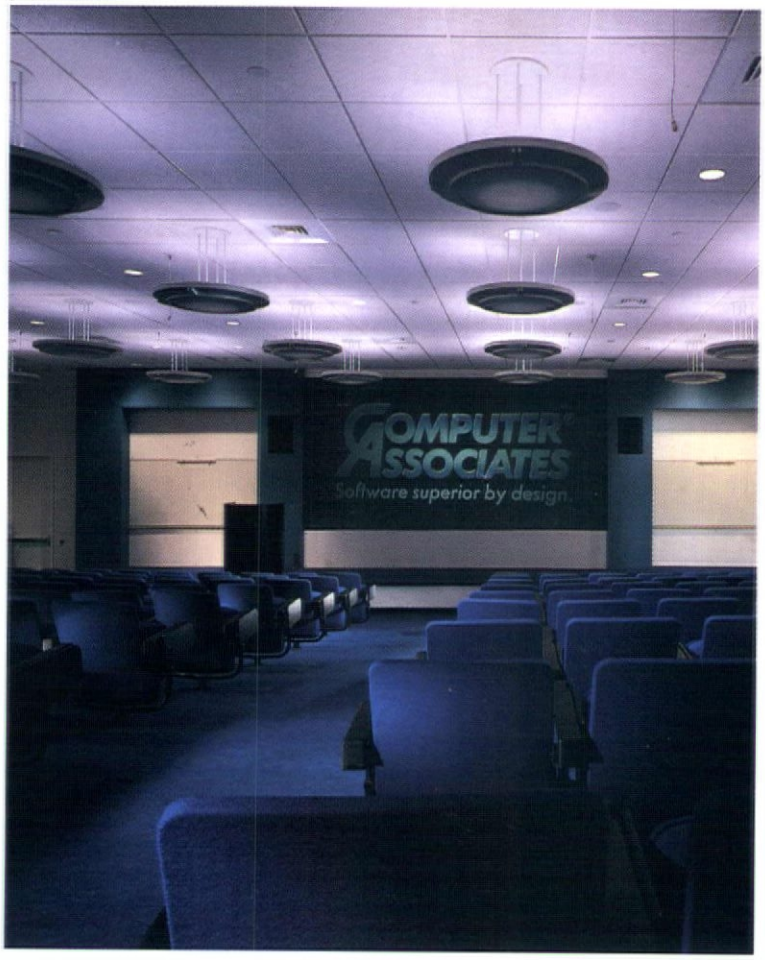
One item that could not be produced inexpensively has been security. With such an open interior, CA had to be sure readily seen information could not fall into the wrong hands. Consequently, electromagnetic security cards give employees access to the building and track their comings and goings. Guests must pass a parking lot guard and wait in main reception for an escort.

Kids are people too at Computer Associates headquarters. ISI designed Long Island's first on-site day care center (opposite, top) for the computer giant. Today some 100 kids spend their day here, and expansion plans are in the works.

Lunch time: Another Computer Associates employee perk is the on-site cafeteria (opposite, bottom). With all of the disparate areas of the headquarters, the designers worked with a Cecil B. DeMille-sized cast of engineers and consultants.

All manner of presentations and training takes place at Computer Associates headquarters, usually in dedicated rooms (right). Other special rooms include teleconferencing, television studio and underground data center.

With staff putting in long hours every day, Charles Wang, chairman of Computer Associates, insisted that a full-sized gym (below, right) be installed to help employees combat stress with aerobics, weights, basketball or racquetball.



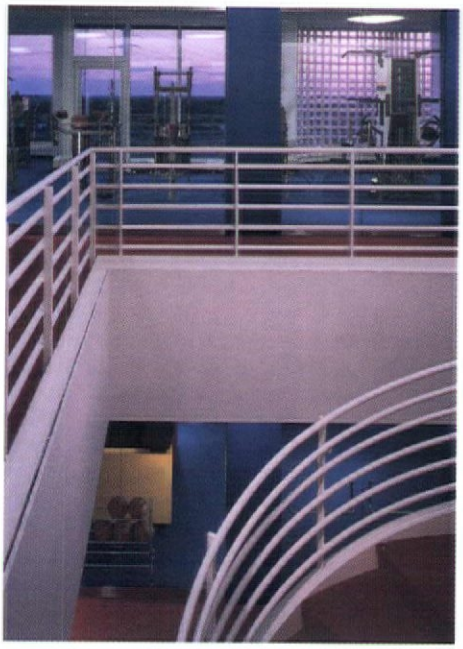
takes its design cue from the exterior of the building. Although no art program was established at CA, the designers have shrewdly exploited the properties of colored light. "We saw the graphics on a computer screen, and were inspired to project those colors onto a white wall," says Maguire. "The display injects energy more than a static painting would." Indeed, with a footprint the size of two football fields, CA assigns color a monumental role to play as a way finding tool. The only other color in the space is CA blue found on the floor.

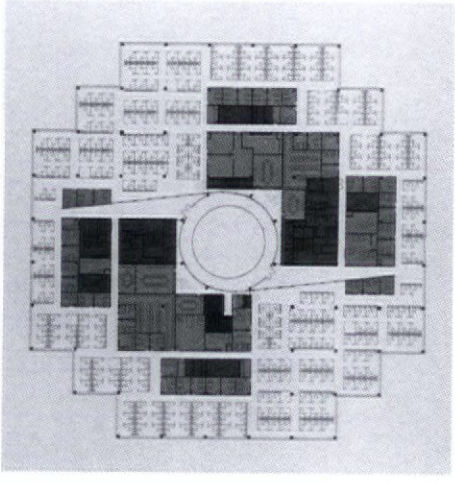
Even though this building took three years to complete, all of the design work was finished in the first six months. Maguire indicates he is not likely to forget either the dizzying pace or the long lead times that made it necessary. The result is a successful building that houses one of the most successful computer concerns in the world in unexpectedly humanistic ways.

After all, how many company headquarters feature state-of-the-art communications that include yelling across an atrium?

While they are waiting, ISI has given them something to look at. Display cases display ads, while a screen projects CA's logo, which fades into a colorful display. Next to reception is a product introduction room that is set up like an exhibition space. A training room, which is available for community use, rounds out main reception.

If guests are allowed into the rest of the building, they will see a spare, machinist, black, white, silver and glass interior that





Project Summary: Computer Associates

Location: Islandia, NY. **Total floor area:** 710,000 sq. ft. **No. of floors:** 6 + basement. **Average floor size:** 30,000 sq. ft. **Total staff size:** 1,800. **Wallcoverings:** Guilford. **Paint:** Benjamin Moore. **Laminate:** Nevamar/Formica. **Flooring:** Terrazzo by D. Magnan. **Carpet/carpet tile:** Collins & Aikman. **Ceiling:** Donn Fine-liner, Armstrong. **Doors:** Hollow Metal. **Door hardware:** Schlage. **Window treatments:** Mecho Shade Systems Inc. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** Knoll. **Cafeteria, dining, auditorium seating:** Knoll, JG. **Other seating:** KI. **Upholstery:** Knoll, Guilford. **Conference tables:** Vecta. **Cafeteria, dining, training tables:** Vecta. **Other tables:** Intrex. **Signage:** Infonorm. **Plumbing fixtures:** American Standard. **Client:** Computer Associates. **Architect:** Spector Group Architects. **Interior designers:** ISI, Steve Hargis, Bill MaGuire, Carl Matthews, Paul F. Morris. **Structural engineer:** Rosenwasser & Associates. **Mechanical engineer:** Edwards & Zuck. **Electrical engineer:** Edwards & Zuck. **General contractor:** Base building: Pavarini Construction, Interiors: Hervert Construction. **Construction manager:** Cushman & Wakefield. **Lighting designers:** H. Brandston & Partners. **Acoustician:** Shen, Milsom & Wilke. **Furniture dealer:** Furniture Consultants Inc., Waldners. **Photographer:** Marco Lorenzetti, Hendrich-Blessing. **Security:** Schiff & Associates. **Elevator:** DTM Inc. **Food service:** Clevenger-Frable. **Warehouse:** Robert E. Lamb, Inc. **Audio-visual:** Shen, Milsom & Wilke.

Science Made Simpler

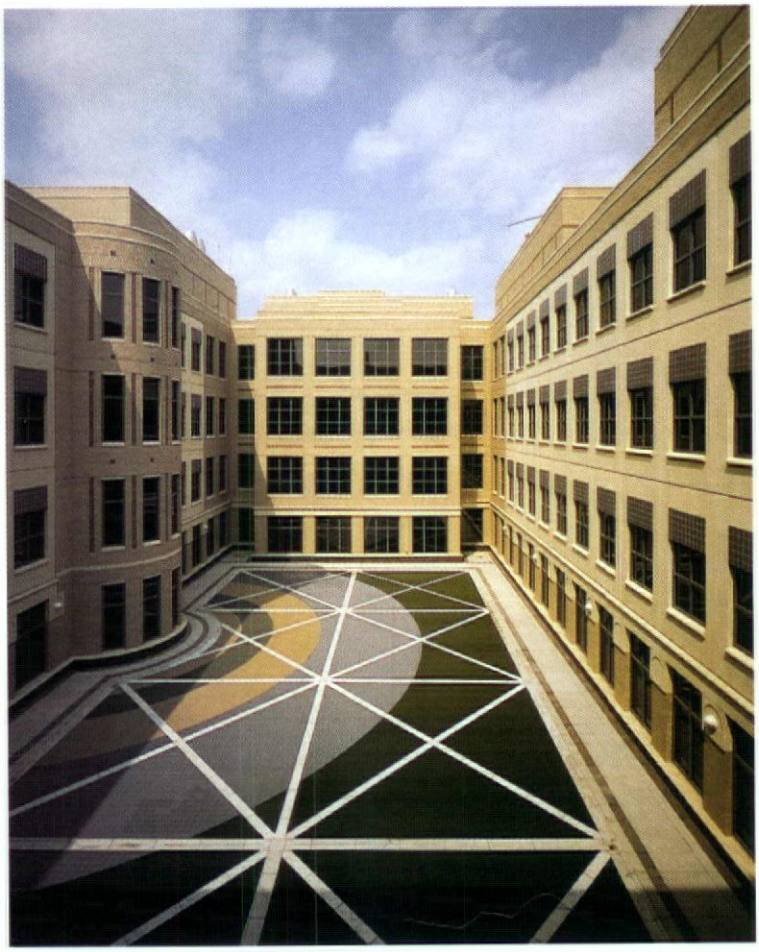
For a provocative taste of pharmaceutical research today, try Schering Plough's potent blend of high technology, organization and flexibility at its new Drug Discovery Facility in Kenilworth, N.J., designed by Haines Lundberg Waehler

By Holly L. Richmond

Scientific enterprise is a major force in America's economy, consuming nearly $150 billion in annual expenditures and employing approximately 950,000 scientists and engineers. The magnitude of the effort was not lost on New York-based Haines Lundberg Waehler (HLW), which collaborated with the administrators, scientists and engineers at Schering Plough Corporation to make the Schering Plough Drug Discovery Facility (DDF) in Kenilworth, N.J., a leader in pharmaceutical research. As a result, the recently completed DDF is of one the most technically advanced and forward-thinking facilities of its kind in the United States, offering an intriguing glimpse into the world of leading-edge science in the 1990s.

What kind of environment thrives in DDF? At its core, DDF is dedicated to bringing new pharmaceuticals to the marketplace by enabling scientists and engineers to identify those compounds that show promise as treatments for illnesses. Sustaining this research is Schering Plough, an international business with first quarter 1994 net income totaling $253.2 million. "Due to the nature of its business, Schering Plough is a company that is constantly focused on the future and the changes that lie there," remarks Stanley Stark, HLW's director of research facility design and Schering Plough project manager. "They invested over $200 million in a facility that would carry them into the 21st century. It had to be a sound venture that would meet an enormous range of needs."

The first step to meeting these needs was relocating the research facility from its old building in Bloomfield, N.J., to its new home 11 miles away at the Schering Plough main campus in Kenilworth. The latter location already had 1.9 million sq. ft. of floor area distributed between 15 major and 12 accessory buildings on a 108-acre site, and now had to accommodate a new 985,000-sq. ft. building and 1,300 employees. Schering Plough realized from the start that the more than 600 single-module laboratories in microbiology, molecular biology, chemistry, and biochemistry, administrative offices, a library, a 175-seat seminar room, and a 550-seat cafeteria would have to be designed so that employees could navigate the space as easily as possible—no simple undertaking in close to one million sq. ft. Aside from the main building, the project would include a 1,200-car parking structure and a skylit tunnel that links DDF with other buildings on campus.



To make DDF highly functional with a "humane and pedestrian campus-type feeling," as described by Thomas Cannizzo, director of research support and capital projects for Schering Plough, means to make each area singularly identifiable yet flexible. "Part of my job is to stay in touch with management, which enables me to foresee what Schering Plough's needs may be in the next two to three years," says Cannizzo. "In relation to what I was hearing from these executives and the researchers, flexibility became a key component in this project."

The lobby and reception area on the first floor of the Research Office Building (opposite) at Schering Plough Drug Discovery Facility serves as an employee and visitor entrance. Two paneled corridors extend from the lobby around the sides of the seminar room to the rear of the building to connect with five laboratory blocks. Three courtyards separate the five blocks, providing daylight, outside views and orientation. Each courtyard (above) is distinctively landscaped, and is available for employee use.

Since pharmaceutical research changes through continual advances in the state of the art, pharmaceutical laboratories and auxiliary systems like those of DDF need flexibility to be easily altered for technical specifications. These laboratories are designed to meet the general needs in a particular discipline like microbiology or chemistry, but the more specific and exacting components that a scientist may need are quickly adaptable for staff and technical changes. Frank Fossella, construction manager and project executive at Torcon Inc., the builder of DDF, paid careful attention to the project's dual nature. "Schering Plough needed to attract and retain first-rate scientists, administrators and support staff," remarks Fossella. "The company created this building to visibly affirm the corporate commitment to research progress and education."

Ground breaking took place in September 1992. HLW's layout is a seven-block configuration in which each block is a separate structure strategically connected to the other six blocks. The entrance, located in the administrative block, contains the cafeteria, library and seminar room on the ground floor with administrative offices on the three floors above. Behind this unit are five laboratory blocks separated by landscaped courtyards, each with its own identity and available to employees for receptions or just relaxing. Large windows surround the courtyards to pull natural light indoors.

Throughout design and construction, executives of Schering Plough and representatives of Torcon and HLW met weekly to discuss the project's progress. All parties decided it was in their best interest to build a prototype laboratory before construction of the actual labs began. Leevi Kiil, senior managing partner at HLW and partner in charge of the DDF project, sought to balance flexibility for the facility against comfort and productivity for the scientists. "We decided to go with the lab suite concept, with staff corridors along the perimeter and utility corridors down the center," states Kiil. "Each lab block is color coded and a scientist's lab is never more than 200 ft. away from his or her office."

DDF's prototype lab was visited by some 200 scientists and their research teams, who were asked to go in and "kick the tires." Recalls Cannizzo, "We wanted them to evaluate the furniture and design, try things out and choose what they liked best. This prototype set the standards of quality and performance for all the labs. It gave us the opportunity to work out problems before we made any huge commitments."

What did Schering Plough scientists want?

Why 200 scientists showed up to "kick the tires" of the DDF

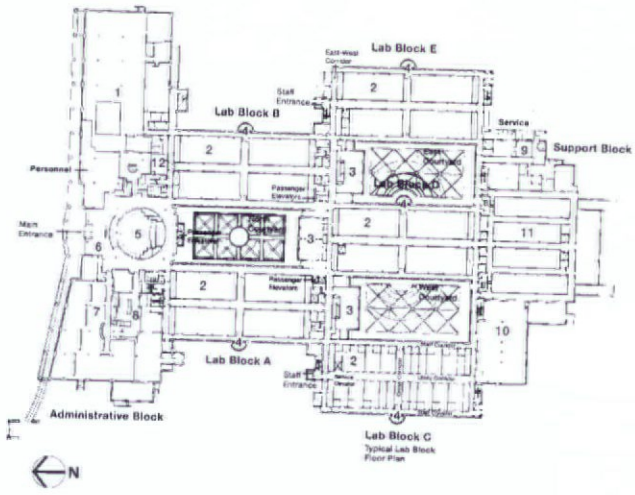
Foremost in their priorities was habitable, supportive work spaces, including lounges, conference rooms and a library as well as laboratories. Also important was easy access to their offices and those of their support staff. Another major goal—which will continue to shape the design of scientific workplaces in the future—was the enhancement of communication.

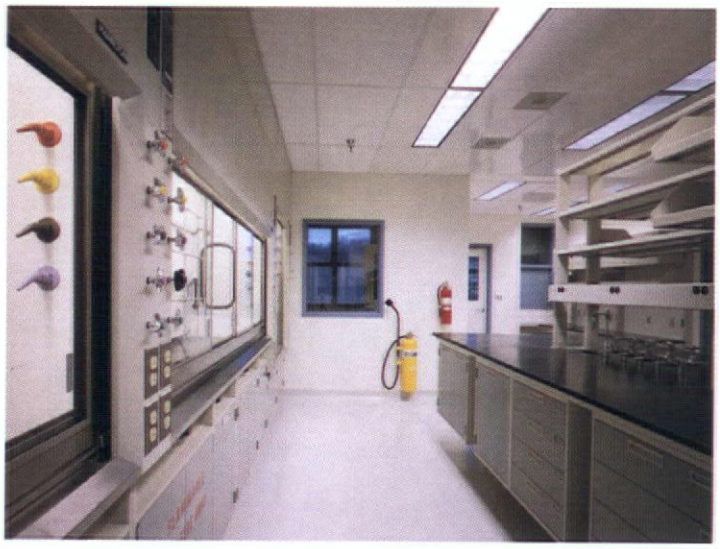
Since communication barriers arise when departments are segregated by buildings, Schering Plough went to great lengths to promote good communications in the DDF. "The staff corridors connecting the lab blocks are attractively designed and naturally lighted from the courtyards," explains Stark, "so people who must get from one area of the facility to the other can have a pleasant walk." By contrast, technical support such as gas, vacuum, computer and telephone is provided by 20 200-ft. long service corridors almost identical in terms of the location of equipment and pipe colors, so that changes are easy and systematic. "Scientists are not really supposed to use the service corridors to get around," Stark admits, "but some of them do."

Schering Plough employees are satisfied and the company itself has been making significant gains in pharmaceutical research in the almost two years that DDF has been fully operational. The building, labeled K-15, is the focal point of the Schering Plough campus. Of course some difficulties arise when moving 1,300 employees into new workspaces, especially in a facility of this magnitude. Schering Plough anticipated the discord by setting up a program to walk employees through their areas before the actual move-in date. It also provided an entire staff of technicians for a five-month period to deal with problems such as faulty air conditioning, outlets, faucets and locks.

The people of Kenilworth are also pleased with DDF. Schering Plough officials met with community representatives early in the programming phase to discuss their concerns, and dealt openly with traffic congestion, storm water run-off, parking and the critical issue of waste management. Consequently, local residents feel that their questions have been handled effectively, and DDF complies fully with federal, state and local regulations for waste disposal. (Chemical waste is shipped off-site, and approximately 80% of the paper and cardboard refuse is recycled.)

Peering into the future of pharmaceutical research, scientists predict that more change can be expected in the support space environment than within the lab proper. Also expected will be an unwavering demand for ease in communication between disciplines, since physical amenity and human interaction are now considered as important as the technical facets of laboratories. Whatever happens, DDF should be ready. As Stark thoughtfully declares, "Technology changes, but not without industrious people behind it. The goal





A mix of tables and booths at the cafeteria (opposite, top), which is adjacent to the reception area, creates an informal and flexible dining atmosphere for 565 people. A 26-seat private dining area is also available for conference-dining purposes. The 156-seat seminar room (opposite, bottom) is centrally positioned between the library and cafeteria. Its audiovisual presentations include screen projection for slides, camera translation of transparencies to video projection, and receipt and projection of images from other areas of the facility.

Each laboratory floor at Schering Plough Drug Discovery Facility has a modular design (above) that permits a varying ratio of laboratory, office and support space in accordance with changing research requirements. Using light colored materials, Haines Lundberg Waehler endeavored to incorporate a warm feeling into the otherwise clinical environments. Color-coded pedestrian corridors (below) are kept free of storage and service activities to facilitate travel between various areas of the vast facility.

must be to blend high-tech sophistication with spaces that are organized and simple in relation to their considerable size."

