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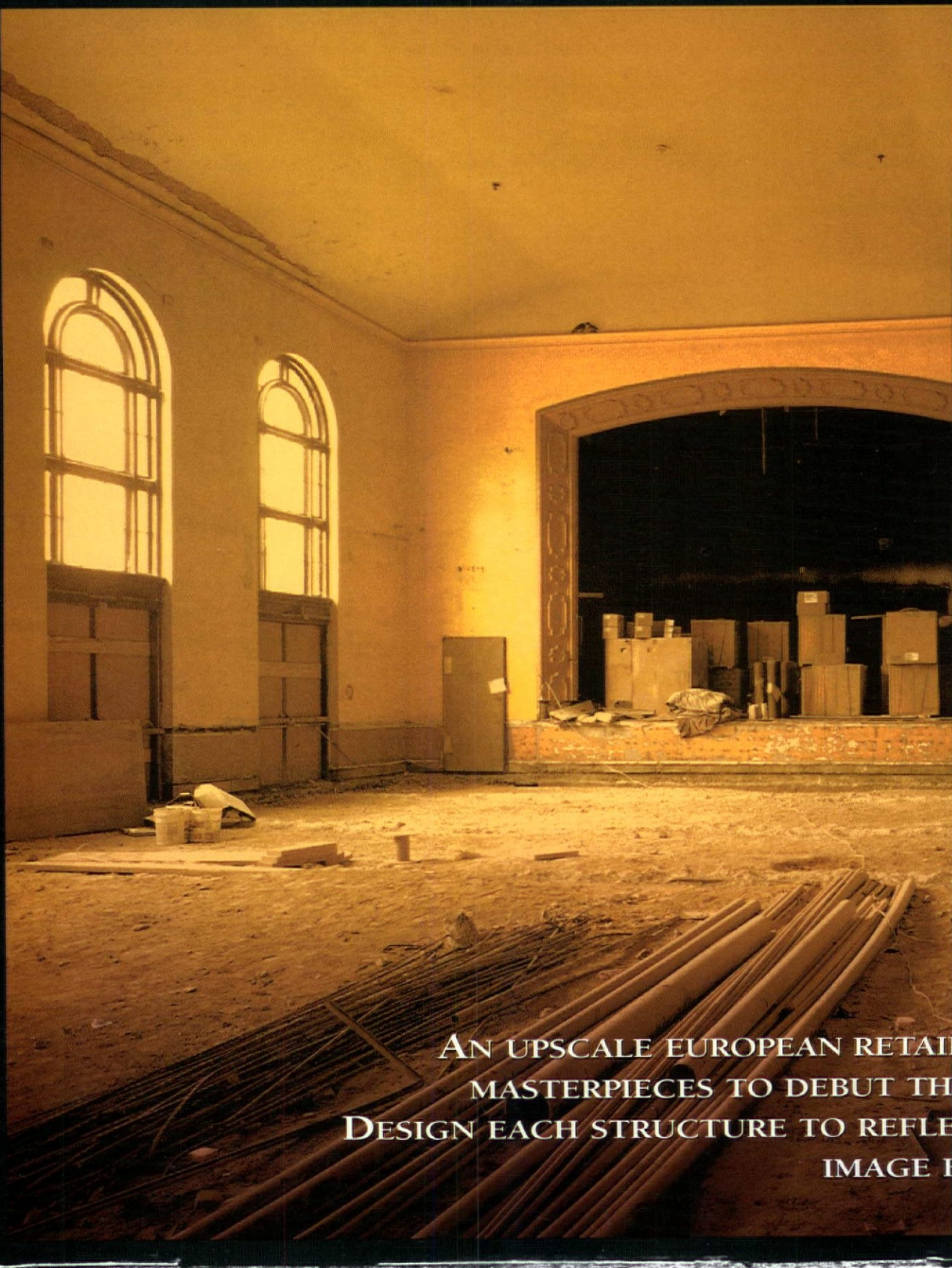
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Cover Photo: View of workstations at the offices of Professional Practice Insurance, Redwood City, Calif. Photograph by Sharon Risedorph.

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EDITORIAL

Cat Got Your Tongue?

Author Winston Groom got a pleasant surprise this summer when an innocuous novel he had previously written became the script of a hit movie bearing the same title he had used, namely *Forrest Gump*. But if works of art lead unpredictable lives in these synergistic, multi-media times, so do the artists who create them. For growing numbers of creative people, commercial success is starting to depend on abilities that stand distinctly apart from their sheer powers of invention, abilities that might be described as social skills like effective communicating, cooperative team working and inspirational cheer leading. What the marketing crowd wants to know is: *Does he/she give a good interview?* Architects and interior designers surely realize that some of the most publicized of their peers in this century, including Frank Lloyd Wright, Philip Johnson and Robert Stern, have given very good interviews.

All this may sound like fluff in an era that seems unable to distinguish outer image from inner substance. But conviviality has a serious side for designers. No matter how much we feel our creative workings are the independent acts of free spirits, we find ourselves giving up more and more autonomy every day. Design is transforming itself from a singular, linear, artistic act into multiple, synchronous, technological acts—and the glue that holds everything together is social skills. When four large design firms, Gensler and Associates, ISI Incorporated, Howard Needles Tammen and Bergendoff, and Leo A. Daly, were recently asked by *Contract Design* what attributes they sought in entry-level designers besides technical ability, they all cited strong social skills. These four don't make a crowd, but they have plenty of company.

No, designing isn't partying. However, to produce the kinds of facilities today's clients want, few if any architects or interior designers can pull it off alone. Think about how facility development operates now.

First of all, the latest examples of architecture and interior design function like machines more than ever. They depend on systems for power, lighting, HVAC, transportation, security and safety that didn't exist 25 years ago. They accommodate highly sophisticated information processing equipment nobody used six months ago. They incorporate materials and processes that are being invented daily. They even permit renovation before they're done.

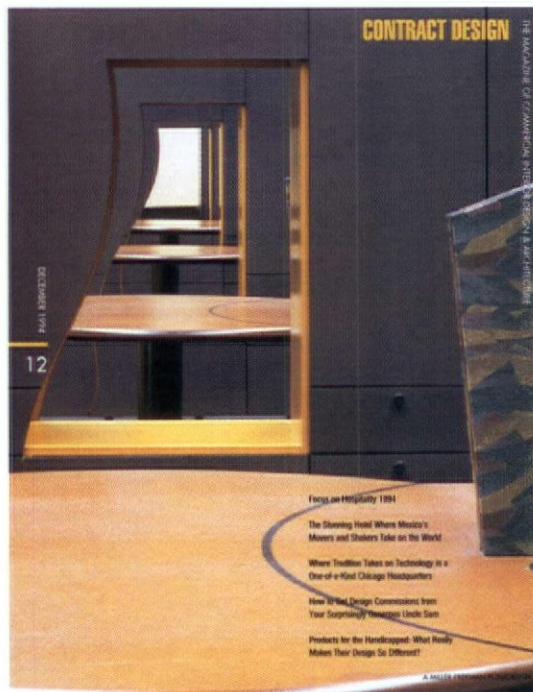
Designers certainly don't command the expertise to guarantee that all this technology will work. To avoid disappointing clients, many designers are forming multi-disciplinary project teams to ensure that facilities will actually deliver the goods from day one. No lone geniuses, please?

Clients also have a growing habit of participating in the development of their facilities. Will they actually get better results this way? They think so, and their presence is complicated because they're often architects or interior designers too. You can't stonewall clients. Shouldn't we know them better instead?

Finally, the design process itself is no longer sharply differentiated from the supporting services that make it possible. Whether the issue at hand is fast-track production, the norm for most projects today, turnkey development, one-stop shopping that often puts the construction manager

or general contractor in charge, value engineering, the search for surplus resources, or facility management, a promising opportunity to build ongoing relationships with our clients, we're finding that design is being drawn into an ever larger context in society. Was design ever that pure to begin with?