Is Schering Plough's understanding of the nature of pharmaceutical research as sound as its new facility suggests? If so, prescriptions for the next wave of laboratories may be generic versions of DDF.

Project Summary: Schering Plough Research Institute Drug Discovery Facility

Location: Kenilworth, NJ. **Total floor area:** 985,000 sq. ft. **No. of floors:** 4. **Average floor size:** 200,000 sq. ft. **Total staff size:** 1,600 maximum capacity. **Cost/sq. ft.:** $236.00. **Wallcoverings:** Wolf-Gordon, Gilford, Koroseal, Carnegie. **Paint:** Benjamin Moore, Glidden, Con-Lux Coatings. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** Merrit Sales Corp. **Flooring:** Armstrong, Dex-o-Tex, General Polymers, Forbo Smarago. **Carpet/carpet tile:** Interface, Bentley, Shaw. **Ceiling:** Armstrong, Simplex Ceiling Corp., USG Interiors. **Lighting:** Lithonia, Edison-Price, Lightolier. **Doors:** Bilt-Rite, Weyerhaeuser. **Door hardware:** Corbin. **Glass:** PPG Industries. **Ceramic wall tile:** American Olean, Buchtal Corp. USA. **Window frames and treatment:** Wausau, Carnegie, Hunter Douglas. **Work stations:** Knoll, Hamilton. **Work station seating:** Knoll, Hamilton. **Lounge seating:** Brayton. **Cafeteria, dining, auditorium seating:** American Seating. **Other seating:** Bernhardt, Metro. **Conference tables:** Howe. **Cafeteria, dining, auditorium tables:** Comforto, Kinetics. **Other tables:** Bernhardt, Vecta. **Files:** Knoll. **Shelving:** BC Inventor, Clestra-Hauserman. **Architectural woodworking and cabinetmaking:** Meilach. **Signage:** System 2/90. **Planters, accessories:** Knoll. **Elevators:** Dover. **HVAC:** HTS, Trane. **Fire safety:** Honeywell. **Security:** Card Key. **Building management system:** Honeywell. **Access flooring:** Tate. **Underfloor duct:** Robertson. **Plumbing fixtures:** Chicago, Elkay, American Standard. **Client:** Schering Plough Research Institute. **Architect:** Haines Lundberg Waehler (HLW). **Interior designer:** HLW, Schering Plough Office Planning. **Structural engineer:** HLW. **Mechanical and electrical engineer:** HLW. **Construction manager:** Torcon. **Lighting designer:** HLW. **Acoustician:** Lewis Goodfriend Assoc. **Furniture dealer:** Windsor Assoc. **Photographer:** Peter Paige, Chun Lai.

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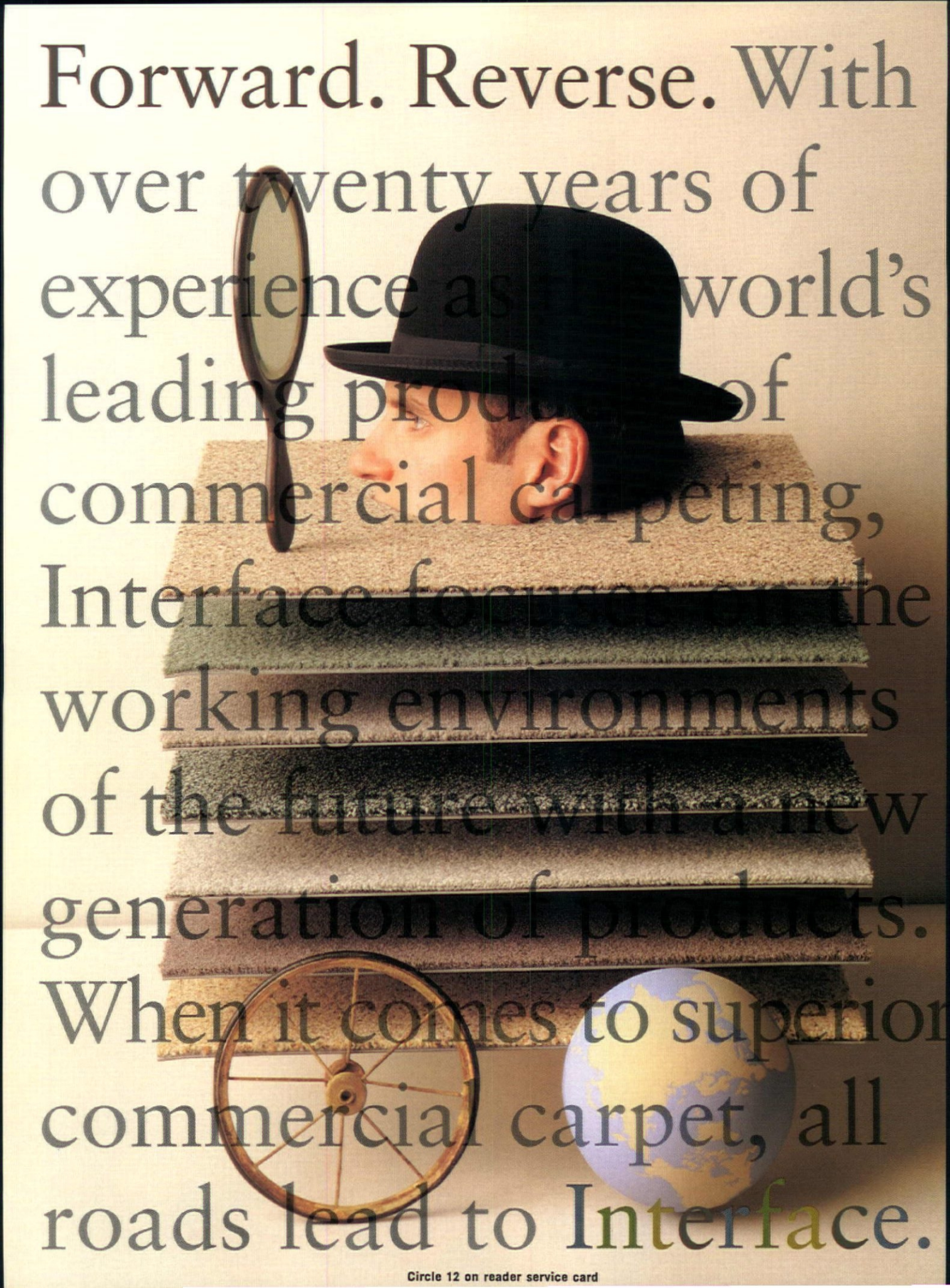


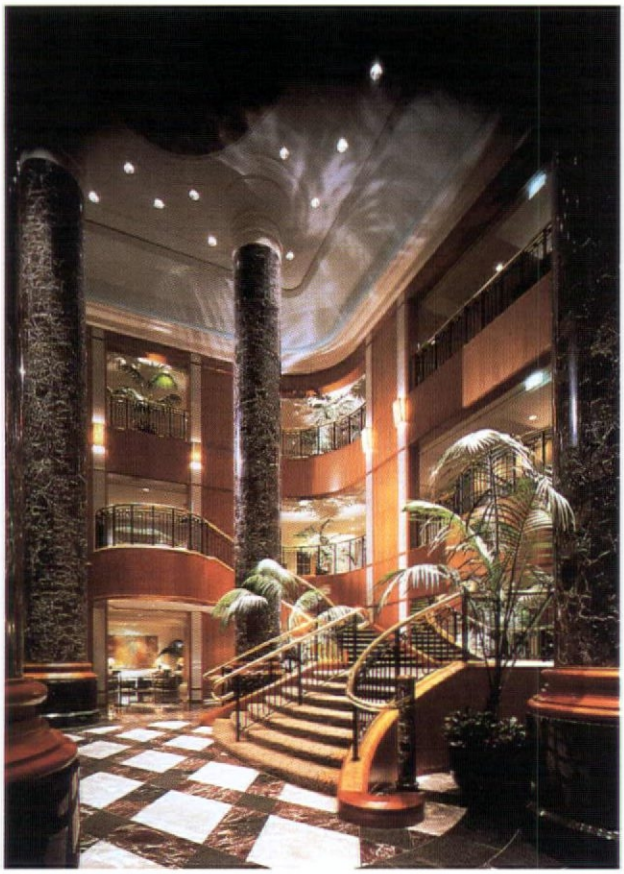
Pacific Overtures

The Pacific Rim is exploding with development, and American architects and interior designers are learning how to take advantage of its opportunities

By Jennifer Thiele Busch

Nobody had to be a New Yorker at the end of World War II to say, "If you stand in Times Square long enough, you'll see everybody you know go by." Today, the American design community is more apt to declare, "If you stand in the Jakarta airport long enough, you'll see every American architect you know go by." The Pacific Rim is quite literally exploding with economic development—and professional opportunities for U.S.-based design firms wishing to work in this burgeoning pocket of the world. From an impressive roster of U.S. design firms that have successfully entered this dynamic market comes the encouraging news that American designers and design know-how are welcome overseas. The flip side of this message is the caveat that Americans working in the Pacific Rim should be prepared to reevaluate their roles in the design process, and leave their expectations about how a project is typically developed at home.

The Park Lane Hotel in Sydney, Australia (below) doesn't look one bit like the result of compromise, but David Weisberg, speaking for the hotel's designer, Hirsch/Bedner Associates, cautions American designers to learn to be flexible when working on projects in the Pacific Rim.



An awakening interest in better design along the Pacific Rim has been prompted over the last decade by a number of key factors. Laurin McCracken, vice president, marketing at RTKL Associates Inc. in Baltimore, observes that a prevalence of peace, greater economic stability, shifting world monetary values and better-educated, well-traveled working populations have increased demand abroad for quality consumer goods and higher standards of living. This has driven the development of the retail industry in Asia, where large-scale, retail-driven, mixed-use complexes are proliferating. As many Pacific Rim countries seek foreign investment, office design also becomes an important marketing tool.

Patrick MacLeamy, managing director, Asia/Pacific in Hellmuth, Obata & Kassabaum's (HOK) San Francisco office, explains, "Cities geared towards attracting Western business interests require equivalent kinds of working environments." David Weisberg, director of the Santa Monica, Calif., office of Hirsch/Bedner Associates, adds, "We can help foreign clients structure a project to be more responsive to the needs of the international market."

The role of the American design industry in the development of Asia has never been more mutually beneficial. The drying up of large construction projects in the U.S. is forcing designers and manufacturers to seek viable markets elsewhere at the same time Asian clients seek a level of design expertise that is not available locally. For example, MacLeamy notes, "The level of sophistication among architects in China is low, and there is no developed body of interior design professionals."

Overseas clients also believe that a "high-profile" American design firm lends a certain cachet to a project. "Often the owner or developer is looking to establish an international recognition," says Weisberg. "An American designer can offer expertise that brings international credibility to a project."

In many cases, foreign design firms have also welcomed Americans as partners, rather than competitors. "Local firms often want to associate themselves with American design firms to better serve their clients," observes Judy Swanson, a partner in New York's Kohn Pedersen Fox Interior Architects (KPFIA). "They can learn from our experience to upgrade their own in-house capabilities."

Though Western sources are increasingly welcome to help elevate the quality of design overseas, exactly what foreign clients want from the American design industry varies. The Pacific Rim is a diverse region that cannot be uniformly categorized in terms of needs, business opportunities or practices. A highly developed country like Japan is home to a sophisticated design industry that already generates quality goods and services, while a developing country like China, where construction is booming particularly in the form of vast, mixed-use office/retail/hotel complexes, is far less advanced in terms of design know-how or sophistication.

Consequently, American designers going abroad must recognize that the opportunities, issues and problems they face, covering every project phase from programming through construction, may differ greatly from place to place in the Pacific Rim's multicultural expanse. "The key to what overseas clients want from American architects and designers

is value-added service," declares MacLeamy. "In other words, what can we give them that they don't have or can't get locally?"

"Overseas clients generally come to American architects and interior designers for services that are hard to get elsewhere," agrees Howard Wolff, vice president and international director of marketing for Honolulu-based Wimberly Allison Tong & Goo (WATG). Apparently there is truly a perception abroad that Americans contribute something vital to the design process. "Foreigners come to us for our ingenuity," states RTKL's McCracken. "They see a building and can technologically repeat it, but they haven't caught on to the fundamental ingenuity of the American designer." Designers variously cite services such as programming, space planning, development of efficient mechanical and structural systems and, most importantly, design conceptualization, as the design services most often provided for Pacific Rim projects.

Bruce S. Fowle, principal in charge of design at New York-based Fox & Fowle Architects, finds that construction capabilities in much of the Pacific Rim are generally sophisticated. However, the region tends to lack professionals with the more creative understanding of space that the American design industry possesses. "Asians are at least 50 years behind us in design, and hire Western architects because we can just do it better," he feels, drawing from his recent experiences working in China—where interior design is notoriously underdeveloped. "Technologically, they're just as capable. As a result the role of the American architect or designer abroad is often restricted to the design work."

An almost universal experience reported by American architects working abroad is the affiliation with a local firm that takes over the project once conceptual development is completed. This relationship significantly alters the role of American architects, making their part in the design process quite different from their practice at home. "In most cases in the Pacific Rim we don't take a project up through design development or construction documents," says WATG's Wolff. "We generally have a diminishing role as the project progresses, with an increasing role for the local architect."

Contractual negotiations at the start of the working relationship can occasionally establish greater involvement for the U.S.-based architect right up through project completion. Wolff reports that his firm has recently seen a shift in established procedure whereby clients are asking Americans to assume greater responsibility for a project from beginning to end. "This is partly because they have grown more appreciative of our services," he maintains, "and partly because they desire the greater efficiency of a single point of accountability and responsibility."

More typically, however, the American designer will not be involved in a project beyond a certain point, and will have the best opportunity to make the biggest impact on the final result early in the process. "Since we tend to lose control as the project moves along, the American designer can add the most at the early stages of the design phase," says MacLeamy. "Design development, working drawings and construction generally go back to the local community."

Active involvement of a local firm is often essential to the success of an Asian project—and required by law in some places—due to the inevitable complexities and unknowns that arise between different cultures. "It is important to have someone involved who understands the local building codes and knows how to get things accomplished, especially involving business practices, politics and cultural differences," says Wolff. "In business negotiations, for example, the risk of offending someone is often far greater than the risk of not doing the right thing. When political issues arise, we often rely on a local partner to pave the way with the governing bodies."

The relationship can be most beneficial to all parties involved when understood as the essential partnership that it is. "It's a delicate balance built on mutual respect," continues Wolff. "There are things they know that we don't, and things we can help them know." A positive working relationship between an American architect and a local Asian firm will also reflect positively on the project in the long run. "Finding a good local associate goes a long way towards providing quality service to a client," notes MacLeamy.

Inevitably, the American designer deals with far more than just its local partner. As Fowle points out, control of the project is relinquished not only to the local architect but, to a large extent, to the local contractor. "The structural engineers, who are quite technically competent, really dominate the process," he notes. "The architect is not in charge."

Ronald J. Holecek, president and CEO of WATG, concurs. "The typical building sequence in an Asian environment relies much more on the contractor to maintain quality product and control," he says. Further complicating the process for the American architect used to control is the fact that Asian construction documents are generally not as detailed as their American counterparts. "Many decisions about how a building goes together are made on site," adds McCracken.

Interior designers have fewer problems remaining actively involved in projects from beginning to end, probably due to the lack of a well-defined understanding of interior design as a discipline in Pacific Rim countries. "In Japan," notes MacLeamy, "interior design is usually done by the furniture supplier. In other countries, it is only beginning to be recognized, and is typically done by the architect." Thus, while a real market for interior design specialists exists, they may not be able to establish any greater amount of control over the finished product. Interior product specification, like the construction process, comes with its own set of complications in Asia.

"Interior designers tend to lose control in the overall coordination," notes Hirsch/Bedner's Weisberg. "Consulting engineers on a project may not be on the same wavelength as the designer," he says. "In a design-build relationship, there is no one coordinating both sides, so the layering is not as efficient. We lose control of manufacturing at some point, sometimes seeing a product that has been specified only when it's too late to do anything about it."

Differing roles between the parties involved plus differences in building practices, construction techniques and technological services often cause American designers concern over the quality of the finished work. At times the end result is not exactly what was intended. Gerald Allison, president of WATG International, illustrates the point. "On a project for a hotel in Auckland, New Zealand, we designed a single bubbler fountain in the center of a skylighted lobby," he explains. "The control system we requested was a simple, hand-operated, adjustable on-off valve. By the time the local hydraulics engineer was done, a $5,000 computerized valve control system had been built into the bottom of the fountain to 'animate the flow' and turn it off at night. The first time it was turned on, the water jet blasted upward with such force that it blew out the skylight 20 feet above."

While practicing in the Pacific Rim may yield numerous humorous anecdotes in regards to inevitable differences in quality expectations, these matters are not taken lightly by designers. "While it's important to understand existing local practices with

regard to product procurement and quality control, it's important to maintain your objectives and persist in obtaining what you want as a result," says Holecek. "Relying totally on the local practices and systems will frequently leave you very disappointed."

In many Asian countries, there is an understandably strong, nationalistic desire to use local building products and interior furnishings wherever possible, even to the extent that some nations require local products to be specified even if they are not of equal quality to those obtained elsewhere. Unfortunately, as Allison points out, this practice does not encourage research and development or any attempts at quality improvement on the part of local vendors. On the other hand, the specification and importation of American products can be highly cost- and tax-prohibitive.

"We write specifications around the quality of American contract products and services," says Weisberg, reserving a best-defense strategy for instances when this goal cannot be attained. "You have work within limitations and temper your design with what can realistically be achieved," he acknowledges. "Designers should be prepared to compromise in the best spirit of the project."

Likewise, U.S.-based architects and designers used to American labor standards and capabilities are often dismayed by work ethics and skills in the Pacific Rim. "It is much more difficult in Asia to get things built and installed correctly," observes KPFIA's Swanson. "The process is laborious, tedious and rarely right the first time. Clients expect us to solve these problems, which places a great burden on our shoulders. The best way to handle it is to stay involved in construction administration as much as possible, and make sure the client hires the best people to do the job."

The quality of trade labor also differs vastly from place to place within the Pacific Rim. "In Japan, metal, stone and woodworking installation is meticulous," notes Swanson. "Singapore and Malaysia also have highly skilled workers." Compare this to the experiences of WATG's Allison, who recalls, "I have seen fine carpeting installed without padding in rural Japan, stud walls between guest rooms built without the specified sound installation in Malaysia, guest room security locks installed in a manner that made them nonfunctional in Indonesia, and such odd things as shower curtain rods installed so high that the shower curtain never reaches the tub."

"Cultural traditions can have a drastic impact on the way a project is done," cautions KPFIA's Swanson. "Though many of the technical issues are the same, the way they are executed differs by country." American designers are quick to point out, however, that many problems can best be overcome by making an honest effort to understand local culture and acting accordingly.

"It's all about being smart about local cultural, economic, legal and labor issues," says McCracken. "Spend time studying the culture, learn the way technology is delivered to a job site. Find good people to work with up front, because you can't always maintain control." Another major issue is language. American designers should have either a staff member who speaks the local language fluently involved or a local partner to do their communicating with client and contractors for them.

Beyond understanding, respect for other cultures is also very important. "Integral to our design philosophy for overseas work is the incorporation of local knowledge,building materials, construction techniques and technologies," says Wolff.

Though domestic projects are more predictable, overseas projects can be profitable for U.S.-based design firms if all the financial issues are considered before hand, such as the legal ramifications of repatriating overseas earnings, tax issues, exchange rates and costs of doing business overseas. "You're always taking a risk with your fees," concedes Weisberg, "because more things can happen with an international project."

Firms willing to invest the time and cost in researching, seeking out business and providing services overseas should find the experience wholly rewarding. "There are truly wonderful projects abroad that can introduce American designers to exciting programs, interesting clients and great cultural experiences," says Swanson. "These projects also allow us to tap into strong markets when times are lean at home."

Most designers and architects recommend having a staff member on the building site to handle any problems that arise and maintain some level of quality control. "Being accessible and available is important," MacLeamy says, "and is a major factor in providing quality service in Asia." Whether that means a staff member living abroad for the duration of a project—an option that requires considerable sacrifice for both organization and individual—or a regional office established by a U.S.-based firm, is debatable. How much time and money to invest is an important decision that depends on how much work is being done in Asia, the nature of that work and the expectations of the clients.