So many people encircling the design community—offering help or seeking it—hint at why social skills may be key to 21st-century design. Who knows what kinds of facilities tomorrow's clients will want? Fortunately, if we cultivate our social skills, we won't struggle to find the answers alone. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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All Ye Who Enter Here

New York—Visitors to InterPlan, the New Designer's Saturday, September 27-29, at the Jacob K. Javits Convention Center on Manhattan's West Side, could see from the outset that this was a design show with a fresh new perspective for the New York market. Helping to communicate that idea was an exciting gateway structure designed by New York-based William Green and Associates.

Submitted in response to a special design competition held by InterPlan sponsors Designer's Saturday, Inc. and Miller Freeman Inc. to create a distinctive entrance for the event, Green's winning design was selected from a field of worthy competitors by Judges Kenneth Walker of Retail Options Inc. and Adam Tihany of Adam D. Tihany International as best representing the spirit and purpose of InterPlan. Competition entrants were required to use one of three designated display systems to construct their designs. Green and his design team chose Zero U.S. Corp.'s modular display system and used it to create an arch of five cages with "exploded" white furniture parts and mannequins dramatically suspended inside, through which show attendees had to walk to enter and exit the exhibit hall.

"The entrance spanned a set of escalators, and that suggested to us the need for something classical, like a triumphal arch," explains Green. "The exploded products gave us the opportunity to take common objects and bring them into an abstract form that give them a new appearance." The mannequins, in turn, represent a reminder that all the products on display at the show must be able to be used intimately with the human form in order to be successful.

Zero generously donated the display system parts needed to bring the concept to life in the lobby of Javits Convention Center. "We were so pleased with the winning design," says Karen Demarco, who handles architectural and contract sales for Zero. "It is wonderfully imaginative and very true to the system."

In all, a total of 8,257 attendees, including architects and interior designers, facilities managers, furniture dealers and representatives, government, hospitality and institutional purchasers, real estate executives and corporate end-users, walked through the gate to visit InterPlan, making it very successful for a first-time event.

Virtual Acoustics

Framingham, Mass.—Would designers like to hear how a space will sound before they make drastic acoustical mistakes like Avery Fisher Hall, New York, which was considered a failure as Philharmonic Hall in 1962 because of poor



The competition for a gateway for InterPlan at the Javits Convention Center in New York last September yielded this winning entry (left) by William Green and Associates of New York. The design utilized a Zero U.S. Corp. display system.

acoustics? Hearing the sound of an unbuilt space has never been possible before. Now Bose Corp., a leading audio equipment manufacturer in Framingham, Mass., has created the Auditor system to simulate sound that is practically identical to the acoustics people will hear after a building is completed.

As Bose points out, there is no shortage of examples where simulated sound could have made a critical difference. A new parliament building in Germany, for example, was closed within 24 hours of its opening in 1992 because the acoustic design made debates impossible to understand. Louise M. Davies Symphony Hall in San Francisco has yet to correct its flawed acoustics since opening in 1980.

Auditioner allows architects and clients to listen to their projects before they are finished by developing a computer model of the tested building that accounts for its forms, materials, dimensions and occupancy, and using this model to produce sound through a circuit board installed in an Apple Macintosh computer that works as a digital audio filter. In a matter of seconds, the model can generate sound as it would be heard anywhere in the space through three-inch-square speakers. The listener places his or her head between the speakers, and experiences the acoustic equivalent of virtual reality.

While Bose is not offering Auditor for sale, it is currently licensing the system to those trained and authorized by Bose. Architects may call 800-469-7413 for information.

Mitigating Disasters

Washington, D.C.—The American Institute of Architects (AIA) and the Federal Emergency Management Agency (FEMA) have been holding forums titled "Reducing the Impact of Natural Hazards" in 10 U.S. cities to push for a national disaster mitigation program. Natural disasters are an important issue for architects as buildings need to withstand the likes of Hurricane Hugo, the Midwest floods

and the California wildfires and earthquakes. The purpose of the forums, which are presented by FEMA with the support and participation of the AIA, is to develop a comprehensive national mitigation strategy aimed at cutting in half over the next 25 years America's losses in lives and property from natural disasters.

The AIA and FEMA have been working on both disseminating mitigation strategies to the public and offering workshops for architects. "As the primary source of information to the public, architects must be familiar with all issues involving mitigation, policy and technical changes," says disaster expert Charles Harper, FAIA, architect and former mayor of Wichita Falls, Texas. "This is information that can save lives and property owners time and money in repair costs and disruption of life."

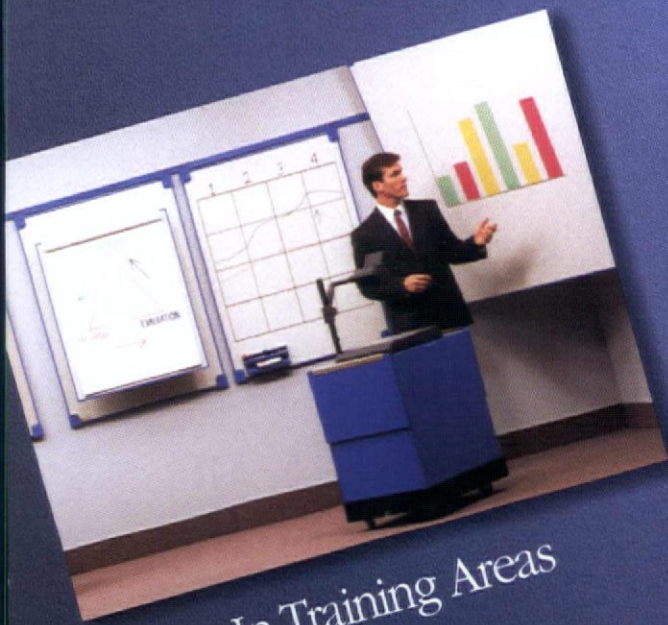
AIA and FEMA also want to spread the word that "the adoption and enforcement of multi-hazard building codes is essential to effective disaster mitigation." The issue is to make sure buildings and structures provide safety to the public while minimizing damage in connection with all risks that may pertain. In some areas, buildings are at risk from several disaster types. For example, South Carolina is prone to earthquakes and hurricanes, so both dangers must be taken into consideration simultaneously in building construction involving both new and existing structures.

According to AIA and FEMA, voluntary building codes or standards are not effective because they cannot be applied with any consistency. Instead, state adoption of up-to-date codes that govern disaster mitigation is the desired outcome.

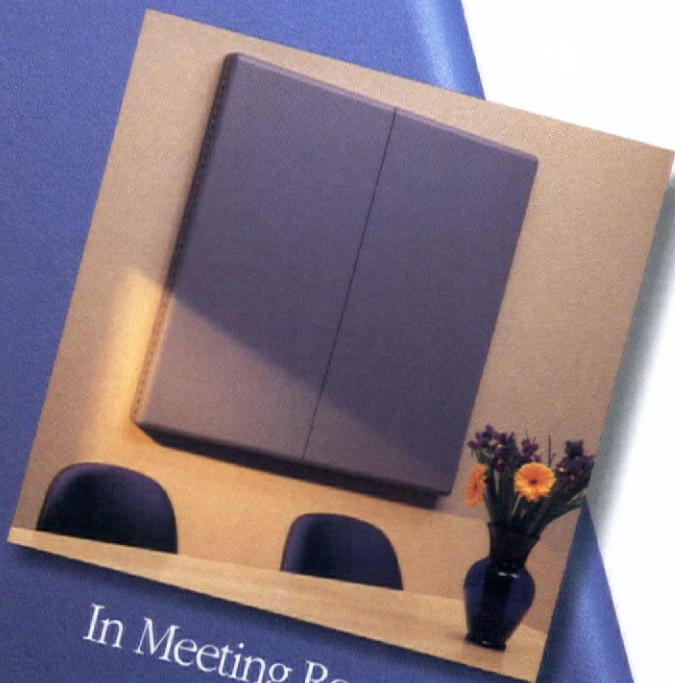
The Voice of American Indians

New York—On October 30, the George Gustav Heye Center of the Smithsonian's National Museum of the American Indian opened in New York. The Heye Center is located in the