No matter how a U.S.-based design firm chooses to work in the Pacific Rim, American architects and interior designers should remember that simply talking louder won't resolve multicultural business problems—but thinking bigger will. To paraphrase IKEA, the Swedish home furnishings retailer: It's a big market. Someone's got to design it.

China is booming with mixed-use retail/office/hotel complexes like Shenzhen Development Center in Shenzhen City, Guangdong Province, China (opposite). The San Francisco office of HOK provided design services for the project, while local partner, Dr. Owl Planning and Design in Hong Kong, developed construction documents.

Bruce Fowle of New York's Fox & Fowle Architects says American designers should use connections to get work in Asia. His firm is currently designing the Industrial and Commercial Bank of China in Pudong, Shanghai (below) in association with Richard Gluckman Architects–as the result of an introduction made by Chinese architect and partner En-Chuan Liu.

"In the hospitality industry, international operators are looking for continuity of product worldwide," says Ronald Holecek, president and CEO of Wimberly, Allison Tong & Goo–challenging U.S. architects of Pacific Rim projects like WATG's Nikko Bali (bottom) to overcome local differences in the quality of building products and labor.

It Had To Be Yü

A tasty, profitable catch for Hong Kong's Regent Hotel is the formal restaurant that Hirsch/Bedner Associates has transformed into two aquatic dining showcases called Yü and Plume

By Holly L. Richmond

This is not your everyday fish story. "The objective is to marry a hotel restaurant to the hotel where it's established, creating an atmosphere that is responsive to that particular relationship," states David Weisberg, director of Santa Monica, Calif.-based Hirsch/Bedner Associates. Two restaurant projects in Hong Kong's Regent Hotel are thus a match made in heaven—or the flip-side of heaven, namely the sea. But there's no need to fish for compliments. The Hirsch/Bedner office in Hong Kong has reeled in a delicate balance of elegance and modernity to give the renovated Plume and the swimmingly hip Yü a refreshed take on restaurant service.

Since opening its doors in 1980, the Regent Hotel has been home to one of Hong Kong's most formal restaurants, Plume, which was laid out as an expansive, two-story, 220-seat dining area. The restaurant and its hotel seemed well matched at first. The five-star Regent Hotel, famed for a breathtaking view of the Hong Kong skyline enhanced by the splendor of Victoria Harbor, is a subsidiary of Toronto's Four Seasons Corporation that caters 80% of its services to business travelers and 20% to vacationers from a convenient location on the mainland side of Hong Kong close to all major transportation centers.

Combining Eastern and Western traditions in cooking and hospitality, Hong Kong's Yü restaurant offers only fish and seafood. Guests can see their menu options the minute they walk in (below). The 44-ft. long bubble wall displays the choices and complements the restaurant's curvilinear design.

In June 1992 the Regent's general manager, Thomas Axmacher, and other hotel executives decided to change the Regent's restaurants. One of their observations was that Plume was too formal and too large to accommodate its customers. "The dining room in Plume was gorgeous but not intimate enough," states Axmacher, "and it was impractical to think we could fill 200 seats every night. We decided to turn Plume into two distinct restaurants."

Not wanting to lose Plume's elegant atmosphere entirely, the Regent's administrators and Hirsch/Bedner resolved to retain the formal setting of Plume on the first level and add Yü, a casual seafood restaurant, on the upper level. To create two successful restaurants out of one space involved a complete gutting of electrical and mechanical services that would not disrupt the rest of the hotel's functions. (During the one-year renovation, guests dined in Harbor Side, the hotel's small café.)

Yü and Plume have little in common as far as ambiance and character. Yet both interiors draw on an aquatic theme with the harbor view as the focal point. Axmacher elaborates, "It was critical that we position both projects as free-standing restaurants, separate in and of themselves within the Regent yet still integral to it, able to attract a wide range of outside, non-guest customers."

Open for lunch, dinner and late night drinks, Yü (meaning "fish" in Chinese) provides a fashionable, lively environment to serve fresh fish and seafood—still alive and swimming—from Southeast Asian and other waters worldwide. Sylvia Chiang, project designer at Hirsch/Bedner for Yü and Plume, quips that the 110-seat restaurant entertains Hong Kong's "hip crowd." Apparently everyone feels welcome here. A loner may come in to enjoy a quiet dinner at the oyster bar, while a large group of friends or a family may be whooping it up at table across the room.

Yü's casual interior design flows freely throughout the space, in keeping with its friendly and relaxed service. The decor, featuring contemporary glasswork, is bold with light, fluid accents with few straight lines or sharp edges in sight. Customers and designers alike seem to agree that its most outstanding feature is the fish tank and bubble wall.

Does the tank offer a preview of your dinner? Not quite. "You see these beautiful, live fish when you enter the restaurant, and the sight is a knockout," Chiang says with a hint of laughter. "You think, 'I can pick what type of fish I want for dinner right here!' But the fish you eat is actually kept in tanks in the kitchen." (For the record, Yü also has a Good Luck Fish that it has raised since opening day. "No one will ever eat him," Axmacher swears.)

The bubble wall, which incorporates 150 airjets in a 44-ft. long, 10-ton undulating glass structure, is an original design by Nicholls of New Zealand that represents the kind of special equipment hotel and restaurant designers must specify with care. The curved surface of the bubble wall, only 100 mm thick and set in front of two fish tanks approximately 3 ft. deep, creates an optical illusion that the water in the tanks goes on forever. People involved with the project

Yü caters to the "hip crowd" in Hong Kong, priding itself on first-rate service and a relaxed atmosphere enhanced by the extensive use of glass and mirrors to reinforce the underwater theme. The walls are clad with soft, dyed-leather tiles (above) that link the warm rosewood floor to the golden ceiling.

were extremely excited about incorporating the bubble wall in Yü's design, but had no idea what an ordeal it would be just to get the structure into the hotel—by hoist through a hole cut into the grand ballroom—much less running properly to support sea life, using purified deionized tap water, Red Sea salt, temperature controls, waste filters, water circulation pumps and UV light controls. (Chiang also recalls checking the building's loading capacity.)

While Yü and Plume share close quarters, their separate decor and atmosphere do not infringe upon each other. Yü plays soft jazz music from an audio system, while Plume prides itself on live musical entertainment. Guests of both restaurants share the same spectacular view of Victoria Harbor via the extension of a plate glass window to almost full double height. To further enhance the view, Hirsch/Bedner removed the window's central spandrel and cut out an area of the upper-level floor so guests at Yü can peer down over Plume. A system of shades and Hawaiian louvers enables Plume to maintain its sense of intimacy as well as deflect direct sunlight from its guests and an extensive wine collection.

Because Plume has long been renowned for its famous wine stocks, Hirsch/Bedner turned the wine room into the restaurant's focal point. The room serves as both a storage facility for approximately 10,000 bottles of wine arranged on a trellis system, as well as an exclusive private dining area. Its four sides are made entirely of glass, incorporating heavily sandblasted corner pieces lit from below and walls of faceted plate glass and crackled glass. "Walking into the room through glass doors should make you feel as if you have stepped into a crystal palace," notes Chiang. "Everything is back or bottom lit and shimmers."

Reflected light from water and glass maintains the elegance and formality still abundant in Plume. On the other hand, the lighting systems and fixtures literally play a critical role in making or breaking the restaurant. Hirsch/Bedner was initially concerned that the presence of so much lighting in Plume's glass tables and glass accent furniture would crack the glass or overheat the space, where sunlight pours onto walls, ceilings and floors covered with black galaxy granite and gold leaf ornamentation. Consequently, low voltage halogen bulbs tied to a central dimming system allow the staff to control the intensity of both heat and light.

The remote controlled lighting is critical in yet another way. Describing Plume as an "occasional restaurant," Axmacher observes, "On any given night you will likely find couples celebrating an anniversary or a group of colleagues closing a business deal." Because the restaurant operates with flexible seating and table arrangements, the remote controlled lighting can dim or highlight different areas depending on the arrangement.

How successful was Hirsch/Bedner's fishing trip to the Regent? Plume is enjoying renewed vitality and Yü is an undeniable hit, practically booked solid every evening. With only about 20% of the diners staying at the hotel, the Regent has significantly broadened the base of support for its food service, a goal many other hotels cannot claim. David Weisberg comments, "The results from the renovations are so exciting. The Regent has reestablished itself as a modern standard in hotel restaurant design in Hong Kong. It's a benchmark of sophistication again."

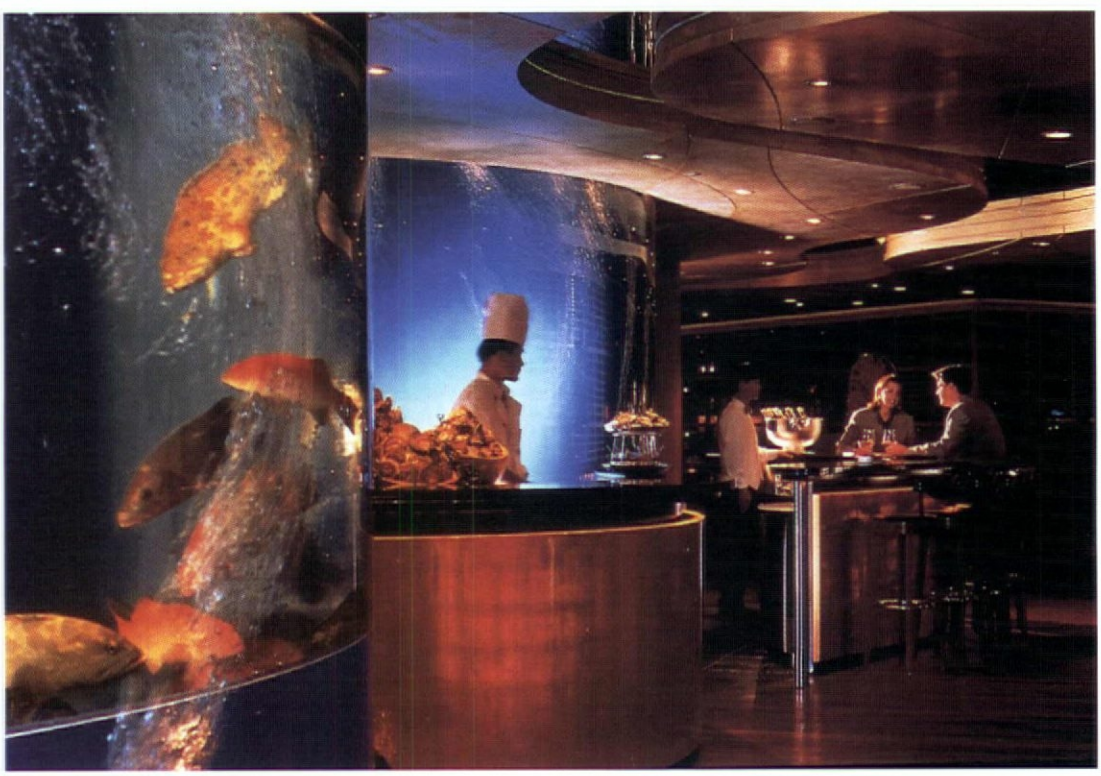
Terrific if you're of the human species. But if you fall into the underwater classification, you might prefer to high-fin it the other way. Unless, of course, you are fortunate enough to be named Good Luck Fish.

Is the fish you see the fish you eat?

Everyone is welcome at Yü, especially if you happen to be a king star garoupa, red snapper or Maori fish. All fish are brought alive and swimming to Yü's tanks (below) which contain water that has been purified to exacting standards to ensure that fish stay healthy on their final journey to your plate!

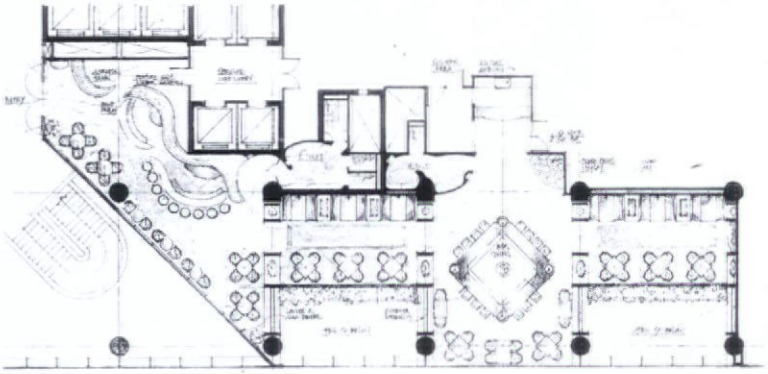
Project Summary: Plume Restaurant

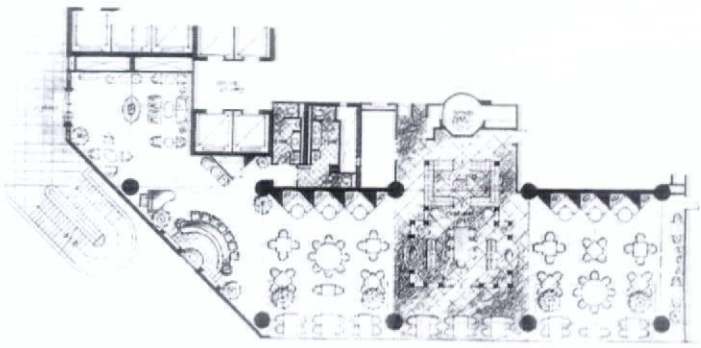
Location: The Regent Hotel, Hong Kong. **Total floor area:** 5,167 sq. ft. **Total Cost:** $2 million. **No. of floors:** 1. **Total capacity for guests:** 90. **Granite and marble:** Emperador Ltd. **Carpet/carpet tile:** Wilton, Feltex, Equal Ltd. **Ceiling:** Graefe. **Lighting:** Lightsource Inc., Mirak, Leucos, Friendly Light, Low Voltage Lighting Ltd. **Doors:** Makore Veneer. **Door hardware:** Pellegri. **Glass:** Pacific Century Resources Ltd., Steven Gormley. **Windows:**



Plume, renowned for its European cuisine and extensive wine collection, now occupies the lower level of the previously split-level restaurant in the Regent Hotel. The extension of a plate glass window to full double height (above, left) provides a panoramic view of Victoria Harbor and the Hong Kong skyline.

The wine room (above, right) is the dramatic focal point of Plume, acting as both a storage area for a distinguished wine collection of some 10,000 bottles and a private dining room. The room is appointed almost entirely in glass and is available for a romantic dinner for two or for a formal business occasion.





Phifer Products, Perfectrade. **Window treatment:** Perfectrade. **Lounge seating:** Kentfull. **Dining seating:** Kentfull. **Other seating:** Kentfull. **Upholstery:** Markasia. **Dining tables:** Kentfull. **Other tables:** Kentfull. **Architectural woodworking and cabinetmaking:** Kentfull. **Signage:** Arzate Internationale. **Planters, accessories:** Stephen Powell, Arzate Internationale. **Guest toilet plumbing fixtures:** Kohler, Toto, My Collection, Sloan, Vula. **Client:** Regent Hotel Hong Kong. **Architect:** Hirsch/Bedner Associates (Plume), Leung & Chow Architects Planners Ltd. (Regent). **Structural engineer:** Wong Pak Lam & Associates. **Mechanical and electrical engineer:** Meprom Ltd. **General contractor and construction manager:** Tai Yieh Construction & Engineering. **Lighting designer:** Lightsource Inc. **Furniture dealer:** Kentfull. **Art consultant:** Art Guild Internationale. **Photographer:** Sidney Ng.

Project Summary: Yü Restaurant

Location: The Regent Hotel, Hong Kong. **Total floor area:** 4,736 sq. ft. **No. of floors:** 1. **Total capacity by tables or guests:** 106. **Cost/sq. ft.:** $287. **Wallcovering:** leather tile, cherry wood. **Glass mosaic tile:** custom design by Hirsch/Bedner. **Ceiling mirrors:** custom designed by Hirsch/Bedner. **Wall sconces:** Pam Morris. **Doors:** Riccard Dausi. **Door hardware:** Riccard Dausi. **Glass:** Nippura Kaiyo Setsubi Co., Sergio Terzami. **Windows:** Phifer Products, Perfectrade. **Window treatment:** Perfectrade. **Lounge seating:** Kentfull. **Dining seating:** Kentfull. **Other seating:** Kentfull. **Upholstery:** Christian Fischbacher. **Dining tables:** Kentfull. **Other tables:** Kentfull. **Architectural woodworking and cabinetmaking:** Kentfull. **Signage:** Grafis Internationale. **Planters, accessories:** Plant-A-Park by Barbara Park, Landesign. **Kitchen equipment and design:** CEC, Food Service Consultants, Ltd. **Guest toilet plumbing fixtures:** Kohler, Sloan, Vula. **Client:** Regent Hotel Hong Kong. **Architect:** Hirsch/Bedner Associates (Yü), Leung & Chow Architects Planners Ltd. (Regent). **Structural engineer:** Wong Pak Lam & Associates. **Mechanical and electrical engineer:** Meprom Ltd. **Salt water system:** Nicholls International. **General contractor and construction manager:** Tai Yieh Construction & Engineering. **Lighting designer:** Lightsource Inc. **Furniture dealer:** Kentfull. **Photographer:** Regent Hotel Hong Kong.

The Warner Mycal multiplex cinemas were carefully designed to lure in passersby in Japanese suburban retail-oriented locations with dramatic neon signage and large round glass windows that allow movie-goers inside to see and be seen. The Higashi Kishiwada location (right) boasts a two-story, glass-fronted lobby. To recall the graciousness and grandeur of the classic American movie theater, the Ebina location (opposite) uses sweeping staircases with neon detailing.

Yukio Goes To Hollywood...

...in the Japanese suburbs of Ebina and Higashi Kishiwada, thanks to Warner Mycal Corporation's new multiplex cinemas, designed by Kaplan McLaughlin Diaz

By Jennifer Thiele Busch

As far as most Americans know, Japan's major contribution to world cinema is *Godzilla*, an instant smash hit when first released in 1954 that eventually became a cult classic throughout Southeast Asia, Europe and the United States. But the real battle for Tokyo—as far as the film industry goes—was waged during the 1960s, when Japan's own broadcasting industry was unable to meet programming demands for a rapidly growing television audience, and the population got its first taste of American TV shows (*Perry Mason*, *Bonanza* and *Route 66* topped the list) and movies. Since that time, the Japanese have maintained a keen interest in Hollywood—and Hollywood has maintained a keen interest in them. In the 1990s, the latest American film industry creation to successfully invade Japan is the multiplex cinema, in the form of the Warner Mycal Cinemas, developed in joint venture by the Warner Brothers International Theatres Co. and the Nichii Co. Ltd., and designed by Kaplan McLaughlin Diaz (KMD).

For many years, the average American movie-goer has been frequenting the multiplex cinema, with its choice of six, 10 and sometimes as many as 16 screens, all showing films concurrently. That concept remained unknown and untested in Japan until Warner Bros. Theatres and Osaka-based retail giant Nichii formed a Tokyo-based joint venture in 1991 called Warner Mycal Corporation, with plans to build and operate 30 such multiplex cinemas throughout Japan over a 10-year period. The first two, a seven-theater complex in Ebina in suburban Tokyo, and an eight-theater complex in Higashi Kishiwada, a suburb of Osaka, were completed in 1993.

"This joint venture had been a long time in coming," says Warner Bros. vice president and director of architecture and planning Ira Stiegler, AIA. "We had been searching for the right partner, who was forward-thinking and willing to invest in new ideas. That is also consistent with Nichii's retail philosophy." Each partner would make a vital contribution to the venture, the Americans with proven expertise in overseas cinema operation in Europe and Australia, and the Japanese with advanced capabilities in engineering, construction and maintenance within a vertically integrated corporation.

The time was unquestionably ripe by the 1990s for major developments in Japanese cinema. Japan boasted only 1,800 screens in 1993—all in one-screen movie theaters—for a population of 130 million, versus 25,000 screens for a U.S. population of 250 million. Furthermore, only 500 Japanese screens were typically available to show major American movies despite considerable fondness for Hollywood's films among the general population.

"Japan is a big market for us, but it has not been fully used," explained Warner Mycal president Salah Hassanein in a 1993 interview with the newspaper *Nikkei Ryutsu Shimbun* at the opening of the first multiplex cinema in Ebina. "The reason: not enough movie theaters." The Warner Mycal joint venture sought to solve that primary distribution problem for Warner Bros. Theatres by introducing multiple-screen theater facilities that would dramatically expand the number and frequency of movies offered to Japanese patrons. The advantages for Nichii were no less obvious. Mixed-use retail/entertainment complexes have been enormously successful in the United States, and Nichii saw the logic of applying those same competitive principles on its own turf. "It was mutually beneficial for us to create shopping centers with a greater emphasis on entertainment," says Stiegler.

Perfecting the science of cinema to better appreciate the art

Warner Mycal Corporation also sought to address current demographic developments in Japan by choosing suburban locations. Japanese movie theaters have been traditionally located in city centers. However, recent lifestyle trends find people inhabiting and spending more time in the suburbs, and placing an added emphasis on leisure time. To capture this growing audience, the existing and proposed Warner Mycal Theatres are primarily being developed in conjunction with large shopping centers in suburban areas with enough open space to provide adequate parking.

Kaplan McLaughlin Diaz of San Francisco was chosen to design the new theaters, according to KMD director Howard McNenny, because the firm is well-established in Japan—devoting 10% of its practice to Japanese projects—and has substantial experience in cinema design. Though KMD's responsibilities have differed from one Warner Mycal cinema project to the next, the firm has basically provided schematic design and design development services, coordinating construction and interior fit-out provided by Warner Bros. with its Japanese counterpart. "Our charge was to create simple but striking theater designs that evoke the drama and sense of being somewhere special," explains KMD principal Herb McLaughlin.

In fact, the multiplex cinemas in Ebina and Higashi Kishiwada would be better and more advanced than anything American audiences have enjoyed. "What we're building in Japan is much nicer than typical U.S. cinemas," concedes Stiegler. "There is no great need for new movie theaters in primary U.S. markets. They're needed most overseas, and that's where we're concentrating our efforts."

Luxury has its price, however. The advanced features of these theaters—including a computerized automatic ticket sales system, ergonomically designed, full stadium seating for increased comfort and better site lines, oversized screens for greater impact, and the incorporation of Lucasfilm THX sound system and digital sound system—combined with the high cost of construction and materials in Japan, add up to a lofty $8.4 million in Ebina and $15 million in Higashi Kishiwada. "The cost of construction is reflected in the ticket prices," says McNenny. "The theaters charge $18 to $20 per ticket, double what we would pay in America."

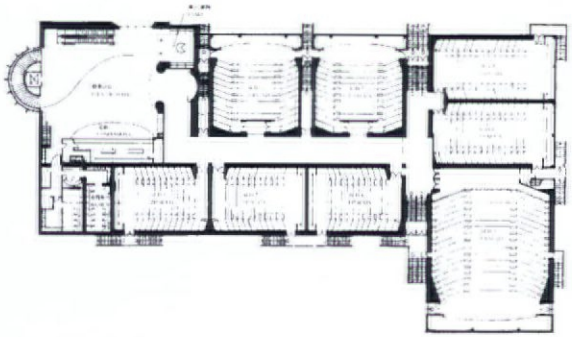
Interestingly, Warner Mycal saved money by importing such U.S. interior furnishings as seating, carpeting, screens, fabrics and acoustical materials, all standard to all Warner Bros. theaters. "A single seat in Japan would have cost $1,100," says McNenny. "The cost of importing one was $300."

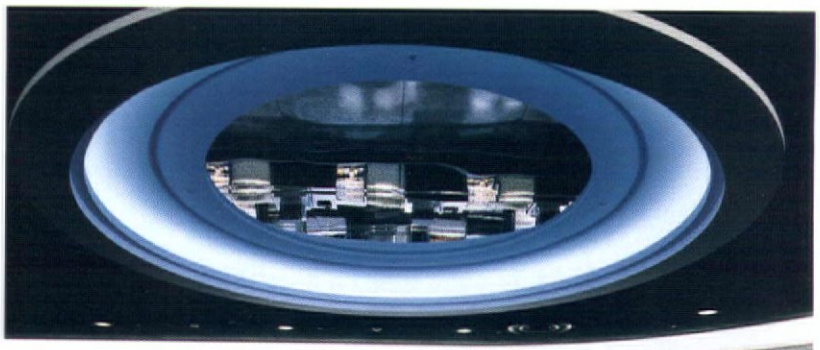
Driving the design of the projects was the idea that they should represent the very best in cinema, with particular emphasis placed on the seven auditoriums in Ebina with a total of 1,874 seats and eight auditoriums in Higashi Kishiwada with a total of 2,101 seats. Each multiplex would combine a series of smaller auditoriums, designed according to an existing Warner Bros. formula, with one large auditorium featuring a very large screen for first-run movies and Lucasfilm THX Sound, a comprehensive system that considers all aspects of the theater's audio performance, including architectural design and the audio equipment itself. "Each auditorium had to be integrated for acoustical purposes in keeping with the overall design philosophy," says McNenny.

Another equally important element of the auditorium design was comfort, achieved through generously spaced seating in a full stadium configuration that gives each viewer a perfect and unrestricted view of the screen. "Although the auditoriums look very similar, their cinemas were actually designed differently to account for site variations," explains McNenny. "Circulation differences also showed up in the lobbies' configurations."

Ebina, located on the second floor of a fairly large shopping center, required both renovation of existing space and new construction, with box office, lobby concessions and auditorium entrances all on one floor. The freestanding Higashi Kishiwada sits atop a parking lot, with box office on the ground floor and lobby, concessions and auditorium entrances on the floor above, thus making vertical transportation more of an issue.

"The architectural design reflects a basic attempt to recapture the grandeur of the old cinema palaces of the 1940s, with large gracious foyers and amenities that make moviegoing easier," explains Stiegler. KMD accomplished this with scale—each lobby boasts a soaring ceiling and a sweeping grand staircase for a marked departure from





The Ebina and Higashi Kishiwada multiplex cinemas share similar interior finishes and detailing, but site restrictions dictated differing circulation paths. Ebina's box office, lobby, concession stand and auditorium entrances are all on one floor, while Higashi Kishiwada's box office (opposite, top) is one level lower than the main lobby (opposite, bottom), a separation that made vertical transportation an important issue.

The concession stand is the movie theater operator's primary revenue source, so KMD turned the concessions at Warner Mycal Cinemas into major design events. In Ebina, dramatic ceiling detailing and a large overhead mirror call attention to the stand (above), which serves small sandwiches, beer and, of course, popcorn, the universal movie food.

Every detail of a Warner Mycal multiplex auditorium (below) pays attention to improving the movie experience, with such features as roomy, ergonomically-designed seating for extra comfort, arranged in a stadium-style configuration to maximize site lines, oversized movie screens and state-of-the-art sound, projection and acoustics.

the typically crowded and cluttered Japanese movie theater lobby—and materials and design elements such as neon signage and detailing, custom lighting, custom carpeting and the generous use of glass.

"A lot of attention was also paid to the way interiors are viewed from outside," observes McNenny. To help entice foot traffic associated with the retail element at each cinema site, KMD provided each location with a large oculus—a 26 ft.-diameter round window—that allows movie-goers to see and be seen by passersby. Since the Higashi Kishiwada location requires patrons to be drawn across a street from shopping center to cinema, the building was also designed with a dramatic, two-level glass-fronted lobby space that beckons potential moviegoers. Dramatic signage depicting the Warner Mycal logo sits atop each theater and is visible from many vantage points.

When the Ebina multiplex was the first to open on April 24, 1993, followed shortly thereafter by Higashi Kishiwada on April 29, American action film star Steven Seagal and popular Japanese actress Yoko Shimada were on hand for the gala event. Beyond representing the happy Japanese/American partnership, the presence of the bicultural pair also underscored Warner Mycal's commitment to show Japanese films from the country's three biggest movie companies Tolo, Toei and Shochiku, as well as American films from all the major U.S. studios. "The multiplexes will not show only Warner Bros. films," explains Stiegler. "They will show whatever will bring in the best revenues."

No doubt *Jurassic Park* will top the list of top moneymakers in Japan too, considering that country's fondness for large, prehistoric monsters. Only this time, the experience will be more fun than even Hollywood can imagine.

Project Summary: Warner Mycal Cinemas

Location: Ebina and Higashi Kishiwada, Japan. **Total floor area:** Ebina 58,205 sq. ft., Higashi Kishiwada 51,310 sq. ft. **No. of floors:** Ebina 3, Higashi Kishiwada 2. **Total seating capacity:** Ebina 1,874, Higashi Kishiwada 2,101. **Cost/sq. ft.:** $195. **Wallcoverings:** Sangetsu. **Auditorium wall drapes:** Sangetsu. **Laminate:** Formica. **Vinyl flooring:** Toli. **Carpet/carpet tile:** Mohawk. **Lighting:** Tivoli. **Acoustical wall panels:** AVL. **Panel fabric:** Guilford of Maine. **Auditorium curtains:** J.L. de Ball of America. **Auditorium seating:** Figueras. **Cabinetmaking:** Stein Industries (concession counters). **HVAC:** Trane. **Building management system:** Trane. **Client:** Warner-Mycal Corporation. **Architect:** Kaplan, McLaughlin Diaz. **Structural/mechanical/electrical engineer:** Mycal Engineering. **General contractor:** Nissan Construction Co. (Ebina), Iwade Construction Co. (Higashi Kishiwada). **Auditorium interior installation:** Cinema Dekor Inc. **Acoustician:** Charles Salter. **Photographer:** Nissan Construction (Ebina), Andy Boone (Higashi Kishiwada).

Let's Skidoo to Shinjuku

When the My City shopping mall in Tokyo's Shinjuku Station, the busiest train station in Japan, needed to restructure, it wanted an American point of view from HTI-SDI

By Roger Yee

Scenes from a Japanese mall: My City includes two retail floors below Shinjuku Station, Tokyo, Japan's busiest train station with over two million commuters passing through each day. To capture their interest and their yen, HTI-SDI reshaped the circulation to feature this attractive corridor (above) on level B1, accented by architectural motifs, fine materials and custom lighting.

A creature that truly comes to life at night, the world surrounding Shinjuku Station looks like business as usual to the morning commuters who stream out of its west side and head for the cluster of skyscrapers towering over western Tokyo. Nothing could be more respectable when Japanese offices open their doors at 7:30 a.m., Mondays through Saturdays, than these corporate monuments—bearing names like Sumitomo, Mitsui, Yasuda and Nomura—and their neighbors, which include such sleek hotels as Keio Plaza, Tokyo Hilton and Century Hyatt, and architectural landmarks such as the NS Shinjuku Building, designed by Nikken Sekkei, and the Tokyo Metropolitan Government Office Building (the seat of Tokyo Prefecture and the equivalent of a city hall), designed by Kenzo Tange. This daytime world is spectacularly acknowledged in the newly completed Phase I, 17,917.6-sq. m. renovation of levels B1, B2 and B3 of the 42,918.8-sq. m. My City shopping mall at Shinjuku Station, designed by Cincinnati-based HTI-SDI.

But another world steps out of the shadows by the time *sararimen* (salarymen) leave their desks and retreat to the east side of Shinjuku Station around 6:00 or 7:00 p.m. Awaiting them is a seemingly endless night-

Food is the main event on My City's level B2 (below), where many commuters in the Shinjuku neighborhood like to stop for a snack, sit down for a meal or pick up groceries on the way home. The basement location of this veritable cornucopia corresponds to the food halls situated in the basement of virtually every Japanese department store, where business is always brisk.

time of sophisticated shopping, fine dining, cinemas, discotheques, pubs and such down-to-earth offerings as Kabukicho—a bustling entertainment district of bars, cabarets, strip-joints, X-rated coffee shops, pornographic movie theaters and night clubs that is as frankly sleazy as any other tenderloin the world has ever seen. Naturally, My City is also pleased to accommodate what Japanese call the "night office." However, the 11-story facility conducts a brisk evening business on its own, elegant terms, bringing new vitality to the largest train station in Japan, through

office buildings, hotels, department stores, shops, restaurants and theaters.

Olympic fever affected Shinjuku Station in a number of ways. Perhaps the key event was the direct link that Tokyo's first postwar subway established between the expanding "High City" on the west side to the venerable "Low City" on the east. In addition, a grand subterranean promenade was built under the railroad tracks so that commuters could easily traverse the various railroad platforms, and its eating, drinking and shopping facilities were rebuilt

which over two million passengers riding on nine railways and 30 bus routes pass daily.

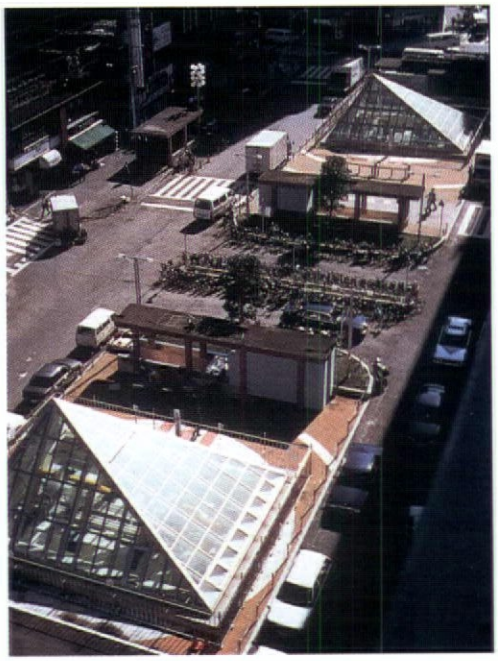
Straddling train stations as My City has since 1964 with multi-level, multi-purpose shopping, dining and entertainment facilities is commonplace in densely-populated Japan. My City's vertical urban mall, called a "fashion building" in Japan, is very much a product of the tumultuous years preceding the 1964 Olympics, when Tokyo threw itself into a frenzy of construction in order to face the world on modern terms. Shinjuku itself had been dramatically opened for new development in 1962 by the closing of its vast Yodobashi Reservoir, which ignited a real estate boom in

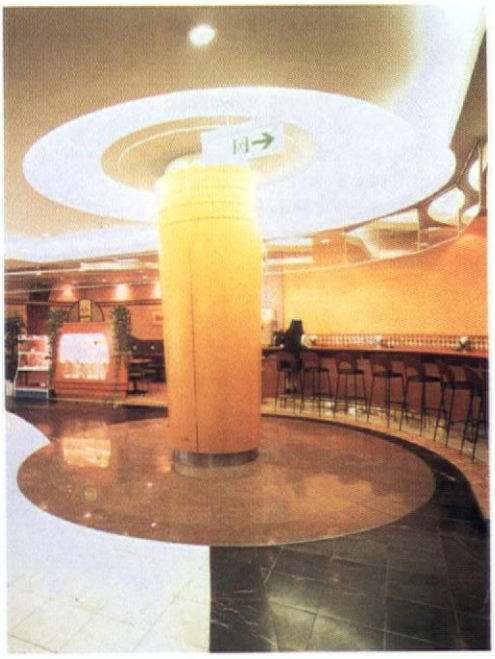
in earnest by transforming the east side and lower levels into My City.

Up to date as My City was at the time of its completion and subsequent remodeling in 1978, the surrounding neighborhood more than kept pace. Formidable new competition materialized during the real estate boom in the form of the Odakyu, Keio and Lumine department stores on the west side of the station, and the Mitsukoshi and Isetan department stores—now reinforced by a branch of Barneys New York—on the east. Shinjuku's postwar transformation from a humble rail terminus and bus depot outside city limits into one of the most important wards in Tokyo was

even formally recognized in 1990 when the Tokyo Prefectural office left Marunouchi, the old center of power near the Imperial Palace, to take its place among Shinjuku's skyscrapers.

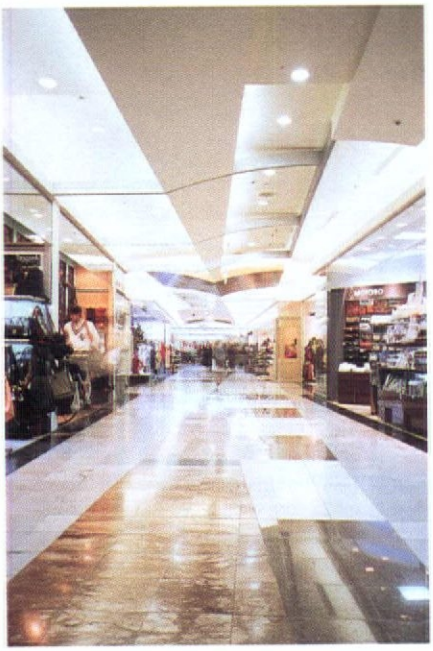
How to close the gap between My City and its rivals became a serious concern by 1991, when the owner, Shinjuku Station Building Inc., a consortium of independent companies in which Japan Railroad holds a controlling interest, completed an assessment of its three levels below grade, eight levels above grade and a penthouse floor. "The need for action was obvious," recalls Nai Chang, design principal in the New York office of HTI-SDI for My City. "My City was under competitive pressure from neighboring department stores, which had already renovated or announced plans to do so. It didn't help that the categories of merchandise in My City were randomly arranged, so that shoppers were confused and revenues fell short of their potential. Market demographics had changed as well. The new wave of young, middle-income workers starting their careers in the Shinjuku area had more upscale tastes than My City offered." The fact that commuters couldn't distinguish My City's space from the railroad station also hurt its public image.





Guess who's free from fixed and rigid ideas about design in Japan?

Since one of the project architects retained by Shinjuku Station, Visual Japan, had successfully worked with HTI-SDI over a six-year period, it recommended the American firm as the design architect for My City to its client and the other local project architect, R.B. Urban Architecture Design, the original designer of My City. The retaining of an American firm to restructure a quintessentially Japanese building type like My City has become a fact of everyday life in recent years. As Koji Ido, director of Visual Japan, told the design journal *Shoten-Kenchiku* earlier this year, "American designers are free from fixed and rigid ideas about interior design. Not only do they have splendid skills in composing space, coordinating colors and materials and using environmental lighting and architecture to form a harmonious whole. They also express their ideas in dynamic ways that Japanese wouldn't attempt."



My City's project team mapped out a three-part strategy to change its identity through a new stacking plan, new circulation patterns and a new environmental design. The initial breakthrough was the decision to reorganize the stacking plan so that all tenants on a given level of My City would carry a unified category of merchandise, making shopping more convenient and stimulating traffic on all levels. Consequently, B1, the level directly below the street, would be dedicated to commuter services and impulse shopping, emphasizing fashion and accessories, while B2, which connects to the Tokyo subway, would offer a wide variety of food services and retail groceries. (B3 is used as a mechanical room.)

To transform the railroad station's strictly utilitarian passageways into gracious shopping arcades took ingenuity of another kind. HTI-SDI wanted to encourage commuters on the two lower levels to slow down and to look around by increasing the circulation area and creating a sequence of expansive pavilions between narrower corridors to pull traffic through. The catch: This strategy would increase public space at the expense of tenant space—whereas the client had hoped for the opposite outcome. HTI-SDI used logic and diplomacy to prevail. In Ido's words, "The designers demonstrated that more spacious

Making a subterranean world come to life has caused HTI-SDI to introduce such ideas at My City as skylights from the street (opposite, top left), expanded public area pavilions (opposite, top right), distinctively marked exits (opposite, bottom left) and architectural settings that actively engage the floors and ceilings (opposite, bottom right) to give the shopping mall a character of its own that unifies its retail tenants.

A corridor seems more inviting when it's enclosed by island retail counters such as these on level B2 (below). HTI-SDI created this condition to allow people to orient themselves in the subway level space without missing an opportunity to pause, browse and hopefully buy some of the edible temptations visible in the gleaming vitrines. Circulation paths encourage meandering.

and attractive circulation was critical to the presentation of better merchandise."

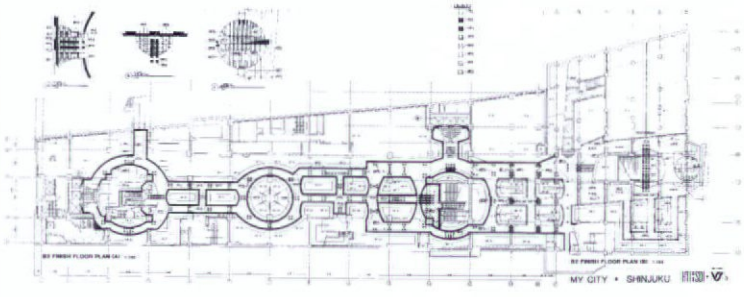
Appealing as the circulation patterns would be, HTI-SDI was able to dramatize them further through a far-reaching environmental design that incorporated the ceilings, floors, graphics, lighting and as much of the vertical display zone as client and tenants were willing to concede. The designers recognized that the Japanese preference for letting shopping mall tenants imprint their own store frontage and merchandise displays on neutral architectural spaces had left My City without a distinct image of its own. "Japanese architects do not emphasize the character of a facility through planning and architecture," notes Chang. "They rather focus on the refinement of construction details."