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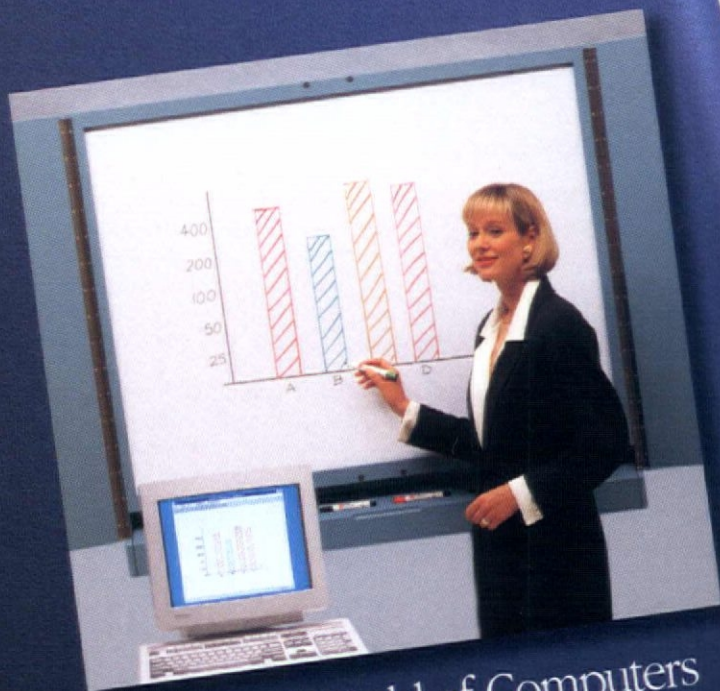
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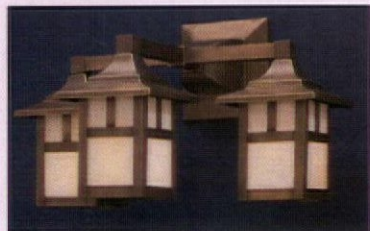
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TRENDS

Commissions and Awards

The **Rotch Traveling Scholarship**, Boston, is receiving applications for the 1995 scholarship design competition, sponsored by the Boston Society of Architects. The winner will receive a \$30,000 award to travel abroad eight to 12 months. Write Rotch Scholarship, 52 Broad Street, Boston, MA 02109 before January 2, 1995.

McCulley Design Group, Calif., will create environmental graphics and design the interiors for Princeton Venture Research, Princeton, N.J.

Culpen & Woods Architects, Stamford, Conn., has been awarded the architectural and engineering commission for construction of the Cuisinart Resort & Spa, which occupies 20 acres on the Caribbean Island of Anguilla.

Cornoyer-Hedrick, Phoenix, Ariz., has received the 1994 Planning Award for Best Master Plan on Grand Canyon West, 8,000 acres at the western edge of the Grand Canyon on the Hualapai Indian Reservation, Colo. Cornoyer-Hedrick has also been contracted by Nationwide Life Insurance Co., Columbus, Ohio, to design the Gainey Ranch Corporate Center III, Scottsdale, Ariz.

The Tile Promotion Board, Jupiter, Fla., has announced the January 15, 1995 deadline for **Spectrum International**, a worldwide ceramic tile design competition. Contact Spectrum Competition, c/o Tile Promotion Board, 900 East Indiantown Road, Suite 211, Jupiter, FL 33477.

The commission for the 133,000 sq. ft. expansion of the biology building and physics building at the University of Connecticut, Storrs, Conn., was awarded to **Allan Degar Associates**, New Haven, Conn.

The American Institute of Architects, Washington, D.C. and the Brick Institute of America, Reston, Va., are accepting entries for their **Brick in Architecture Awards Program** and the new \$5,000 Charles Bulfinch Award. Call the Brick Institute at 703-620-0010.

RTKL Associates Inc., Washington, D.C., has been selected to design a regional headquarters for the accounting firm Coopers & Lybrand in Tysons Corner, Va.

Connor Formed Metal Products, San Francisco, has selected **McCulley Design Group**, San Diego, to execute strategic design for interiors, architectural signage and graphics for the multi-plant operation.

Entries are being accepted for the 1995 **Industrial Design Excellence Awards**, sponsored by the Industrial Designers Society of America, until February 22, 1995. For more information call 703-759-0100.

Alexander Hamilton U.S. Custom House, adjacent to Battery Park. Included in the opening were three inaugural exhibitions and a display of masterworks from the museum's collection of more than one million objects. Free public programs of music, dance, theater, film, festivals and a powwow were offered along with the exhibitions.

To maintain the historical character of the building, the museum's space was renovated by Ehrenkrantz, Eckstut and Whitelaw Architects of New York. The Alexander Hamilton U.S. Custom House, formerly known as the Old U.S. Custom House, is a Beaux-Arts style building designed by architect Cass Gilbert and completed in 1907. The building has been designated a National Historical Landmark and a New York City landmark.

Occupying the first and second floors of the building, the museum will devote approximately 20,000 sq. ft. to exhibition galleries and public spaces, including two museum shops, a resource center and two education workshop rooms. In addition to the Heye Center, a Cultural Resources Center will be built in Suitland, Md., to house the bulk of the American Indian collection and accommodate activities such as research, conservation and outreach programs. A permanent headquarters for the National Museum of the American Indian is to be erected in Washington on the National Mall by the year 2001.

We CAN Help

New York—The American Institute of Architects/New York Chapter, the Society of Architectural Administrators/New York Chapter and the Design and Decoration Building held their second annual Construction competition November 9-17 at the D&D Building. The showcase was designed to benefit the city's hungry and homeless. Participating architects, interior designers and students built structures entirely of donated canned foods. After the showcase and judging, the food was distributed to soup kitchens, low-income daycare and senior centers, residential programs and shelters for the homeless.

Even John Kennedy, Jr. took part in the action by officiating at the awards and kick-off for Construction. "As a lawyer by training, I think my profession could certainly benefit from a lesson from those assembled here, on linking professional competence and creativity with a pressing social need," he said as he presented the awards.

This year's winners included Haines Lundberg Waehler for Best Use of Labels, Kohn Pederson Fox for Best Meal, Weiskopf & Pickworth, Consulting Engineers for Structural Integrity and Polshek & Partners for Juror's Favorite. Honorable mentions went to Butler Rogers Baskett Architects and Fox & Fowle Architects.

TRENDS

The Los Angeles interior design firm **James Northcutt Associates** and **Three Architecture** of Dallas will design Oviedo Gardens, Taichung, Taiwan, a complex of luxury condominiums owned by We Ming Construction & Development Co.

The North Carolina School of the Arts has unveiled its "filmmaking village" designed by **Backen Arrigoni & Ross Inc.**, San Francisco, and **Lee Helper Architecture**, Charlotte, N.C.

HCA Partners, Pasadena, Calif., is working in conjunction with **Gibbons Heidtmann & Salvador**, White Plains, N.Y., to design several Dansk stores located on the West Coast. HCA Partners has also completed MGM's private theater/screening room, Santa Monica, Calif., and has been contracted to design the administrative offices of Warner Bros., Burbank, Calif.

People in the News

The Fashion Institute of Technology's Alumni Star Salute Award, New York, went to **Helen Krause**, a principal of The Phillips Janson Group Architects, P.C., New York, in recognition of her business success, leadership roles and community contributions.

Larry Self has been promoted to director of corporate operations of Hellmuth, Obata & Kassabaum, Inc., St. Louis.

HON Industries, Muscatine, Iowa, has named **David C. Stuebe** as vice president and chief financial officer.

Steven J. Hubbard has joined San Francisco-based Crosby Helmich Architects as studio director for the South Bay office.

Michael Landau Associates, Princeton, N.J., has expanded its management team with the appointments of **Edward Starke** as senior associate and **Janet Joachim** as senior interior designer.

Hansen Lind Meyer, Chicago, has announced the appointments of **Frank Talbert** as managing principal and **Terry Hoffman** as director of health care.

Carolyn Brooks has joined Butler Rogers Baskett, headquartered in New York, as an associate and design studio head.

Detroit-based BEI Associates has named **Tito Marzotto** as vice president, industrial/manufacturing and **Nick Purohit** as vice president, mechanical design.

President Clinton has reappointed **Emily Malino**, a member of the American Society of Interior Designers and a consultant to Metcalf, Tobey & Partners in Reston, Virginia, to the President's Committee on the Arts

and the Humanities. **Dr. John Brademas**, president emeritus of New York University, has been named chair of the committee.

Ro Shroff and **David Kofahl** have joined The Callison Partnership, Seattle, as senior project designers.

Bruce Lighty has been named president and general manager of Lux Company, Elkhart, Ind.

The Construction Science Research Foundation, Inc., Baltimore, has elected **Douglas Day**,

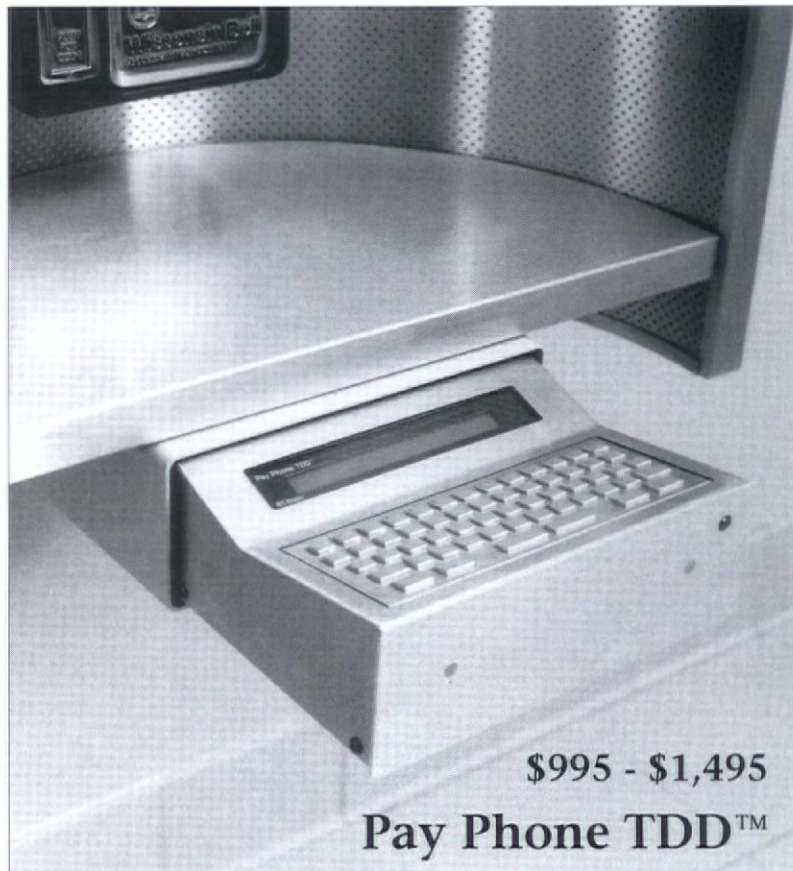
senior vice president of Stone Marraccini Patterson in San Francisco, to the board of directors.

KI has announced the joining of **Richard Benoit** as market manager and **Darrell Tschurwald** as chief information officer.

Lance K. Josal has been named director of RTKL's Dallas office.

George Johnson, president of ICE Unika Vaev and Nienkamper, New York, has announced

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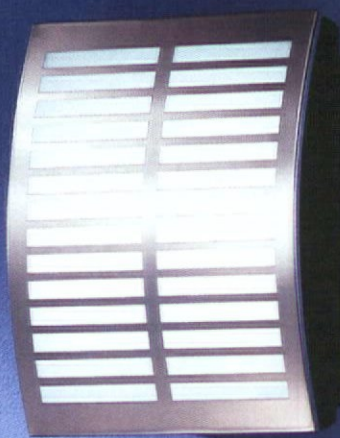
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TRENDS

the following promotions: **Don Williams** to vice president of operations for ICF, **Dorothy Cosonas** to director of design for Unika Vaev, USA, **Kurt Hanson** to vice president of sales for ICF and Nienkamper, and **Mary Wessely** to vice president and managing director of Unika Vaev, USA.

Linda Shockley, **Mark Yanosko** and **Nathalie Legare** have been appointed to the positions of design consultants at DuPont, Wilmington, Del.

O' Donnell, **Wicklund**, **Pigozzi** and **Peterson Architects**, Deerfield, Ill., has announced the appointment of **Chris Liakakos** as senior health care facilities planner.

The carpet industry has paid tribute to **Nick Jannetti** in recognition of his retirement. Jannetti's last appointment was with **Wunda Weave Carpets** as vice president of sales for the Northeast.

Lawrence Man, AIA, has established a nonprofit foundation which will compile a data base of all charitable organizations, work with needy organizations to create a program of help and provide funding for worthy projects. For more information write: **DREAM help Foundation**, 316 North Rossmore, No. 601, Los Angeles, CA 90004.

Business Briefs

Steelcase Financial Services, Grand Rapids, Mich., has announced a tentative agreement with the contract and design services firm, **Corporate Interiors**, Philadelphia, to purchase the Delaware operations of **A. Pomerantz & Company**.

The Hillier Group, Princeton, N.J., has created **FIN**, Facilities Information Navigator, an interactive, user-friendly system that combines information from multiple sources into a single computerized system to be used to retrieve and manage information for real estate, facilities operations and purchasing departments. Contact **Doug Dixon** at (609) 452-8888.

Architecture on Line, by Princeton Architectural Press, New York, is a new electronic journal that allows subscribers to submit and

read articles, leave messages to colleagues, and participate in discussion groups. Use requires a computer and modem. The cost of the starter kit is \$30.00. Call 1-800-458-1131.

GF and **OSI** have opened a new New York showroom on the 14th floor of the New York Design Center, 200 Lexington Ave., New York.

Pindler & Pindler, designer and distributor of wholesale decorative fabrics, has moved its corporate headquarters to 11910 Poindexter Avenue, Moorpark, Calif.

Swanke Hayden Connell Architects will relocate its New York offices to the Puck Building, 295 Lafayette Street, New York.

Custom Editions Upholstery, Yonkers, N.Y., and **Virgin Atlantic Airways** have joined in the promotion of the Custom Editions Frequent Sitter Program, which enables designers to collect points to be used for free flights when they order chairs and sofas from Custom Editions. The program began October 1st 1994 and will run for 18 months.

The Los Angeles office of **RTKL** has announced the formation of a new division, **ID 8**, which will focus on entertainment design.

Virco Manufacturing of Torrance, Calif., a designer and manufacturer of furniture, has agreed with **Educational and Institutional Cooperative Services** to become a contract supplier to the national buying organization's members.

Daniel, Mann, Johnson and Mendenhall, Los Angeles, has formed two new groups, joined by the senior partners and staff of the Keating Mann Jernigan Rottet partnership. **DMJM/Keating** will be responsible for architectural design on the west coast and **DMJM/Rottet** will be responsible for interior design on the west coast.

Coming Events

January 8-11, 1995: Domotex Hannover, International Trade Fair for the Carpet and Floor Covering Industry; Hannover, Germany; Call (609) 987-1202.

TRENDS

January 12-16: The Paris Furniture Exhibition; The Porte de Versailles Exhibition Centre; Call 33-1-40-76-45-00.

January 17-22: 30th International Furniture Fair, Cologne, Germany; Fax 02-21-8-21-2574.

February 2: Third Annual Upholstery Technology Conference, sponsored by udm magazine; Clement Center; Hickory, N.C.; (800) 678-9FDM.

February 2-3: 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.

February 9-11: Surfaces Trade Show, Sands Expo Center, Las Vegas, Nevada; (800) 624-6880.

Through February 26: The Bard Graduate Center will display more than eighty masterpieces of late nineteenth and early twentieth century decorative arts from distinguished architects and designers such as Emile Galle, Frank Lloyd Wright and Louis Comfort Tiffany; 18 West 86th Street, NYC 11:00 am- 5:00 pm.

February 26-March 1: Managing Ergonomics Conference, Cleveland Convention Center, Cleveland, Ohio; Call (703) 683-6334.

February 27-March 3: GE's Conference on the Fundamentals of Commercial & Industrial Lighting; Lighting Institute at Nela Park in Cleveland, Ohio; Call (800) 255-1200.

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

March 5-8: Int'l Conference and Exhibition on Health Facility Planning, Design and Construction; Tampa Convention Center, Tampa, Fla.; American Society for Hospital Engineering, 840 N. Lake Shore Dr., Chicago, IL 60611.