Yankee pragmatism prompted HTI-SDI and its project team to make some interesting choices in creating a bold geometric public image for My City. For example, the generally 9-ft. high ceiling was raised in selected public spaces after ductwork was rerouted—and two skylights thrust their way above the station plaza above. Terrazzo floors were drawn in large-scale patterns to accentuate the sequence of public areas, while entrances, columns, public displays and lighting fixtures were modeled to interact with tenant areas, blurring the dividing line that is otherwise so clearly drawn in Japan. A newly designed logo, complementary signage and other graphics were used to give the finishing touch to the new spaces.

Project management proceeded the comprehensive and methodical Japanese way, with regular presentations being given to the tenants—who would bear some of the cost of renovation—as well as the client, Japan Railroad, and various government agencies. HTI-SDI prepared design drawings that included critical details of floor plans, lighting, color, materials (mostly Japanese but also American) and section profiles, from which the local architects and engineers produced working drawings and other contract documents. Once the project team began construction of Phase I, progress came swiftly. Three shifts of construction laborers toiled around the clock from mid-June to mid-October 1992 to demolish and rebuild levels B1 and B2 in just over 16 weeks.

Have Shinjuku's commuters noticed the changes at My City? "The latest monthly sales receipts for the lower levels continue to be 30% higher than they were two years ago," Chang reports. "Tenants on the upper levels were so pleased about what was happening below that they urged the client to go faster with Phase II, which was just completed in June 1994."

Given all the temptations facing those two million well educated and prosperous consumers, HTI-SDI appears to have found the key to My City.



Project Summary: My City, Phase I

Location: Shinjuku, Tokyo, Japan. **Total floor renovated:** 17,917.6 sq. m., 6,666.4 sq. m. (B1), 7,100.7 sq. m. (B2), 3,699.7 sq. m. (B3). **No. of floors:** 10. **Average floor size:** 48,000 sq. ft. **Wallcovering:** Tomita, C.I. Kasei, Sumitomo 3M. **Paint:** Kansai, Nomic, Everfast. **Laminate:** Sanpo. **Flooring:** Selkon, Innovative Marble (Happauge, N.Y.). **Glass:** Asahi. **Client:** Shinjuku Station Building Co. Ltd. **Project architect:** R.B. Urban Architecture Design. **Design architects:** HTI-SDI, Nai Chang, design principal; Marilyn Grubb Gentile, project designer; Francis Assaf, Argelio Diaz, designers; Leslie Larm, color product and material designer; George Merich, lighting designer; Visual Japan, Yasuhiko Hata, Koji Ido, Mayumi Nishimura, Hachiro Iwasaki. **Structural, mechanical and electrical engineer:** R.B. Urban Architecture Design. **General contractor:** Hazama. **Photographer:** Seiichi Motoki, courtesy of Shoten-Kenchiku.

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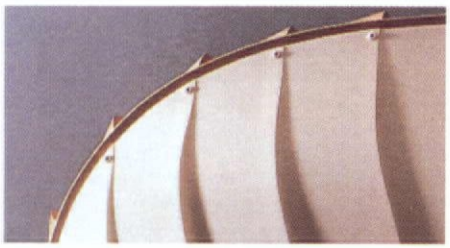
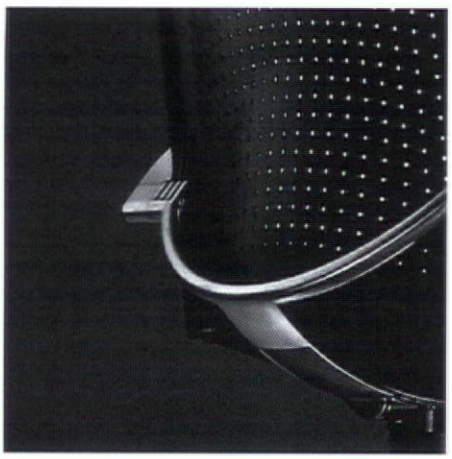
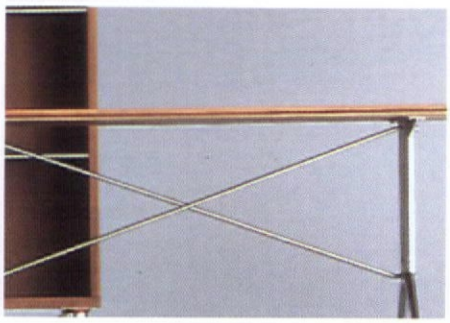
APEX AWARDS

What does it take to design award-winning contract furnishings in the face of an increasingly skeptical marketplace?







Do difficult times call for uninspired or impractical design? This unspoken yet all-but-audible question dogged the jurors at the 26th annual International Interior Design Association/Contract Design Apex Awards program, a contract furnishings design competition judged in mid-July at Chicago's Merchandise Mart, home of the national office of the IIDA. (The IIDA represents the merger of the Institute of Business Designers, the Council of Federal Interior Designers and the International Society of Interior Designers.) What intrigued this year's distinguished jurors, including Claude Bérubé, IIDA, of Ove Design, Montréal, Neils Diffrient, IDSA, of Neils Diffrient Product Design, Ridgefield, Conn., Marilyn Farrow, IIDA, of Farrow Interiors, Woodridge, Ill. (and past president of IBD), Peter Shull, of The Environments Group, Chicago, and Kei Yamagami, of Kei Yamagami Designs, San Francisco, was the furnishings industry's ability to create fresh ideas out of basic materials and forms that could simultaneously delight the eye and satisfy corporate and institutional goals. Achieving both objectives has become increasingly difficult in the face of stiffening competition and cost-cutting customers. Yet neither manufacturers nor designers have given up, as evidenced by the 62 contract furnishings products offered for sale after September 1, 1993 that won awards out of nearly 400 entries.

Delighting the eye sounds less whimsical when we consider the emerging beliefs of health care professionals about psychoneuroimmunology, the study of the mind-body connection. If attractive, supportive and uplifting environments can plausibly help hospital populations to heal themselves, then equally appealing environments should benefit hard-pressed occupants of offices, retail shops, schools and hotels. Thus, the jurors consciously looked for products that embodied the joy of form making, whether the medium in question was largely two dimensional, such as carpet, wallcoverings or textiles, or three dimensional, such as tables, chairs and systems furniture. The forms of winning designs ranged from beautifully executed traditional styles—still relevant for many clients, as jurors pointed out—to avant garde concepts that jurors would have liked to specify for their own projects.

Developing such aesthetically pleasing contract furnishings to meet corporate and institutional goals is especially difficult in the 1990s. Clients are mindful of the need to provide a safe and comfortable work place, thanks to enlightened self-interest and the threat of regulatory action stemming from the Americans with Disabilities Act, outbreaks of repetitive stress disorders and the growing vulnerability of an aging population. At the same time, clients insist on spending as little as possible on real estate, interior construction and furnishings to conserve their capital for mainstream activities. Balancing these sometimes incompatible desires has not always been the furnishings industry's forte. Still, jurors tempered their enthusiasm for the more conspicuous examples of high-style design by asking whether their clients would actually approve them, and found winners that could look fair to more than one beholder.

Has the furnishings industry finally acknowledged the impact of information technology on the work place? The jurors were pleased to see more evidence this year than in previous ones. Some winning designs actually embraced the computer and other office machines in their forms and functions, while others could be readily adapted to a microelectronic environment. Little by little, the 18th- and 19th-century furnishings that as models for much of the 20th century are losing their grip, while ergonomics and management theory play expanding roles in turn.

Winston Churchill once noted that we shape our buildings only to have them shape us. He might have included the contents of our buildings as this century draws to a close. The jurors voiced the belief that while Queen Anne might retain a throne of honor in the work place of the future, her pragmatic offspring would be too busy to stand still for so long.

CHARLES S. GELBER AWARD for BEST OF COMPETITION

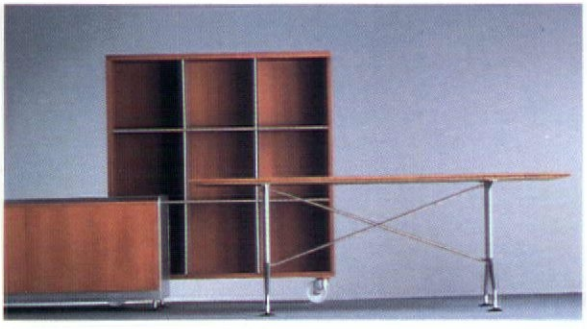
and winner in the Lounge Furniture category

Wilkhahn Inc. for Tubis, designed by Wiege Wilkhahn Entwicklungs Gmbh.
"You have to love this seating for the way it epitomizes German design and workmanship. You get comfortable, humane, long-term sitting in a beautifully modeled aluminum form with elegant, mechanistic details. It's a definite improvement over what's currently in the field."

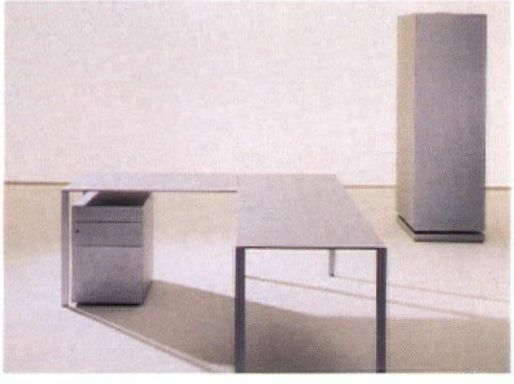
Circle No. 231

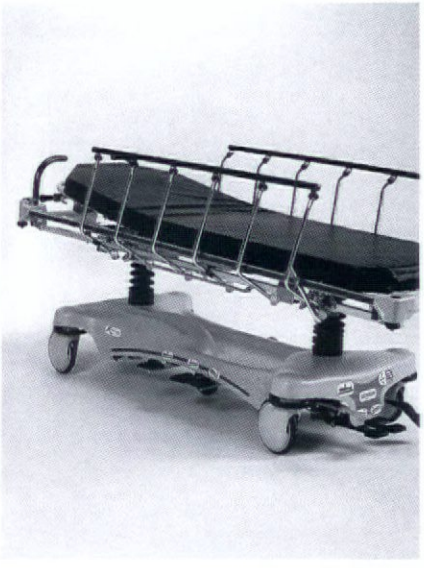
◀ DESKS AND CREDENZAS
Kimball: Innsbruck
"There's always a need for traditional desks and credenzas with good proportions, careful detailing and flawless execution, which are hard to find. This is the genuine article."

▼ DESKS AND CREDENZAS
Vitra: Spatio
"Here is a way to combine metal and wood to produce exceptionally clean, elegant and well-proportioned desks and credenzas that include handsome details yet avoid excess decoration."



▼ DESKS AND CREDENZAS
Unifor: Less
"What a marvelous paradox is represented by this design—perhaps the heaviest light-weight furniture in existence. Those who can use this clever, sculptural solution should order them at once."

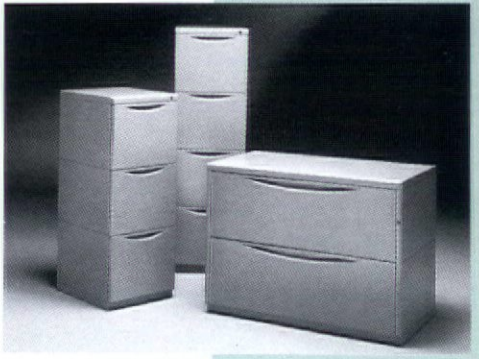




INSTITUTIONAL PRODUCTS ▶
Stryker Medical Patient Handling: 1211 Renaissance Series Stretcher
"Given the persistent gap between equipment and furniture in health care, the arrival of this well-engineered gurney with user-friendly parts and integrated functions is welcomed."

INSTITUTIONAL PRODUCTS ▼
Angeles Group Inc.: Angeles Base Line Furniture
"In the child-like features of this design, with its soft edges, forms so sensitive to the human body and avoidance of ways to catch one's fingers or hurt one's head, is truly user-friendly furniture."

INSTITUTIONAL PRODUCTS ▶
Meridian: Compass
"A novel answer to the obvious question, 'What else can a standard file do?' is this modular, stackable file that displays clean, beautiful lines with unexpected curves."



DESKS AND CREDENZAS

Kimball Office Furniture Company for Innsbruck, designed by Michael Tatum and the late Robert Purdom of the Purdom/Tatum Partnership and The Kimball Design Staff.
Circle No. 211

Vitra for Spatio, designed by Antonio Citterio and Glen Oliver Löw.
Circle No. 212

Unifor Inc. for Less, designed by Jean Nouvel of Unifor.
Circle No. 213

INSTITUTIONAL PRODUCTS

Stryker Medical Patient Handling for the 1211 Renaissance Series Stretcher, designed by Martin Stryker, Troy Schilling, Dennis Smarch, Mark Borton and Jeff Lewandowsky of Stryker Medical Patient Handling.
Circle No. 214

Angeles Group Inc. for Angeles Base Line Furniture, designed by Allan L. Flowers, Diane Taraskavage, Jim McJunkin and Gerald Hirshberg of Nissan Design International Inc.
Circle No. 215

Meridian Inc. for Compass™, designed by Thomas J. Newhouse.
Circle No. 216

TABLES

Kusch + Co./Partners & Thompson Inc. for Contours, designed by Franz Hero and Karl Odermatt of Team Form AG.
Circle No. 217

Wilkhahn Inc. for Palette, designed by Wiege Wilkhahn Entwicklungs Gmbh.
Circle No. 218

Knoll for the Propeller Table, designed by Emanuela Frattini.
Circle No. 219

Vecta for the Rizzi Arc, designed by John Rizzi
Circle No. 220

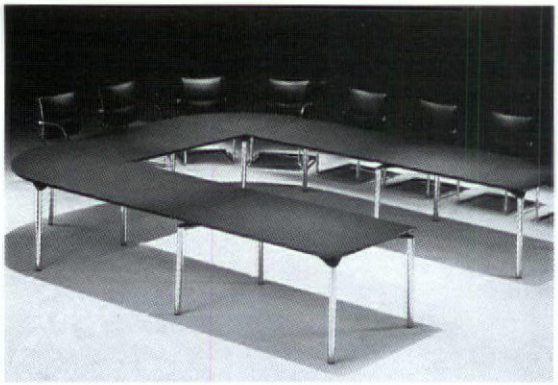
FURNITURE SYSTEMS

Steelcase Inc. for the Personal Harbor® Workspace, designed by Mark Baloga, Paul Siebert, Steve Eriksson of Steelcase Inc.
Circle No. 221

Vitra for Metropol, designed by Bario Bellini with Dieter Thiel.
Circle No. 222

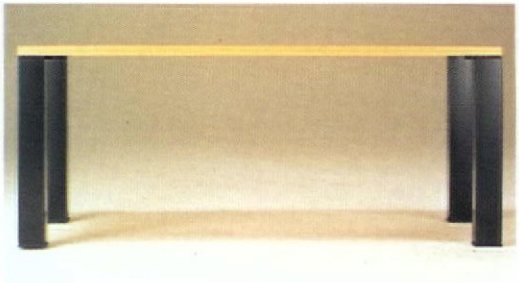
COMPUTER SUPPORT FURNITURE

New Space Inc., a division of Gilbert International Inc., for Clipper CS-1, designed by Douglas Ball of Douglas Ball Inc.
Circle No. 223

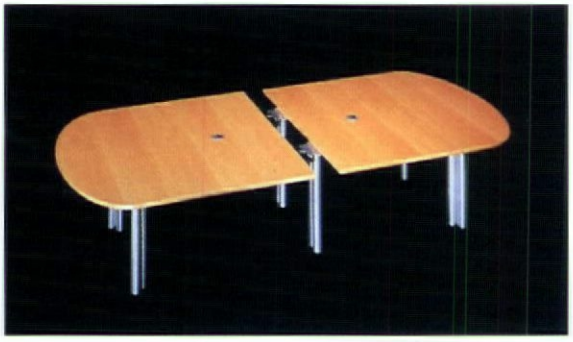


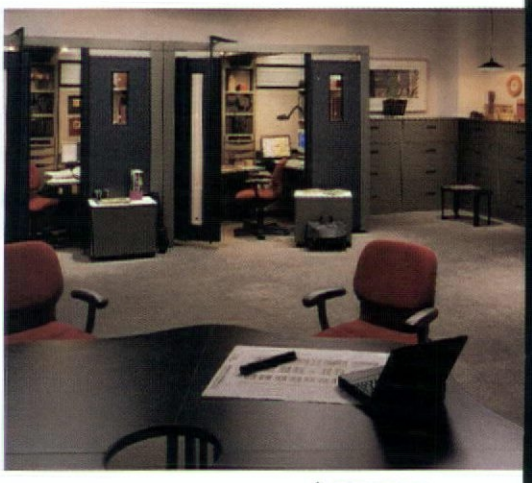
◀ TABLES
Kusch + Co.: Contours
"Many configurations are possible with this table, but what you really notice is the articulation of the legs, whose European detailing lightens up the design's overall mass."

▼ TABLES
Wilkhahn: Palette
"Not only is the design of this table elegantly simple, it explains itself through its easy-to-use mechanism and straightforward appearance as all user-friendly devices should."

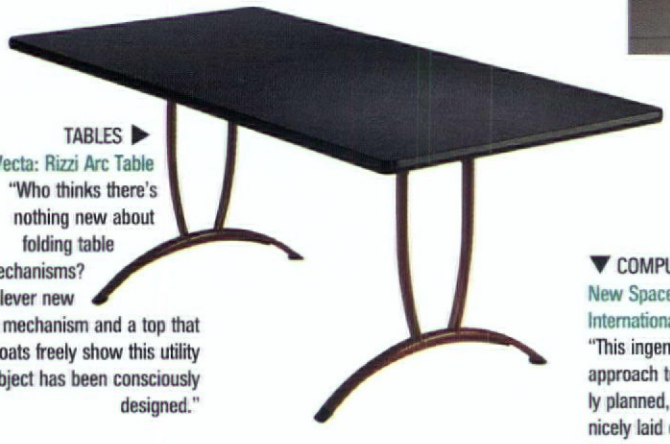


▼ TABLES
The Knoll Group: Propeller Table
"The essence of the design is in the graceful leg, which is S-shaped in section for structural integrity and wire management, while the top sports a neatly modeled edge."





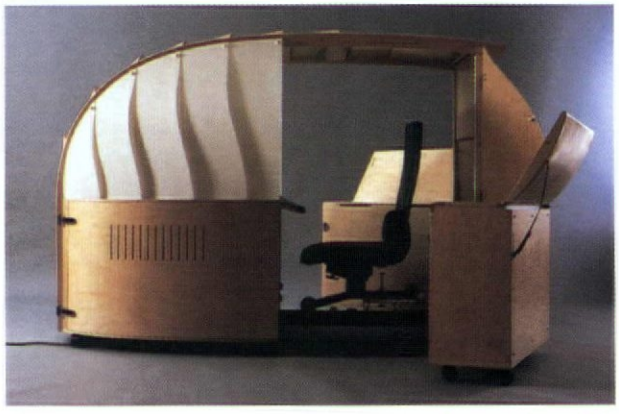
▲ FURNITURE SYSTEMS
Steelcase: Personal Harbor
"For an industry that can't ignore innovation, this design breaks new ground. Pick up a unit, plop it down somewhere and plug it in, and a warehouse becomes a project team center."



TABLES ▶
Vecta: Rizzi Arc Table
"Who thinks there's nothing new about folding table mechanisms? A clever new mechanism and a top that floats freely show this utility object has been consciously designed."

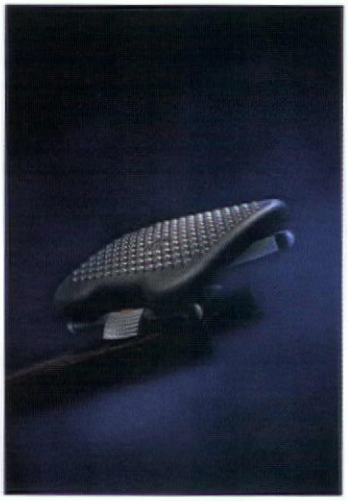
▼ COMPUTER SUPPORT FURNITURE
New Space Inc., a division of Gilbert International: Clipper CS-1
"This ingenious and forward-looking approach to work has been thoughtfully planned, with comfortable seating, a nicely laid out control panel and quality lighting free of veiling reflections."