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

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

April 3: How Healthy Is Your Lighting?; Designers Lighting Forum, P.O. Box 50621, Pasadena, CA 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) 584-43 33.

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

May 11-16: Art 1995 Chicago at Navy Pier; Festival Hall, 600 E. Grand Avenue, Chicago, Illinois; Call (312) 587-3300.

May 20-23: International Contemporary Furniture Fair; Jacob K. Javits Convention Center, New York; Call (800) 272-SHOW.

May 23-25: Lightfair International; Navy Pier, Chicago. Call (404) 220-2217.

June 5-8: A/E/C SYSTEMS computer and management show for the design and construction industry; Georgia World Congress Center, Atlanta, Georgia; (800) 451-1196.

June 12-14: NeoCon 95 & The Buildings Show; Merchandise Mart, Chicago; Call (312) 527-4141.

Crowd Pleasers

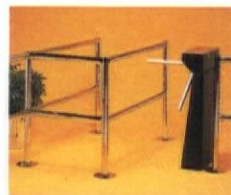
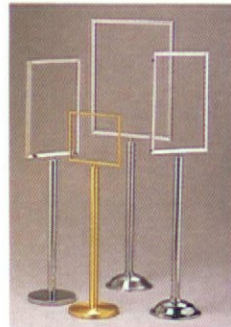
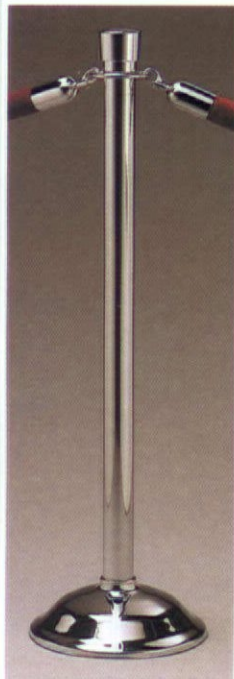
Lawrence has an infinite variety of stylish ways to create a pleasant environment for people in hotels, restaurants, bars, transportation terminals, theaters, malls, banks and convention centers. For example, Portable Posts, Ropes and Accessories for Traffic Control. Utility and Decorative Rail Systems. Urns and Planters. Glass Racks and Sneeze Guards. Exhibit Booths & Barriers. They're all dramatically illustrated in our 64 page Catalog.

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MARKETPLACE



Panel Concepts introduces its new Nurses' Workstation, emphasizing an efficient work flow, productivity and physical comfort. The system includes lower counters for wheelchair access.

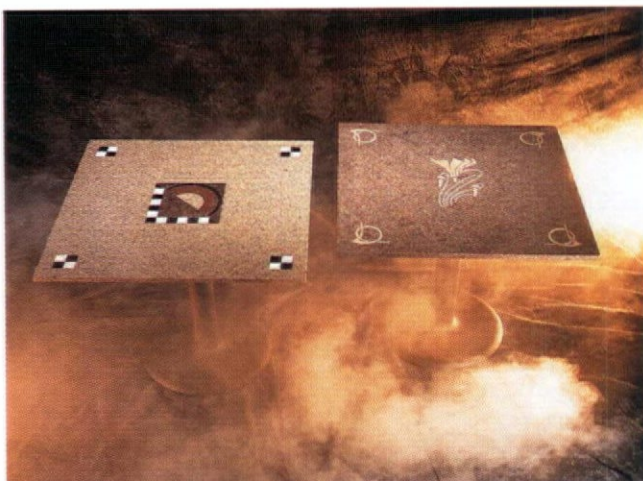
Circle No. 201



The System 26 chair from Comforto, a Haworth Company, features a mechanism that automatically alters the tilt tension in proportion to the user's weight, eliminating the need for a control lever. The user only needs to sit down and lean back in comfort.

Circle No. 202

Designed by Bill Aumiller and Keith Youngquist and manufactured by Creative Edge Corporation using waterjet technology, these granite-topped tables are precisely inlaid with granite, marble, limestone and stainless steel. Eight models are appropriate for any dining application. Bases are made of industrial strength steel.



Circle No. 203

NO SNOW JOB



The Gotham Collection by DesignTex features three upholstery fabrics designed for a corporate setting. The ruggedness of the New York urban landscape is reflected in the design and structure of the fabrics, named Central Park, Gridlock and Hudson.

Circle No. 204



The ForwardFile vertical filing system by Haskell insures utility and a clean design. Safety comes first with an interlocking system that prevents more than one draw from opening. Choose from high or low sided, legal or letter widths, different depths and 33 colors.

Circle No. 205

Stackable GENI chairs by Office Specialty can be linked together or equipped with tablet arms. The affordable collection is available upholstered or with maple veneer shells in eight colors, and can be used with a matching line of tables.



Circle No. 206

Gage combines design with environmental awareness in this collection of ceiling and wood panels; a selection of recyclable alternatives to wood and stone surfaces. Not only can the product be recycled after use, but over 50% of the materials are already reprocessed.

Circle No. 207



DON'T BE A GRINCH

The Lola wall stem by Luceplan USA is an innovation in lighting design with its inconspicuous structure and sleek image. Lola's rotating, adjustable diffuser is mounted on a black molded carbon stem with a bracket for wall mounting.

Circle No. 208



The Incore chair collection by Origlia provides maximum flexibility in design as a fixed metal frame is added to your choice of seats, backs and armrests to create a totally new look. The frame is constructed from die cast aluminum in black, grey and polished options.

Circle No. 210



Mikropor S acoustic panels by Wilhelmi are ideal for facilities where indoor air quality, durability, acoustics and lighting are important design considerations. The acoustic panels can be used for ceiling or wall applications.

Circle No. 209



Into the Future...With InterPlan

September 27 - 29 at Manhattan's Jacob K. Javits Convention Center marked a noteworthy event in the history of the design industry in New York—and undoubtedly pointed towards its future. InterPlan, the New Designer's Saturday, became the first truly coordinated product exposition and conference program event ever to be held under one roof in this important market.

The significance of an event like InterPlan is not lost on anyone who has taken part in Designer's Saturday, Inc.'s traditional marketing event, which, for the last 25 years, has sent interior designers and architects to private showrooms and design centers throughout the city during three busy days in September. Though interest in the New York market has never waned, it became clear in recent years that interior designers, architects and facilities managers in this region needed a more time-efficient and integrated networking event, and manufacturers needed a more professional and centralized environment in which to debut new products and show existing product lines. InterPlan was developed and co-sponsored by Designer's Saturday, Inc. and Miller Freeman Inc. to address this changing market landscape.

The birth of InterPlan was hailed by exhibitors and visitors alike as an unqualified success that should set the stage for industry events for years to come. A total of 8,257 professionals from a broad spectrum of industry categories—including architects and interior designers, facilities managers, contract dealers and representatives, government, hospitality and institutional purchasers, real estate executives and corporate-end-users visited InterPlan for its well-coordinated mix of product exhibits from major industry manufacturers, plus the industry's first truly interdisciplinary conference program.

Contract Design, Facilities Design & Management and Architectural Lighting magazines, in cooperation with a prestigious advisory board, produced a targeted educa-

tional program designed to address the most pressing information needs of today's entire buying team. The conference program, organized in four tracks relating to interior planning and design trends, interior product trends, facilities development trends and facilities/space management trends, drew 712 participants, each of whom attended an average of two classes. Participants routinely rated the quality and content of the seminars "good" to "excellent."

The exposition, in two halls of the Javits Center, incorporated 430 booths from 188 exhibiting companies. A broad range of product categories was represented, including seating, desks, furniture sys-

An example of the high design quality represented at InterPlan could be found at the booth space for the Commercial Design Network, of which *Contract Design, Facilities Design & Management* and *Architectural Lighting* are members. Mark Goetz and Tim Richartz of Brooklyn, N.Y.-based TZ Design generously donated their time and considerable talent to create the space with products donated by Zero U.S. Corp. (displays), Interface (carpet), Artemide (lighting) and Bernhardt

INTERPLAN THE NEW DESIGNER'S SATURDAY



PHOTOGRAPH BY ELLIOT FINE

tems, filing, lighting, office accessories, floorcoverings, fabrics, computer support furniture, health care furniture and signage. Manufacturers were universally enthusiastic about InterPlan's success, commenting favorably on the professional and well-designed look of the presentation, the quality of the registrants and the excellent turnout, particularly for a first-time event.

New York's established design centers and private showrooms also rallied around InterPlan with Showroom Day. On the Friday immediately following the show, attendees took the opportunity to visit the A&D Building, the IDCNY, the New York Design Center and the Decorative Arts Center, all of which sponsored parties, receptions, open houses or seminars of their own.

Furniture Co. (lounging seating). Thanks to all their efforts, the Commercial Design Network's space sparkled among a considerable number of wonderfully designed temporary displays.

With 1994 behind us, the organizers of InterPlan look forward to continued growth and interest in this new and exciting exposition and conference venue in New York. Designer's Saturday, Inc. and Miller Freeman Inc. have announced new InterPlan dates for 1995, from Wednesday, November 1 through Friday, November 3. The new time slot allow potential attendees an opportunity to take better advantage of New York's considerable cultural charms over the weekend following the show. See you there!

The Commercial Design Network's booth space at InterPlan (below) was designed by Mark Goetz and Tim Richartz of TZ Design. Zero U.S. Corp. (displays), Interface (carpet), Artemide (lighting) and Bernhardt Furniture Co. (lounging seating) generously donated products to the cause.

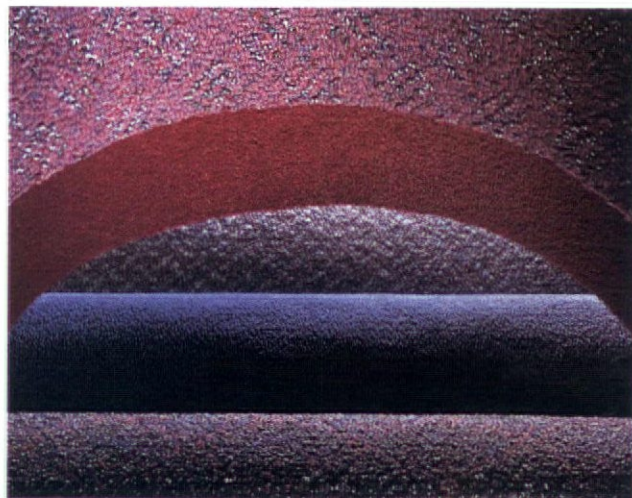


← Both Tidepool and Shell Beach health care fabrics by Maharam offer their own unique shell design, with colors ranging in serene ocean hues. Both fabrics are machine washable and are suitable as curtains or bedspreads.

Circle No. 211

Western Solutions, a division of E.T.C. Carpet Mills, offers environmentally conscious carpets. Classic Solution, Premiere Solution, Compliment and Optimum Solution are all "green" solutions as part of the Six™ Recycling Program by BASF, and come with a 10-year stain removal limited guarantee.

↓ Circle No. 212



← Davis Furniture Industries' Spot chair, licensed from the WK Company of Germany, is a contemporary lounge chair ideal for executive areas, clinical areas or offices. The chair is available in numerous leathers and fabrics and comes with a seat that can be pulled out, offering a more relaxed position.

Circle No. 213

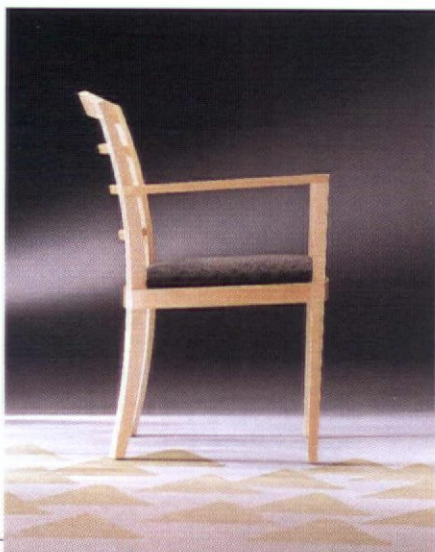
LAST SEEN AT INTERPLAN

↓ Elara, presented by United Chair, features knee-tilt control, lumbar support and a waterfall seat front for the ultimate in ergonomics. Elara's addition to the executive seating line adds not only comfort but a striking profile and competitive price to match.

↓ Circle No. 215

→ Cabot Wrenn's Dante side chair, designed by Terrance Hunt, is characterized by its horizontal slats and elegant arms and legs. This contemporary guest chair is available with an upholstered back option and a variety of finishes in cherry and maple.

Circle No. 214



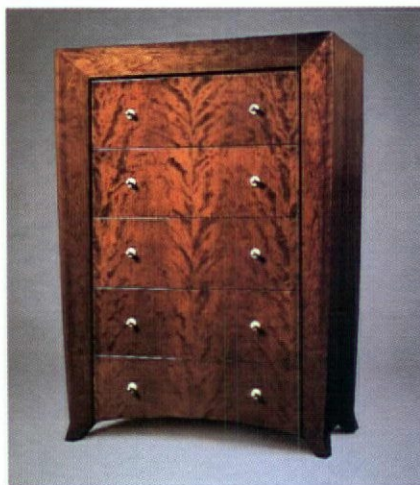
Guest Room Casegoods

Corporate road warriors who spend days or weeks prowling territories far from home and vacationers exploring exotic foreign lands can agree on why an attractive, comfortable and reliable hotel guest room looks so good at day's end. When everything around you seems dynamic and unpredictable, your guest room becomes a refuge of stability and familiarity, the proverbial home away from home. Unlike your home furnishings, however, guest room casegoods must be a lot stronger in finish and construction because few guests take good care of other people's homes. Thanks to volume purchasing, custom designs are not unusual here—yet the industry's offerings express a welcome of their own.

DAKOTA JACKSON

Dakota Jackson's The Big Sleep retains the intimacy and styling of custom furniture. The "full-figured" pieces are available in three bed styles with night table and armoire to match.

Circle No. 216



MYRTLE, A HAWORTH COMPANY

The 18th century inspired Wellstey Hunt Table Desk, created by Myrtle, a Haworth Company, is an inviting addition to a traditional guestroom. The desk features a mahogany finish and fine detailing such as the carved medallion inlays accenting the tops of the legs.

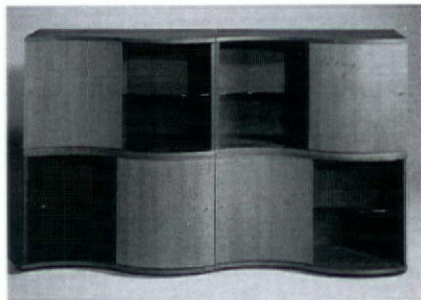
Circle No. 218



MCB

The award winning Zadig Modular Storage Unit, designed by Emilio Rossi for MCB, utilizes curved doors that close on either side of the unit. The modules are available in two-toned anigre veneer with adjustable interior glass shelves.

Circle No. 217



KIMBALL HOSPITALITY

The Eminence Collection by Kimball offers durability with high-pressure tops and stain-resistant drawer bottoms that are grooved and glued for increased strength. The collection includes credenza, dresser, headboards, armoire, etc. and features a lifetime-warranty.

Circle No. 219



ACCESSORIES INTERNATIONAL

The Mediterranean-influenced Star Chest, designed by Salman Shah for Accessories International, is carved and painted by hand. The chest can be accented by additional pieces from the collection and can be ordered in a variety of finishes with marble or stone tops.

Circle No. 220



LA LUNE

La Lune's latest collection, designed by Mario Costantini, is hand-made using willow, cedar, white birch and other woods by a method that doesn't harm trees or the environment. Most of the limbs and branches needed for the collection are hand pruned, allowing the trees to live and regenerate. The furniture, which can be used indoors or out, is available in a natural or 22 other finishes.

Circle No. 221



TERRA FURNITURE

Terra Furniture offers a complete collection of casegoods that were used to furnish the Hyatt Regency in Guadalajara, Mexico. The custom design is made of maple solids and veneer with black accents. The series includes a TV armoire/bar unit, night stands and headboards.

Circle No. 223



MCGUIRE

The hand-crafted, hand-finished table collection by McGuire includes end tables, side tables, tea, coffee and tray tables in a choice of 42 stains, glazes or gilding. Matching headboards, screens and mirrors are also available to accent the woven wood look.