◀ FURNITURE SYSTEMS
Vitra: Metropol
"An impressive harmony prevails over this system and its attractive, distinctive and personalized components. Its wire management is practical without being fully concealed."



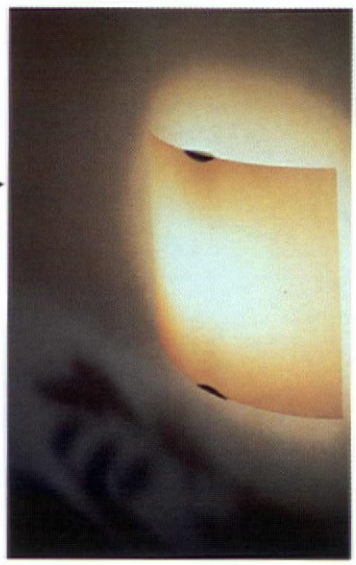
▲ COMPUTER SUPPORT FURNITURE
Fisher Rosemount: Provox
"Some designers may find this design clunky, but it represents a clean, practical and aesthetic approach to containing a frequently ugly, cluttered and unruly technology–a step in the right direction, at least."

▼ COMPUTER SUPPORT FURNITURE
MicroComputer Accessories/Rubbermaid: ComforTread Plus Footrest

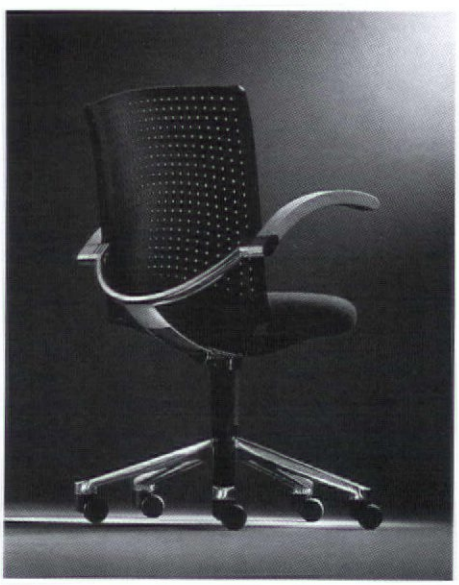


"It's attractive, economical, practical–and mass-produced to bring comfort to the feet of desk-bound workers. One caveat: Why do you have to go under your desk to adjust it?"

LIGHTING ▶
Leucos USA:Selis
"Who couldn't make use of this nice, simple form in blown glass that takes fluorescent or incandescent lamps? A reasonable price gives designers a wide range of possible applications."



▲ LIGHTING
Juno Lighting: Trac 12
"This track lighting is useful, clean and handsome at a tiny, jewel-like scale. For close-up applications, it may have few alternatives. It's certainly not what everyone else is doing."



◀ TASK SEATING
Wilkhahn: Picto
"Sitters should find this design reasonably comfortable even as designers enjoy its bold form, innovative structure and ingenious mechanism. You can almost completely recycle it too–a big bonus."

TASK SEATING ▶
Brayton International: Cronos
"Nothing is incorporated in this appealing design that is not essential, and what we see are an interesting structure, a responsive mechanism, some nicely resolved details and a clean profile."

Fisher Rosemount (An Emerson Electric Company) for the Provox Operator Workplace, designed by David Gresham, John Rheinfrank, John Davison and Matthew Her from Fitch Inc. and Mike Kurimski, Wayne Jones and Jeff Senyk from Fisher Rosemount.
Circle No. 224

MicroComputer Accessories/Rubbermaid Inc. for the ComforTread Plus Footrest, designed by Stuart Karten and Dennis Schroeder of Stuart Karten Design.
Circle No. 225

LIGHTING

Leucos USA Inc. for Selis, designed by Architect Renato Toso and Noti Massari.
Circle No. 226

Juno Lighting Inc. for Trac 12, designed by Scott Roos, John O'Rourke, Tom DeCicco and Jerry Kubaszko of Juno Lighting Inc.
Circle No. 227

TASK SEATING

Wilkhahn Inc. for Picto, designed by Burkhard Schmitz and Franz Biggel of Product Entwicklung Roericht.
Circle No. 228

Brayton International Collection for Cronos, designed by Burkhard Vogtherr of Klober.
Circle No. 229

GUEST CHAIRS AND SPECIAL SEATING

Davis Furniture Industries Inc. for Thesis Seating Series stool, designed by Wiesner Hager Design Team.
Circle No. 230

LOUNGE FURNITURE

BEST OF COMPETITION
Wilkhahn Inc. for Tubis, designed by Wiege Wilkhahn Entwicklungs Gmbh.
Shown on p. 72
Circle No. 231

HEALTHCARE FURNITURE

R.M. Wieland Co., Inc. for Reflect, designed by Tom Edwards of Design Allegro.
Circle No. 232

UPHOLSTERY TEXTILES

NEO Design Inc. for Trellis-10120, designed by Roman Oakey Inc.
Circle No. 233

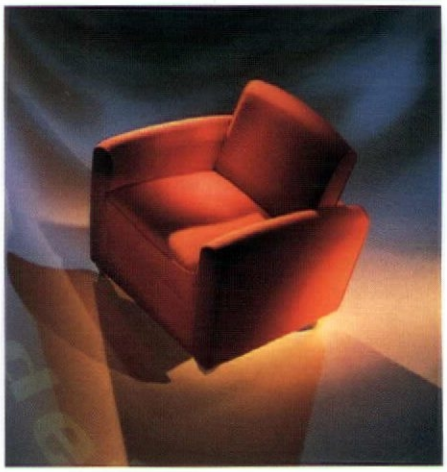
Donghia Textiles Inc. for Piega, designed by Sherri Donghia and Romeo Gigli of Donghia Textiles Inc.
Circle No. 234

Pollack & Associates for Botanica, designed by Mark C. Pollack of Pollack & Associates.
Circle No. 235

Stratford Hall Inc. for Mediterranean, designed by Lisa Scull of Lisa Scull Woven Textiles.
Circle No. 236

◀ GUEST CHAIRS AND SPECIAL SEATING
Davis Furniture Industries: Thesis Seating Stool
"The stool must be singled out of this fascinating collection because of its unique and simple beauty, confident use of materials and integral design throughout. You couldn't add to or subtract from it."

HEALTHCARE FURNITURE ▼
R.M. Wieland Co.: Reflect
"Designers want more versatile products like this. You have to wonder why other manufacturers can't respond to health care's needs so well. The success of the design is not an aesthetic issue."



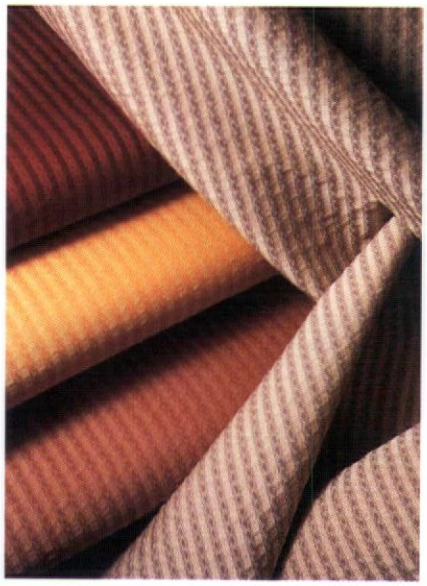
UPHOLSTERY TEXTILES ▶
Neo Design: Trellis-10120
"A combination of jewel-like colors against good neutrals, great texture and a pattern that reads well at a distance or up close makes this textile useful for many installations."

▼ UPHOLSTERY TEXTILES
Pollack & Associates: Botanica
"Versatility may explain why this unusual textile should find extensive use. Wool and polyester are blended to create an elegant and memorable appearance that recalls damask."

UPHOLSTERY TEXTILES ▲
Donghia Textiles: Piega
"Designers will have no trouble liking this textile design, which draws upon elegant patterns, wonderful colors and a technically accomplished construction to make its case."

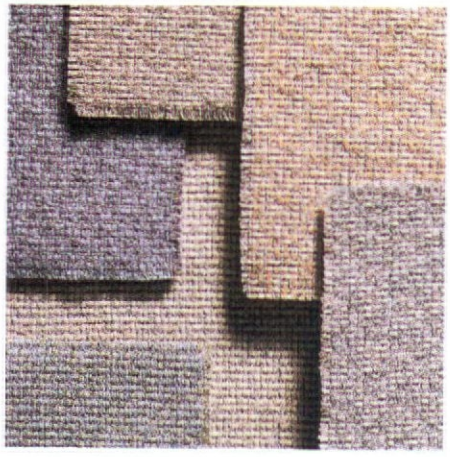
◀ UPHOLSTERY TEXTILES
Stratford Hall: Mediterranean
"The longer you look at this delightful fabric, the richer its surface appears. You may focus on its small-scale elements only to find yourself stepping back to take in its overall appearance."

UPHOLSTERY TEXTILES ▶
Robert Allen Contract: Tchaikovsky
"A traditional look with a difference sets this fabric apart. Its soft, subtle, striped pattern has an interesting reverse, and designers will enjoy using it in the right installations."



▼ UPHOLSTERY TEXTILES
KnollTextiles: Legacy
"Here is something truly unusual that designers have not seen before—a bold, handsome textile incorporating elements of design inspired by the legacy of the Bauhaus."

▲ UPHOLSTERY TEXTILES
Maharam: Midtown
"Pulling off a fabric like this calls for real sensitivity. An artistic quality is achieved without any loss of professionalism as color, fiber and construction create a seamless image."



◀ UPHOLSTERY TEXTILES
Maharam: Domain
"Designers looking for visual interest will want to examine this textile close up for its good texture, surface detail and subtle pattern. It also has excellent appeal from a distance."

▼ TEXTILE COLLECTIONS
Steelcase: Italian Collection, Fresco, Firenze, Firenze Reverse, Milano Panel Fabrics
"Most panel fabrics don't have such great colors as this collection does, which should go a long way towards making office furniture systems look a lot better than most do now."

UPHOLSTERY TEXTILES ▶
Zimmer + Rohde: Nia
"Not being your everyday textile, this design encourages you to read its multicolor composition for both the striking colors and supportive neutrals within it. The hand is splendid."

KnollTextiles for Legacy, designed by Suzin Steerman of KnollTextiles.
Circle No. 237

Robert Allen Contract for Tchaikovsky, designed by Deborah Lanzner of Robert Allen Contract.
Circle No. 238

Maharam for Domain, designed by the Maharam Design Studio.
Circle No. 239

Maharam for Midtown, designed by the Maharam Design Studio.
Circle No. 240

Zimmer +Rohde for Nia, designed by Renate Weisz of Zimmer + Rohde.
Circle No. 241

TEXTILE COLLECTIONS

Steelcase Inc. for the Italian Collection, designed by Anna Zahatlakos of A to Z Design.
Circle No. 242

Arc-Com Fabrics Inc. for Pastoral Valleys, designed by the Arc-Com Design Studio.
Circle No. 243

DesignTex for the Moroccan Group, designed by Susan Lyons of DesignTex.
Circle No. 244

KnollTextiles for The Symbols of Secrecy Collection, designed by KnollTextiles Design Studio.
Circle No. 245

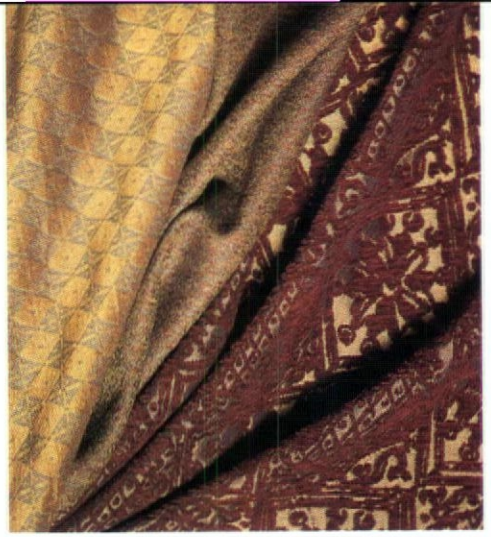
DRAPERY AND CASEMENT TEXTILES

Jack Lenor Larsen for Fielding, designed by Jack Lenor Larsen of Jack Lenor Larsen.
Circle No. 246

Sina Pearson for Monet's Garden Cubicle Collection, designed by Sina Pearson of Sina Pearson Textiles.
Circle No. 247

Arc-Com Fabrics Inc. for Eden, designed by the Arc-Com Design Studio.
Circle No. 248

TEXTILE COLLECTIONS ▶
DesignTex: Moroccan Group
"This is so elegant and tactile—taking advantage of different fiber weights, textures and proportions to produce a complete collection suitable to many contract applications."



▼ TEXTILE COLLECTIONS
Arc-Com Fabrics: Pastoral Valleys
"Geometrics and organics don't usually work this well together, but strong use of colors, a rich variety of refined patterns and attention to detail have resulted in a splendid and cohesive collection."

◀ TEXTILE COLLECTIONS
KnollTextiles: The Symbols of Secrecy Collection
"Innovative patterns are expressed in a subtle interplay of fiber and construction to produce an elegant collection of textiles with a hand that designers must experience for themselves."

DRAPERY AND CASEMENT TEXTILES ▶
Sina Pearson Textiles: Monet's Garden Cubicle Drapery Collection
"Here is a fine way to break with the use of florals in cubicles by employing better colors and patterns. Why shouldn't there be an element of richness in a health care setting?"

▼ DRAPERY AND CASEMENT TEXTILES
Arc-Com Fabrics: Eden
"In a fresh approach to the making of cubicle curtains, this textile exploits the organic properties of its design with elegant coloration and mature patterns that stand out in the field."

◀ DRAPERY AND CASEMENT TEXTILES
Jack Lenor Larsen: Fielding
"It's hard to create this velvety, cut-silk look in synthetic fiber—an expensive look without the expense. The way it changes from transparency by day to opacity by night is delightful."

DRAPERY AND CASEMENT TEXTILES ▶
KnollTextiles: Horizon Collection
"Appealing to a wide audience, this collection incorporates wildlife imagery such as pandas, seashells and zebras in lively alternatives to the often sterile offerings in this market."

KnollTextiles for Horizon Collection, designed by William Whitehurst of William Whitehurst Studio.
Circle No. 249

BROADLOOM CARPETS

▼ BROADLOOM CARPETS
Prince Street Technologies: Avenue
"An excellent carpet for many contract installations, with great colors and fine definition of the dominant stripes in its patterning. There should be capable installers on the job, however."

Prince St. Technologies for Avenue, designed by Prince St. Design Team.
Circle No. 250

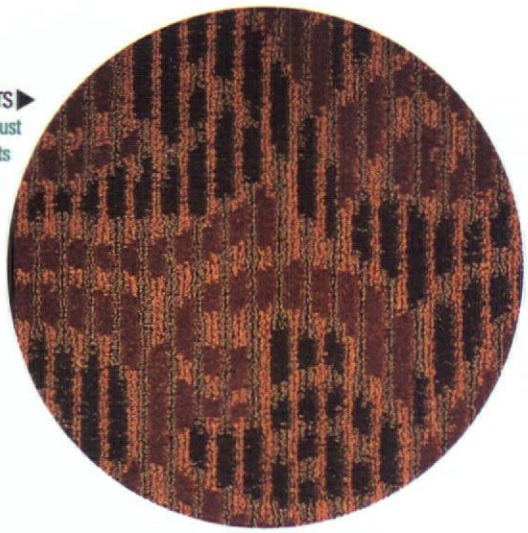
BROADLOOM CARPETS ▼
Mannington Commercial: Mesa Verde
"The colorways work especially well here with free flowing patterns playing off rigid patterns in the overall design to produce an immensely appealing image."

Mannington Commercial for Mesa Verde, designed by Mannington Commercial Product Development Design Team in collaboration with Mekus/Johnson Associates.
Circle No. 251

Prince St. Technologies for Just Desserts, designed by the Prince St. Design Team.
Circle No. 252

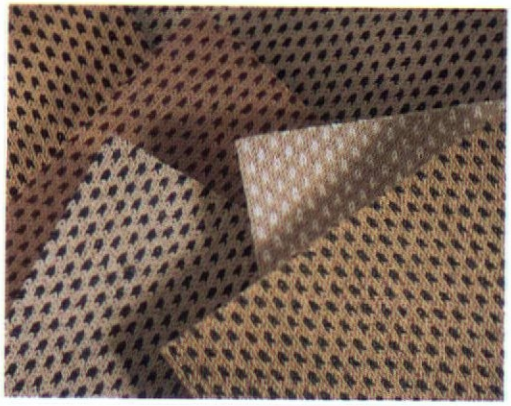
Atlas Carpet Mills Inc. for the Pavilion Series, designed by the Atlas Design Team and Roman Oakey Inc.
Circle No. 253

BROADLOOM CARPETS ▶
Prince Street Technologies: Just Desserts
"With its coloration changing with every angle, this broadloom carpet attains an elegance that should hold its own over the large expanses of a restaurant or hotel dining room."



BROADLOOM CARPETS ▼
Atlas Carpet Mills: Pavilion Series
"You can't praise this collection too much. The rich variety of colors, imaginative patterning and exquisite individual drawings supporting every detail make it a sure winner."

Masland Carpets Inc. for Sisal Pointe, designed by Masland Products Development Team.
Circle No. 254



◀ BROADLOOM CARPETS
Masland Carpets: Sisal Pointe
"A tight weave is used to achieve a fine, crewel-like effect that is not just another pin-dot pattern. It will easily draw appreciative looks from designers and users alike."

Bentley Mills for Folkstone, designed by the Bentley Design Team.
Circle No. 255

Invision Carpet Systems Inc. for Bridge/The Gap, designed by The Design Team of Murphy & Wildes.
Circle No. 256

CARPET TILES

Interface Flooring Systems for Jakarta, designed by Roman Oakey Inc.
Circle No. 257

Interface Flooring Systems for Tatami, designed by Roman Oakey Inc.
Circle No. 258

Interface Flooring Systems for New England, designed by Roman Oakey Inc.
Circle No. 259

Interface Flooring Systems for Amber Waves, designed by Roman Oakey Inc.
Circle No. 260

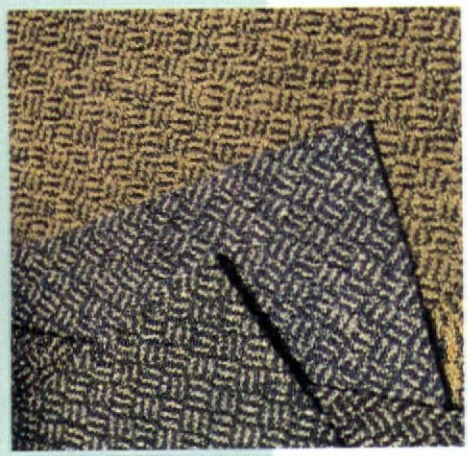
Interface Flooring Systems for Strata, designed by Roman Oakey Inc.
Circle No. 261

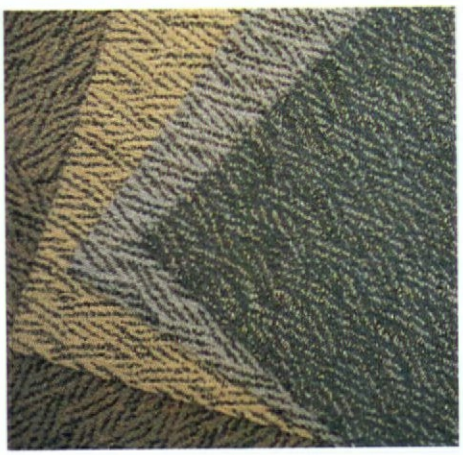
◀ BROADLOOM CARPETS
Invision Carpet Systems: Bridge/The Gap
"This carpet is superbly constructed and very architectural. Designers will be impressed at the way its linear patterns build up three dimensionally, aided by subtle coloring."

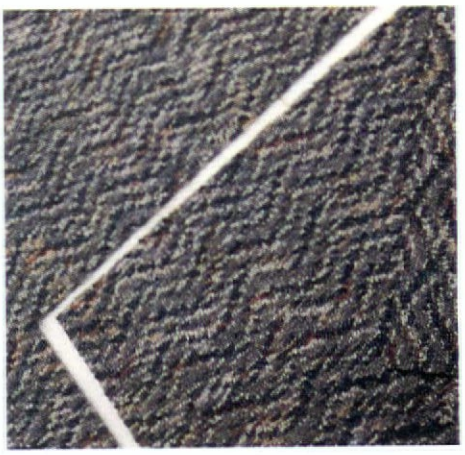
▼ BROADLOOM CARPETS
Bentley Mills: Folkstone
"Many designers are seeking the hand-woven look, and this carpet should satisfy them with its depth of construction, resulting volume and handsome colorations."