Circle No. 224



SICO

Sico Wallbeds allow hotels to maximize their space. With the Wallbed raised and out of the way, an empty sleeping room becomes space for meetings, receptions, interviews, break outs or office. The beds raise or lower with the pressure of a finger-tip, and feature the comfort expected of a standard bed with a full innerspring mattresses and boxspring.

Circle No. 222



The SICO Room Makers Wallbed & Custom Wall Cabinet System (Cherry, Mahogany and Walnut)

BRUETON

The sculptural Virginian credenza, designed by J. Wade Beam for Brueton, features a continuous elliptical case with a demi-bullnose top accented by domed medallions. The Virginian is fully finished front and back, allowing it to be placed anywhere in a room. The credenza can be ordered in a variety of options.

Circle No. 225



Instant Ergonomics

Today's relentless value engineering will either cause the latest ergonomic industrial designs to crumble—or yield innovative products like the Assisa Chair from Vecta

By Roger Yee

Remember the days when the furniture industry could quote a \$900 list price and a delivery date in 16 to 18 weeks for the latest ergonomic chair—and watch the orders pour in? The reverie vanishes as abruptly as it appears for Michael Love, president of Vecta, a member of the Steelcase Design Partnership. "Today's customers want leading

Seasoned observers of the design community may begin to suspect at this point that Assisa doesn't come to market in the usual way. Indeed, the chair travels with a passport. It's manufactured by Press in Turin, Italy, shipped to Elizabeth, N.J., part of the Port of New York and New Jersey, and transferred to Vecta's warehouse in nearby Newark for

out unnecessary parts, materials, weight and cost. The tasks were perfect for Press. Since the company regularly invests in state-of-the-art tooling and control equipment to raise the quality of its furniture and the productivity of its staff, its products are shipped as kits of parts and assembled in remote locations around the world.



edge design at value prices," he concludes, "and they don't like to wait for the product to arrive." But Love knows that contemporary furniture can conjure its own mythology too. Vecta has just introduced an ergonomic chair called Assisa that ships partly assembled or "knock-down" (KD) to save space, incorporates all the critical features architects, interior designers and their clients currently want, lists for comfortably under \$600 and arrives as early as 48 hours after receipt of order.

Designers may wonder what is so overwhelming about this. So-called "ergonomic" KD chairs can be purchased cheaper off the shelves of the nation's mass merchandisers of office supplies. But there is one meaningful difference between what the OfficeMaxes, Staples and Office Superstores are hawking and the new chair Vecta wants designers and clients to see, specify or buy from authorized office furniture dealers. Assisa is a small miracle of industrial design that will be performing its duties long after low-cost rivals are carted off. It complies with ANSI/HFSA 100, meets or exceeds BIFMA standards and is elegantly tailored in the manner Italian designers have made world famous.

delivery to customers throughout the United States by Sears Logistics Services. When a customer removes Assisa from its carton, he or she needs only a few minutes to turn the glass-reinforced nylon base, steel mechanism and adjustable-height column, and polyurethane foam upholstered, polypropylene shell into a chair.

Further inquiry reveals that Vecta's interest in Assisa goes a lot deeper than a casual fling at a furniture exposition. "Assisa was already being developed when Press disclosed its existence to us," recalls Robert Beck, vice president, product marketing for Vecta. "We became involved right away, setting price targets, testing mechanical operation and physical endurance, and suggesting design and structural changes."

Press assigned its in-house design staff, led by Lino Costantino, to work with noted Italian industrial designer Paolo Favaretto and Vecta to build value into Assisa—the chair comes in just four models with a choice of active and passive controls for knee tilt, tilt tension, seat height, back height, seat and back lock, and can be upholstered in six all-wool fabrics using six colors, all to reduce the number of stock keeping units—while squeezing

Where the chair would be manufactured, how it would be shipped to customers and what degree of completion it would represent upon delivery were critical factors that would also figure prominently in the final design. "Our basic decision was between taking delivery of a finished or nearly finished product, or making it ourselves," observes Beck. "If we manufactured Assisa in the States, it would have been more eco-

nomical to duplicate tooling than ship parts. However, we'd have to hit the market in a major way to justify the cost. We asked ourselves: What value could we realistically add?"

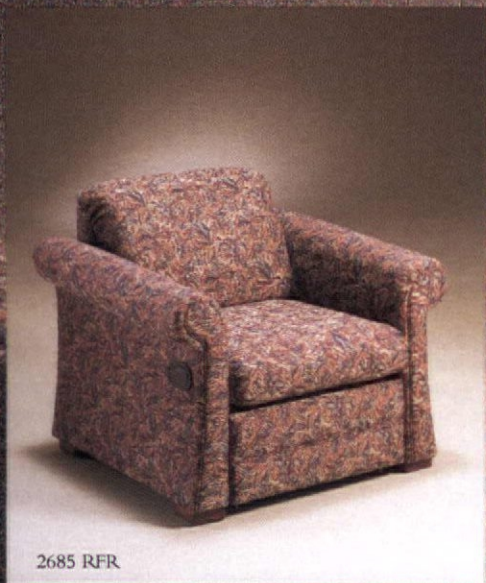
The two manufacturers decided that Assisa would be shipped as three subassemblies so that Press could reduce the cubic volume of cargo shipments, Vecta could avoid setting up an Assisa assembly line, and customers could build the chair themselves—saving time and money at every step in the process. Vecta has been showing Assisa to appreciative dealers since Neo-Con, and is proud to disclose that the chair is being specified by a number of design firms. "There's no reason why customers who need three to four units at low cost instead of 300 to 400 at high cost can't have worthwhile products to specify," Michael Love observes. "Manufacturers of computers, automobiles and consumer electronics can do it. Is furniture that different?"

To tell the truth, Assisa doesn't look like ground zero for a revolution. However, revolutionaries tend to resemble random faces in a crowd—until they start a revolution. Keep an eye on your Assisa. ☺

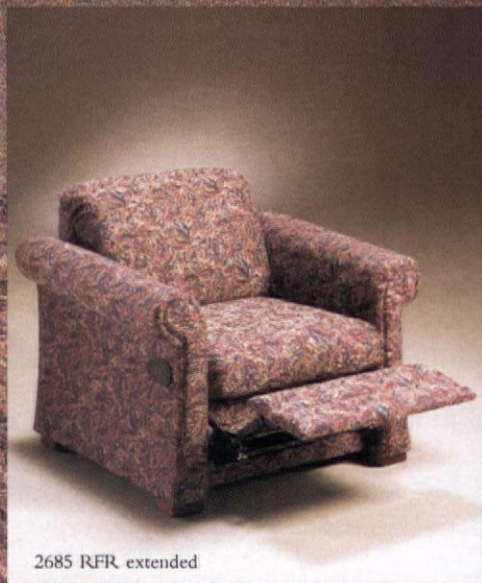
Circle No. 231

The Ottoman Eliminator

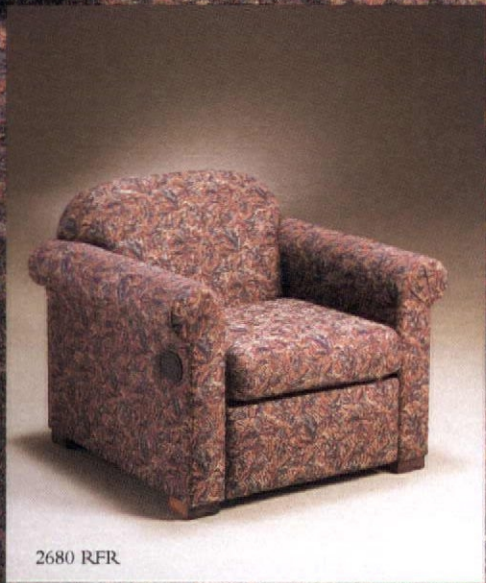
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2685 RFR



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Illustrated in SW Textile pattern Wildwood.