CARPET TILES ▼
Interface Flooring Systems: Jakarta
Interface Flooring Systems: Tatami
Interface Flooring Systems: New England
Interface Flooring Systems: Amber Waves
Interface Flooring Systems: Strata

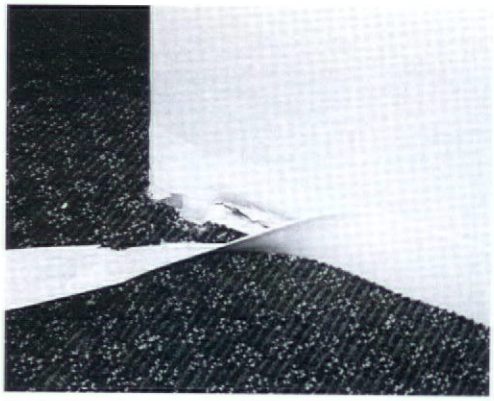
"What these designs represent is a truly innovative use of carpet tiles—using pronounced texture, ingenious patterning, varied coloration and deliberate quarter-turns to create richness and diversity."



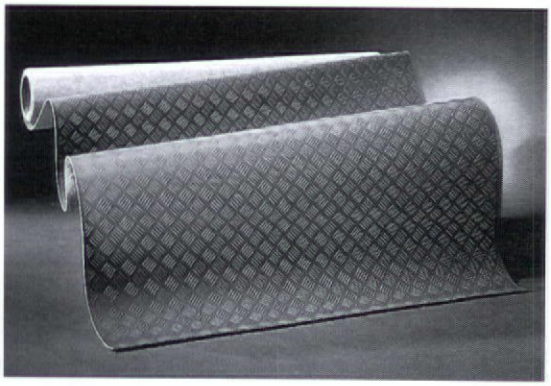




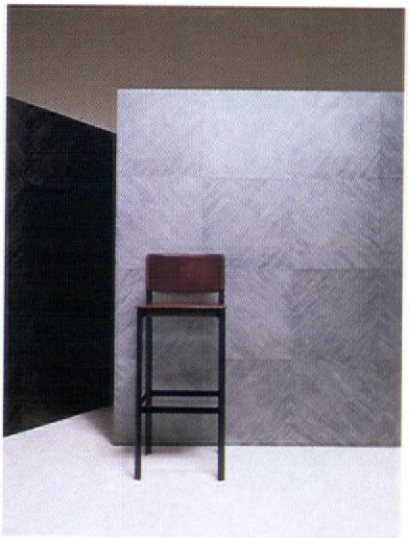
HARD SURFACE FLOORING ▶
Johnsonite: Tightlock Wall Base
"At last–a wall base that does not have to be picked up whenever the carpet is changed. Not only does this offer a simple solution to a common problem, it comes in a good color range too."



▼ HARD SURFACE FLOORING
Johnsonite: Comfortech Rubber Flooring System
"The design makes a nice geometric statement for rubber flooring that adds interest without being intrusive, and introduces a pleasing softness that users will enjoy."



▼ WALLCOVERINGS
Maya Romanoff: Jaspe Collection
"With this product, a designer can bring fresh and highly pleasing patterns and textures to a variety of installations. What's surprising is the way it avoids copying anything."



▼ WALLCOVERINGS
DesignTex: Hardwear
"An astonishing variety of inventive patterns with an innovative, technological twist makes this product striking in appearance, extremely durable and useful in many environments."

VISUAL COMMUNICATIONS AND SIGNAGE ▶
Egan Visual: Egan TeamBoard
"How gracefully technology has been married to design in this ingenious device, aided by wheels and wings that fold down–like a faithful, computer-age puppy."

HARD SURFACE FLOORING

Johnsonite for Tightlock Wall Base, designed by The Johnsonite Design Team and Frank & Lee Pelosi.
Circle No. 262

Johnsonite for ComforTech Rubber Flooring System, designed by The Johnsonite/Trellborg Design Team.
Circle No. 263

WALLCOVERINGS

DesignTex for Hardwear, designed by Susan Lyons of DesignTex and Nancy Giesberger.
Circle No. 264

Maya Romanoff Corporation for the Jaspe Collection, designed by Maya Romanoff of the Maya Romanoff Corporation.
Circle No. 265

VISUAL COMMUNICATION AND SIGNAGE

Egan Visual Inc. for the Egan TeamBoard, designed by Crinion Associates and The Egan Design Team.
Circle No. 266

INNOVATIVE PRODUCT SOLUTIONS

KI for Environ Tables, designed by Mike Riebel of Phenix Biocomposites Inc.
Circle No. 267

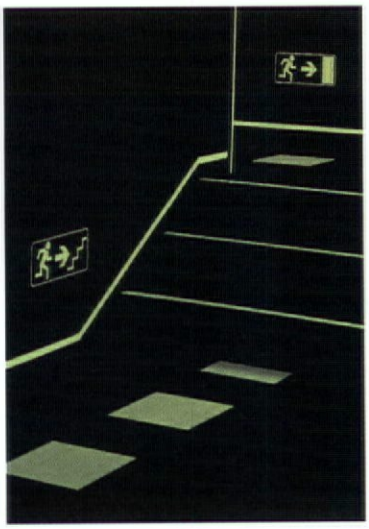
Johnsonite for Safe-T-First System, designed by the Johnsonite/Permalight Design Team.
Circle No. 268

ICF/Nienkamper/Unika Vaev for Tillack Shelving, designed by Joachim Tillack.
Circle No. 269

Wilkhahn Inc. for Stitz 2, designed by Product Entwicklung Roericht.
Circle No. 271

Falcon Products Inc. for 7100 Series Base, designed by Dorsey Cox of Falcon Products Inc.
Circle No. 270

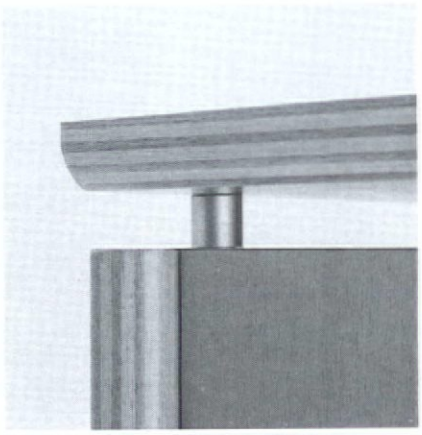
Meridian Incorporated for EnhancedAccess™, designed by Tom Edwards.
Circle No. 272



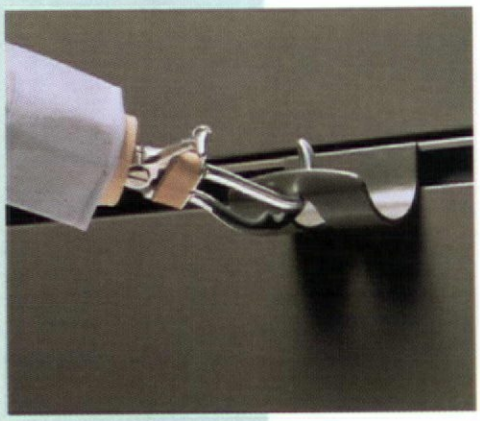
◀ INNOVATIVE PRODUCT SOLUTIONS
Johnsonite: Safe-T-First System
"Guiding sight-impaired and other people along staircases and other circulation areas—well lighted or not—is a product niche no one else is filling, and this design works well with architecture."

▼ INNOVATIVE PRODUCT SOLUTIONS
KI: Environ Tables
"By recycling old newspapers into new tabletops that are so desirable in appearance, this product opens doors for other materials with desirable environmental implications."

INNOVATIVE PRODUCT SOLUTIONS ▶
Wilkhahn: Stitz 2
"The world can always make room for a clever, comfortable and attractive seat like this, which should be given to people whose occupations make them stand up all day."

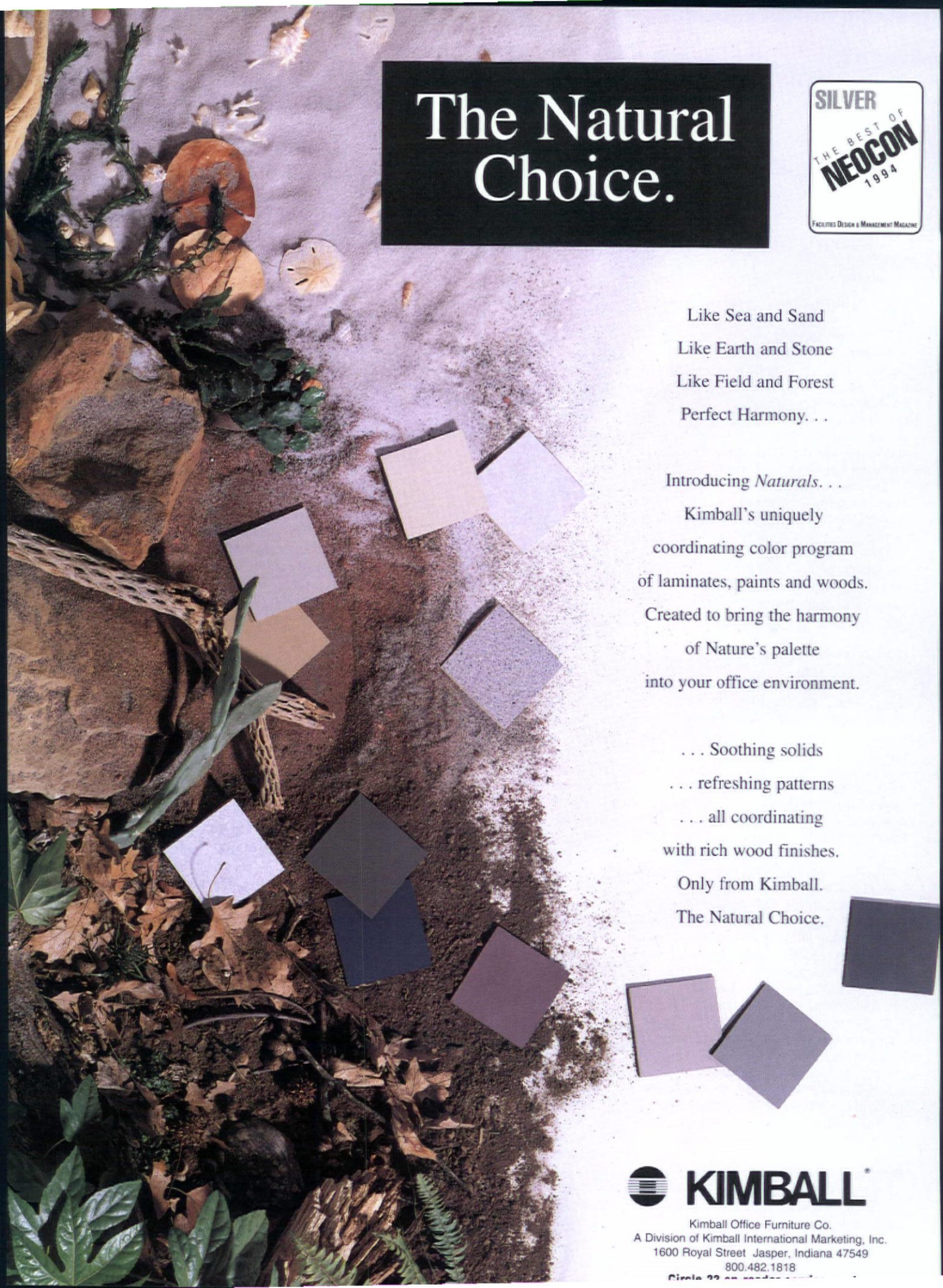


▲ INNOVATIVE PRODUCT SOLUTIONS
ICF/Nienkamper/Unika Vaev: Tillack Shelving
"Shelving can be a fresh design problem when a product appears like this, projecting an elegant lightness through refined hardware, useful adjustments and an honest plywood edge detail."



◀ INNOVATIVE PRODUCT SOLUTIONS
Meridian: EnhancedAccess™
"In a simple, logical extension to an existing product line, this design satisfies ADA requirements by helping to integrate people with disabilities into the office environment."

◀ INNOVATIVE PRODUCT SOLUTIONS
Falcon Products: 7100 Series Base
"This design brings an innovative mechanism to a category that doesn't see creativity very often—though conscientious designers may want to test it first for abrasion and soil retention."



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First Timers

What entry-level designers need to make it in today's fiercely competitive market is addressed by four of the nation's largest and most successful design firms

By Amy Milshtein

As Philip Johnson, dean of America's architects, likes to tell young initiates, "The first principle about architecture is 'get the job.'" From a glossy portfolio to a personal networking system to a passion for the profession, today's crop of design school graduates need more than just a new suit to nab that entry-level job. What are the leading design firms looking for from the well-scrubbed faces besieging their headquarters? And what can the new hires expect of them?

To find some approximation of the answers, *Contract Design* has interviewed four architecture and interior design firms, Howard Needles Tammen & Bergendoff, Interior Space International, Gensler and Associates/Architects and Leo A. Daly. How candid are the firms about getting to the bottom of how to get your foot in the door? Only time and that first day on the job can tell.

HNTB: Designers who can communicate

Beth Harmon-Vaughan, vice president at Kansas City, Mo.-based Howard Needles Tammen & Bergendoff, seeks three qualities in recruits: communication skills to be able to speak and write reasonably well and to explain a design concept; graphic skills to draft a simple set of tenant improvement documents; and a good sense of three-dimensional space and color. "We'd prefer that they have CAD experience," she says, "but we're willing to train them if other skills are strong."

HNTB's entry-level staff, who can expect to pull $22-24,000 in the Midwest, spends most of their time in the library assembling color pallets, creating boards and researching products. Harmon-Vaughan strongly suggests a nine-month paid internship with the firm as a path to permanent employment. "Interns don't come with as many skills," she finds, "but we are willing to invest in teaching them because it will pay off in the end."

To jumpstart their careers, Harmon-Vaughan suggests potential recruits join associations as students to make contacts, build an original portfolio, read design and business publications and know about the firms they interview. "Don't just show up in a blue suit," she urges. "Take a pro-active approach."

ISI: Designers with degrees and street smarts

For Bill Maguire, vice president and managing director for the New York office of Chicago-based Interior Space International, a division of A. Epstein & Sons International, successful recruits should have school credits and street smarts. "We're looking for someone with experience," he says. "Education isn't limited to the classroom."

Participating in a co-op or work study program to get a better understanding of the tools, personalities and realities of the business is one tactic Maguire advocates. He even goes so far as to suggest that if a school doesn't offer a credited co-op program, students should volunteer their services to soak up the atmosphere. "This can be a difficult business," he explains. "Practical, hands-on experience will make a world of difference."

Once hired by ISI, entry level employees can expect to make mid-to-high $20s, depending on experience. They will do all types of studio work from building models to visiting the field. Mostly, they will learn every aspect of the day-to-day business of design.

Gensler: Designers who display marketing poise

While virtually every design firm is looking for recruits with strong design talent and reasonable computer skills, Barbara Allen, vice president, corporate human resources, and Bob Cataldo, vice president, at San Francisco-based Gensler and Associates target another quality: poise. "The interview should be relaxed and feel like a conversation," Allen indicates. "We want someone who can market himself. That means he can market the firm."

A well-edited, well-rounded portfolio also helps. "Present the best examples of your work," suggests Cataldo. "Also make sure your resumé and letter are coherent and correct because they are a good judge of your communication skills."

With a starting salary around $24,000 plus two bonuses, new hires will explore options with senior designers and create construction documents with job captains. Since Gensler is a world-wide firm, Allen reveals that proficiency in a foreign language will give a candidate a leg up over mono-lingual peers. Leadership qualities, as demonstrated in club membership or community work, plus business savvy are other pluses.

Leo A. Daly: Designers with a passion for design

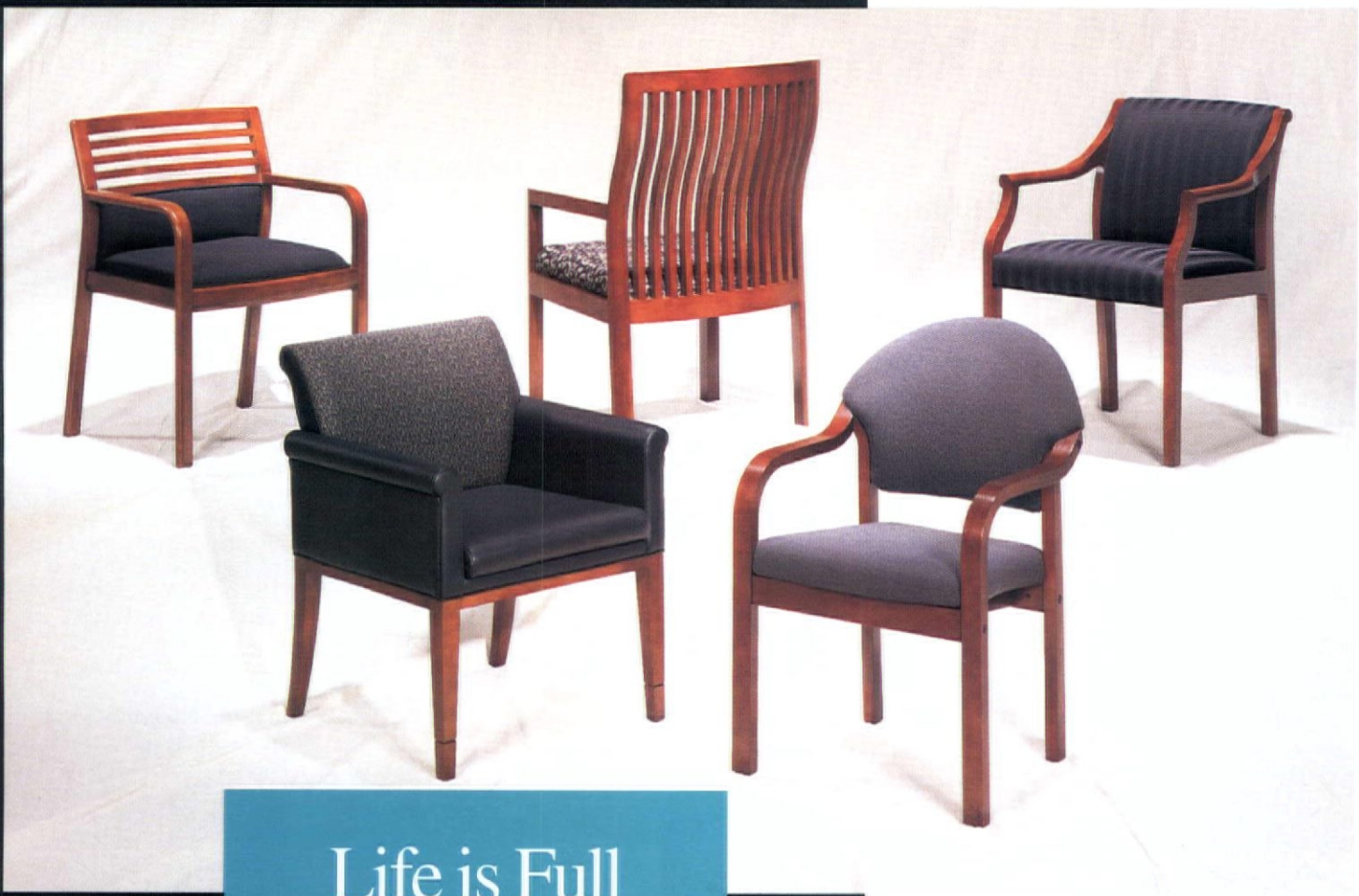
Does researching a firm and its work before interviewing really pay off? Is it truly important to show enthusiasm and energy? "Absolutely," insists Dennis Forslund, associate at Omaha, Neb.-based Leo A. Daly. "Cultivate your passion for architecture and design, look critically at other's work and be prepared to communicate your ideas. If a student doesn't have a passion for design, he's in the wrong field."

Along with strong feelings, Forslund wants strong computer capabilities, preferably someone who can think with keyboard and mouse. However, drawing and communication skills still rank high on his list of priorities. Entry-level people would work on a variety of jobs, such as creating presentation boards, choosing color schemes, working with engineers and attending business development meetings.

Forslund chooses not to reveal starting salaries. Nevertheless, Leo A. Daly does offer paid internships that often open doors to permanent positions.

Postscript: Designers who know what they want

All four firms have hired entry level personnel recently. Thus, actual positions do exist for recruits. But a job will not go out and find even the most talented young designer. Happy hunting.



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Yes, You CAD

Designers are going back to the drawing board less and less as computer aided design raises their ability to visualize design to unprecedented heights

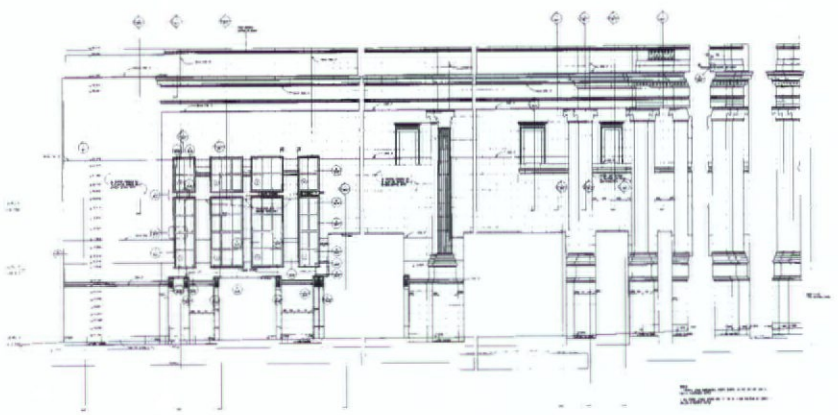
By Jennifer Thiele Busch

During the 1993 filming of *The Firm*, Hollywood's screen adaptation of John Grisham's 1991 novel about a young lawyer immersed in a web of intrigue at a prominent Memphis law firm, director Sydney Pollack reportedly used three-dimensional drawing and visualization software from Cary, N.C.-based software developer Virtus Corporation to plan daily shots, develop sets and pre-visualize individual scenes—in effect, basing his decisions about lighting, camera angles, movement, space design and other production and creative issues on computer simulation. Though architects and interior designers have come to depend on computer aided design to develop far less illusory—and far more permanent—spaces, this fascinating tool is having an equally dramatic effect on the design process that sets the stages where clients will play out their lives.

Computer aided design, or CAD, was originally developed in the 1960s for manufacturing giants such as Boeing and General Motors. At its earliest phase, it was analytical, non-graphical and geared mostly towards complex engineering and scientific research applications. It was not until the 1970s, when computers became more interactive and capable of responding to human instruction with greater speed, that CAD's potential for the design market at large became more clear.

Apple and IBM led the way in the early 1980s by putting a computer at everyone's desk, and both software and hardware development took off. Though much of the early software was still geared towards engineering and scientific research, the movement towards dedicated applications for architects and interior designers gained momentum. By the late 1980s, a number of legitimate programs designed for designers by designers were commercially available, and computers had suitable power to support complex graphic CAD applications.

In its earliest use in the A&D community, CAD was little more than an electronic drawing tool, possessing many of the same time and flexibility limitations as conventional drafting with pencil and paper. "It was like using an electronic pen," explains Yangwei Yee, an associate at Skidmore, Owings & Merrill (SOM) in New York. "Designers were pushing the computer instead of pushing a pen to do the same things in a slightly different way." Today, design firms are creating complete visual spaces in three dimensions, long before the first cornerstone is laid. "CAD takes the place of conventional drawing and gives a design life before it's built," observes Lida Dersookian, director of interiors in the Washington, D.C. office of Leo A. Daly.



Among the most important advantages of CAD is its ability to generate highly detailed construction documents, such as this one for the Sainsbury Wing of the National Gallery in London, designed by Venturi, Scott Brown and Associates.

Conceptualizing with CAD: Visualizing a design not yet drawn?

CAD has important applications in the design process from beginning to end. Dersookian says, "early in the design process, CAD is used for program optimization and analysis, stacking and blocking, space assignment and design conceptualization."

SOM associate partner Stephen Apking explains that his firm often uses CAD to analyze the feasibility of different building sites. "We test options by looking at building sections, determining how the program will fit and developing prototypical floorplans," he explains. "CAD is very helpful in clearly presenting these options to the client in three-dimensional renderings." The use of CAD at this earliest stage also scores another advantage. "When the building selection is made, we already have a lot of the information in the system," Apking adds. "It's easy to quickly move the design process ahead."

Dean Newberry, principal in charge of interiors at Spillis Candela in Miami, extols CAD as an early design tool for integrating the efforts of the architecture and interior design teams. "The technology allows us to run scenarios for things such as different floor plates, column base sizing and floor organization concepts, which we can then use to examine circulation efficiencies," she observes.

Because of the effort of inputting all the necessary information into the computer, William Reehl, design director in the Washington, D.C. office of Hellmuth, Obata & Kassabaum (HOK), cautions that designers carefully consider the size of a project before automatically committing it to CAD. "If the project is a significant size CAD should be used right from the beginning," he says. "For smaller projects, it is most effectively used as a support tool. It is also ideal for area takeoffs and repetitive tasks such as furniture plans."

Designing with CAD: Too much reality too soon?

Once actual design conceptualization begins, Newberry reports that the use of CAD may expand the way a computer-proficient designer thinks about a project. "The designer is able to quickly see the various possibilities," she explains. Dersookian indicates that CAD adds an invaluable element to this stage of the design process. "CAD's modeling capability greatly enhances the ability to conceptualize," she says. "Three-dimensional CAD models are developed fully rendered with finishes, colors and lighting schemes, and animated as a realistic walk through."

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The "virtually reality" aspect of CAD can be used to examine a diverse range of aesthetic issues, such as materials use, furniture selection and the overall look of a room, and more functional issues such as sight lines, lighting levels and circulation. "Sectional perspectives show the internal workings of a room, and make it easier to coordinate building systems," says Apking. "We can also show our clients views from their buildings." This capability, however, signals an important caveat that most designers agree can be overcome through proper communication and education of the client. "A design can actually seem too finished very early in the process," says James Kolker, an architect at Venturi, Scott Brown and Associates (VSBA).

Dersookian agrees. "The client must understand that this three-dimensional rendering is not a plan or a drawing that can be bid out or built off," she cautions. On the other hand, well-defined visualizations can help the client make important choices and pave the way for smoother design development and construction.

CAD can have an enormous impact on detailing. "CAD gives us a basis to look at design elements much more precisely," says Reehl. "It is particularly useful when dealing with tight clearance restrictions and code issues such as egress and ADA. You know immediately if something works or if it doesn't." VSBA's Kolker points out, "It allows the designer to refine and study details more fully, create full-sized plots of details and build models from those plots. We use it in this way more as a design tool than a production tool."

CAD's modeling capability allows designers to create accurate depictions of three dimensional spaces and electronically "walk through" a project before the first cornerstone is laid. In addition to facilitating the aesthetic aspect of design conceptualization, this technology helps address such important functional issues as lighting levels, site lines and circulation paths. This three-dimensional rendering of a trading room floor was created on CAD by Skidmore, Owings & Merrill.

Coordinating with CAD: Is everyone speaking the same language?

More effective coordination between the different aspects of a job—including both technical and people aspects—is another fundamental advantage of CAD. "It has a tremendous capability and flexibility to coordinate the technical work all along the way," says Yee. "Problems can be identified in advance." Similar advantages are reported at Spillis Candela. "Great dimensional accuracy can be achieved during design development," Newberry observes. "Engineers come on line early and engage in the preliminary design process with the architects. As concepts are developed, the engineers can keep up with all the latest changes."

Many firms find it advantageous, even necessary, to be linked electronically with consultants. "Access to common project data and drawings for reference and coordination by all disciplines is a primary objective of CAD," explains Dersookian.

Kolker cautions about the problems that may be caused when all parties involved are not working with the same capabilities. He states, "dealing with smaller firms that don't have the same level of expertise can create logistical nightmares regarding the transfer of information—and those tend to escalate as a project progresses."

As design development leads to bidding and construction, CAD produces more accurate and coordinated documents, resulting in fewer problems during construction. "Detailing is more precise," says Yee, "which is helpful when many trades are involved."

"CAD is effective for establishing a graphic hierarchy of information and clarity of content," adds Dersookian. "We have realized significant benefits in the the interpretation of the designer's intent by owners, building authorities, bidders and contractors." Most designers agree that CAD-generated bidding documents usually yield more accurate bids.

Practicing with CAD: All pluses and no minuses?

Designers debate whether CAD influences productivity during the design process. "We probably use the same amount of time to look at more options," says Apking. Newberry is equally noncommittal. "The efficiencies just give us time to do other things," she notes.

However, CAD influences the *way* designers work, if not the actual *speed* at which they work. "The changes are in every way positive," Apking argues. "CAD encourages us to look at our work in a more thoughtful manner. Now we can not only design in plan and perspective, but in the third and even the fourth dimension, meaning spaces as they are experienced."

There is also little question that the use of CAD can make a marked difference in productivity. "Once in the production stages, one individual can generate far more work on CAD," says Reehl. Dersookian finds that a high level of productivity can be achieved through orderly development and documentation of such CAD capabilities as storing and recalling frequently used graphic constructions.

If CAD has any effect on profitability, it is in the efficiencies gained. "That probably depends on the type of job," suggests Apking. "If there is a great degree of repetition, CAD can be much more cost-effective."

Reehl feels that CAD offers the potential to affect profitability in another way. "It allows you to do more with less," he says. "Of course, the initial capital investment is a drawback."

For all its value, CAD does have some traps that designers should be aware of. "The computer doesn't provide enough fuzziness," says SOM's Yee. "A hard line carries the connotation that you are definitely putting something there."

Oversimplification of design problems presents yet another trap to the industry. Newberry of Spillis Candela notes, "CAD does not relieve the designer of the need to conceptualize how materials and colors will look in reality." Kolker of VSBA echoes a concern with which the design industry is all too familiar: "We have a lot of sore wrists and tired eyes," he says.

Apking stresses the importance of designers understanding early on that each piece of information input on CAD will have a future life in the project. "Whether it's a design document, a bidding document or a construction document," he explains, "each drawing has many lives." Kolker agrees quite succinctly. "At the earliest phase of the process we block out the program elements, and this diagram ultimately becomes the building," he says.

Clearly CAD has arrived for a lengthy stay. "CAD makes the transition from one phase of the design process to another much quicker and smoother," concludes Apking. "We gain efficiencies by not having to start from scratch each time." That realization is valuable enough that clients are beginning to request complete sets of documents that they can use for their own facility management purposes. And so the life of CAD goes on.

BOOKSHELF

What Do You Do with Your Frame?

Crystal Palace, Sir Joseph Paxton, Architect, by John McKean, 1994

Palais des Machines, Charles-Louis-Ferdinand Dutert, Architect, by Stuart Durant and Angus Low, 1994

Hill House, Charles Rennie Mackintosh, Architect, by James Macaulay, photography by Mark Fiennes, 1994

University of Virginia, Thomas Jefferson, Architect, by Michael Brawne, photography by Richard Cheek, 1994

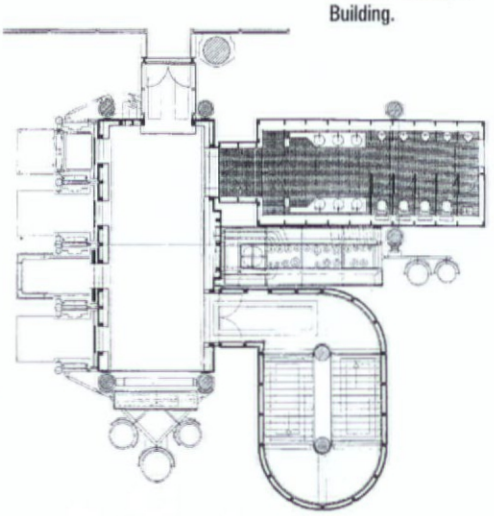
California Aerospace Museum, Frank Gehry, Architect, by James Steele, photography by Timothy Hursley, 1994

Lloyd's Building, Richard Rogers Partnership, Architect, by Kenneth Powell, photography by Richard Bryant, Martin Charles and others, 1994

Architecture in Detail, London: Phaidon Press Limited, 60 pp., $29.99 paper

Although structural iron waited six decades before starting a revolution in architecture, it would more than make up for the delay. The material first appeared inconspicuously in France in the 1780s, when Soufflot and Victor Louis sought to make theaters fireproof, and in England in the 1790s, when manufacturers acted as their own engineers to make their factories fireproof. But after the pioneering bridge builders Abraham Darby, James Finley and Thomas Telford showed what iron could do, such serious architects as Henri Labrouste and J.B. Bunning took notice. Their work would free architecture from the weight and limitation of masonry as building structure and skin—igniting a debate about separating structure and skin that the latest volumes of the ongoing series, *Architecture in Detail*, brings to life.

At the start, we see Thomas Jefferson's Classic expression of unified structure and skin in the supple masonry of the *University of Virginia*, Charlottesville, Va., 1817-1826, yield to the dynamic pragmatism of iron as pure space frame in Paxton's *Crystal Palace*, London, 1851 and Dutert's *Palais des Machines*, Paris, 1889. Mackintosh's *Hill House*, Helensburgh, Scotland, 1903, would return to a more traditional use of materials to explore radical form making—only to have the Modern movement revive the issue of structure and skin shortly thereafter.



Plan of Satellite Tower from Lloyd's Building.

The debate is not over even now. As Frank Gehry in *California Aerospace Museum*, Los Angeles, 1982-1985, and Richard Rogers in *Lloyd's Building*, London, 1986, both proclaim, the interdependence of structure and skin is still a rich source of conflict and exploration. What makes the latest editions of *Architecture in Detail* so fascinating is the way their meticulous documentation of form and detail in the six memorable buildings dramatizes Modernism's struggle to define itself over a century and a half.

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PERSONALITIES

Yamagami

Designer genes?

Kei Yamagami

Is artistic talent inherited? For San Francisco-based interior designer Kei Yamagami, the evidence is strong. Her mother was a dress designer, and her father designed and made attractive and useful household devices during the World War II internment of Japanese-Americans that her mother has proudly preserved. "My nephews and nieces are artistic too," Yamagami notes.

Yamagami discovered her own artistry in grammar school, spending hours creating objects out of paper. "I'd never buy a birthday card when I could make one," she says. With family encouragement, she studied art in high school, college and San Francisco's Academy of Art.

Her design career proceeded predictably enough until she joined Gensler and Associates in 1978. "It was an exciting time," she recalls. "Business had more complicated needs for space than ever, so Arthur Gensler made his firm into a serious design service for business." She advanced to vice president, director of design and graphics before leaving to start her own firm.

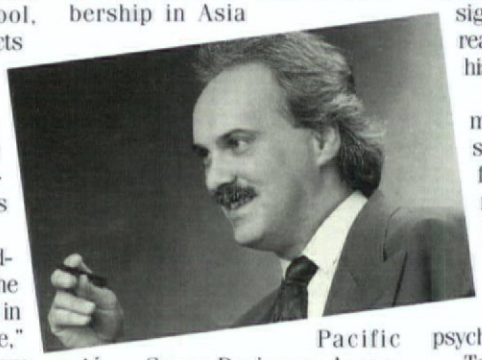
Much as she cherishes the Gensler years, Yamagami enjoys working as a "hired gun" with artists and artisans on projects as diverse as a San Francisco art gallery, a Japanese-style house in Marin County, numerous Asian projects, and the 1994 IIDA Product Design Competition. "Designers can have more fun working closely with artists and artisans in the 1990s," she believes. "We all have so much in common." All in the family, Kei?

Bérubé belongs

Claude Bérubé

"Being in the IIDA Awards judging was truly wonderful this year," remarks Claude Bérubé, president of the design firm, Ove Design, as well as president of the International Federation of Interior Designers/Architects. "The awards recognize achievement and promote good relationships." Fellowship among peers is essential to Bérubé's credo. His *vitae*, spanning 22 years, reads like a shopping list of design associations. Bérubé feels combining hands-on design with association work is what being a designer is all about. "If you give of yourself and give credit to others," he says, "the benefits come full circle."

Bérubé's pursuit of solidarity extends into his personal life as well. He and his wife, designer Lisa Lindenskov, work together on many international projects. Bérubé recently opened an office in Malaysia as a result of membership in Asia Pacific Space Designers Association and strong alliances with other board members. He explains, "My wife and I became friends with a designer and his family, and now we stay with them when we go to Malaysia, and they stay with us in Montréal."



Bérubé

Working abroad definitely has a place in this designer's future, but the market's recent upswing prompts him to focus more on his practice in Montréal, Quebec. "I may take a break from some of my association work in the next few years," he foresees. "But I have said this before and was back on a board within a year. It's just too enjoyable!" Any makers of laptop CAD listening?

Designing on ice

Niels Diffrient

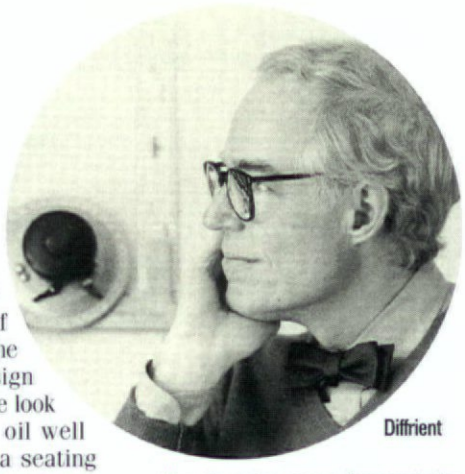
While industrial designer Niels Diffrient says he wouldn't know a past imperfect verb if it assaulted him, what he does know about design has changed the way we look at many things from oil well drilling equipment to a seating line from Knoll. "I didn't measure well in written aptitude tests and verbal skills," he admits. "But I loved to take things apart."

He also loved to draw. Growing up far from art museums on a farm in Star, Miss., he copied pictures out of the Sears & Roebuck catalog. His technical high school studies led him to Cranbrook. "Though Pratt was my first choice," he says, "returning World War II vets took all the openings."

Diffrient credits his ensuing success to a mixture of talent, happy accidents and mentors like Eero Saarinen, Marco Zanuso and Henry Dreyfuss. After 25 years of work and a partnership at Dreyfuss, he tired of managing and longed to spend more time designing. His dream became a reality in 1980 when he started his own small studio.

"My biggest dilemma is my oldest," he notes. "I'm still trying to strike that perfect balance between engineering and art." Diffrient, a judge for the 1994 IIDA Product Design Competition, relaxes by ice dancing five hours a week. "It beats psychotherapy," he says.

To still-smarting Olympic watchers seeking an inside opinion, Diffrient agrees that Torville and Dean were robbed of the gold.



Diffrient

"I enjoy the more humanistic aspect of it," he reflects. "Interior design deals directly with the way people use buildings and spaces." That sentiment has shaped the successful career he now enjoys as a partner in Chicago's Environments Group, which practices interior design and counts Ameritech, American Family Insurance and Kraft General Foods among its clientele.

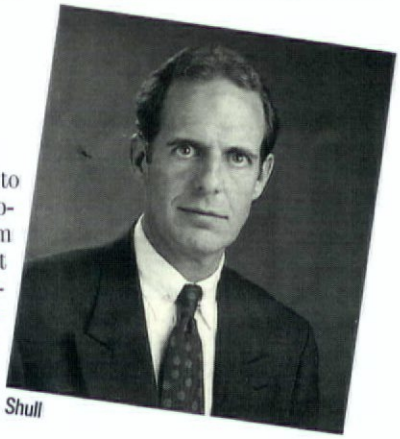
After college, Shull worked seven years in San Francisco, but eventually longed to return to his native Midwest. "I wanted to be in a more aggressive business environment," he reports. True to his words, he sought out the PHH Group in the late 1970s and later teamed with three other partners to buy its Chicago office and rename it The Environments Group.

"Our philosophy is to be 100% service-oriented with the goal of long term client retention," he says. "Seventy percent of our work is repeat business, which shows we're partnering with our clients." Though he considers himself a "workaholic" to attain those goals, he makes time for reading, theater—judging the 1994 IIDA Product Design Competition—and travel. He is particularly fond of tooling about the Western U.S. It's okay to visit, but you wouldn't want to live there, right Peter?

Go Midwest, young designer

Peter Shull

Peter Shull's first exposure to interior design came when he apprenticed at an architecture firm in St. Paul, Minn., that was just forming an interior design department. His education was more architecturally oriented—he studied architectural history at Yale—but his passion for interior design was greater.



Shull