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Circle 18 on reader service card

Outside In

Momentum is gaining in the A&D community with the latest addition to its Statements line—the Topkapi Collection, designed by Strasen-Frost Associates

By Jennifer Thiele Busch

Strasen-Frost's seven patterns in the Topkapi Collection (above, clockwise from left, Sultan's Garden, Marmara, Oteli, Izmir, Anatolia, Turkish Courtyard and Bosphorus) are helping Momentum gain ground with the A&D community as part of its Statements line of contract upholstery fabrics.

Both pattern and color play important roles in the Topkapi Collection. For example, the rich combination of corals and blues (right)—inspired by the vibrant color patterns found in Turkish architecture—recurs across patterns throughout the collection to increase its marketability as a well-coordinated line.

By October of 1993, when California-based Momentum Textiles was purchased by its employees from parent company Momentum Distribution, the textile firm had established a reputation as a national supplier of general contract upholstery fabrics. But when members of the A&D community were hesitant to specify Momentum fabrics for higher-end projects, the company moved to enhance its reputation with designers. "We were so successful with furniture manufacturers that we were assigned a certain image within the A&D community by default," concedes marketing director Roger Arciniega. "To be as successful with designers, we wanted to develop a product line that was specifically geared towards the higher end of the market."

The concept behind the resulting Statements line of contract upholstery fabrics is a more sophisticated product offering that emphasizes the corporate market with applications in hospitality and health care, and stays timely through periodic introductions. Underscoring the commitment to a fresh perspective for the line, Momentum invites independent textile designers to create collections for Statements—and deliberately maintains a certain distance from the design process. "There has been little influence from us, so each element of the collection takes on an individual flavor," notes Arciniega.

For its third and most ambitious installment in the Statements line after earlier introductions by The Jolley Turner Group and Diane Hamilton, Momentum has turned to Kristie Strasen and Kimberle Frost of Strasen-Frost Associates in Manhattan. "We asked them to analyze our entire line," explains Arciniega, "and determine what was missing and how those gaps could be filled." With years of experience and tex-



tile design savvy to their credit, Strasen and Frost did not disappoint with the elegant yet practical Topkapi Collection, featuring seven patterns in 65 colorways.

Strasen and Frost reviewed every aspect of Momentum's existing product line, including fiber, construction, color, pattern and price points. "We were honest about what we found," says Frost. The biggest gap in the Momentum line, the designers agree, was in its colors. "They had a variety of patterns and constructions, but colors needed updating," Frost continues. The noticeable absence of Treviras also encouraged Strasen and Frost to add two such textiles.

For inspiration, Strasen and Frost turned to the Ottoman Empire. "The significance of that period of Turkish architecture was that it merged outdoor elements with interior spaces," recalls Strasen, drawing a parallel with contemporary design trends. "We also thought this particular inspiration made sense for the '90s because Turkish design in the Ottoman Empire strove to create working environments that felt like home." Adds Frost, "The colors of this period were also quite intriguing." The collection was ultimately named Topkapi for the Istanbul palace considered to be the Empire's ultimate contribution to architecture.

The influence of nature, geometry and vivid color are thus found across the seven patterns in scales and constructions that address a variety of commercial applications. "This col-

lection recognizes that contract can be decorative, but it's still small-scale and geometrically oriented," notes Strasen. "Those aspects are very important to creating a volume product."

Topkapi's foundation is Anatolia, a cotton/rayon blend with a simple textured construction derived from an Ottoman weave. Izmir, also cotton/rayon, reinterprets Anatolia's ground weave as a checkered pattern and adds a design element recalling Turkish decorative scroll work. The bold geometry of Oteli brings rhythm to the collection with small dots and triangles that form a larger symmetrical grid. Bosphorus, an FR Trevira, combines a flowing stripe, inspired by the legendary channel of water, with a small diamond motif, while the Trevira Marmara simplifies and restrains that stripe and overlays it with a leaf motif. Sultan's Garden and Turkish Courtyard, wool/cotton/rayon/polyester blends, are large- and medium-scaled traditional tapestries that celebrate the beauty of the Turkish garden.

Colorways carefully relate from one pattern to the next. "Color is as important as design," notes Strasen. "By building a great color relationship and clarifying it for the specifier, we've created a strong selling point in terms of serviceability."

Whether it's color or pattern the design community seeks, it can now find numerous options at Momentum. Arciniega reports that the A&D portion of the company's business is growing quickly with Statements, and interest in the Topkapi Collection is very strong. Clearly, this is one textile firm that's picking up speed. ☛

Circle No. 230



THE GENIUS OF ABE FEDER

NOW AVAILABLE ON VIDEOCASSETTE

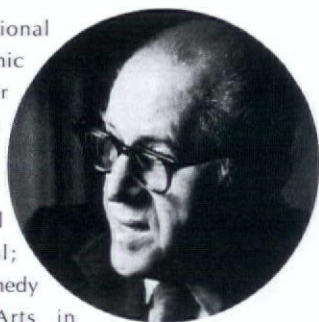
GE BUILDING AT ROCKEFELLER CENTER



The genius of Abe Feder, pioneer of lighting design both in its theatrical and architectural realms, is captured for the first time on videotape. This retrospective of his projects and accomplishments is narrated by associate LaVerne Roston and virtually documents the history of lighting design itself. Mr. Feder speaking himself—tough-talking and brilliant—then offers timeless and revealing reminiscences and insights on the past, present and future of lighting design.

Abe Feder's Broadway credits are legion (ex. "My Fair Lady," "Camelot"), and his architectural credits range from airports and streetlighting to miniature fountains, from geodesic domes to pocket-size apartments. Highlights: United

Nations in New York; Israel National Museum in Jerusalem; Philharmonic Hall, Lincoln Center; Buckminster Fuller's first geodesic dome; San Francisco Civic Auditorium; Tulsa Civic Center; terminal plaza of New York's Kennedy International Airport; Harvard Law School; Broadway's Minskoff Theatre; Kennedy Center for the Performing Arts in Washington, D.C.; Rockefeller Center Plaza and Facade, the GE Building and the Prometheus Fountain light show in New York. Mr. Feder is also the first President and a Fellow of the International Association of Lighting Designers (IALD), as well as Fellow of the Illuminating Engineering Society of North America (IESNA).



The "Feder: Master Lighting Designer" videotape is a "must" addition to the library of every designer and dreamer in the World of Light. This 66-minute videotape records Abe Feder's presentation at the United States Institute of Theater Technology (USITT) Conference held in March 1993 in Wichita, KS.

The "Feder: Master Lighting Designer" videotape lists for **\$59.95 plus \$4.00 shipping and handling**. A coupon for ordering is provided at left.

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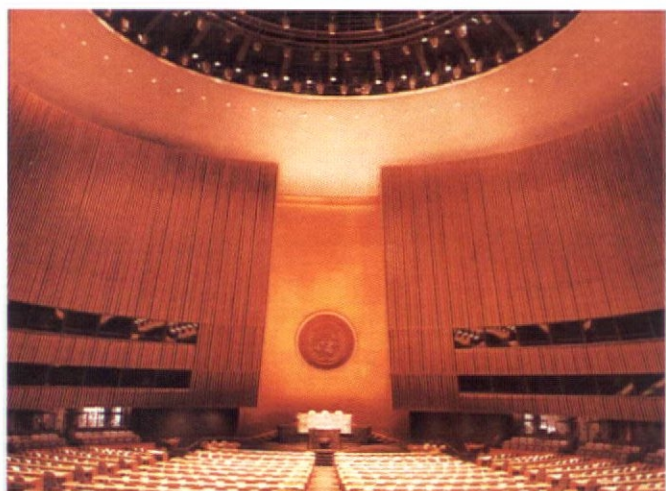
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When in Rome...or Redwood City

The office of Professional Practice Insurance, Redwood City, Calif., was designed by Bottom/Duvivier with one wary eye trained on the insurance broker's design-savvy clientele—and it shows

By Amy Milshtein

The award-winning office of Professional Practice Insurance (above) makes everyone happy—not an easy task considering its clients, which include architects, engineers and lawyers. Of course the employees, excavated from their heavy burden of paper in their previous location, are happiest of all.

Keeping the office neat and professional looking was high on president David Lakamp's priorities. Bottom/Duvivier responded with wide work stations (opposite), clever wire management and plenty of storage. "Employees don't even leave their Roladexes out because it doesn't look right," reports a happy Lakamp.

Wall Street stock brokers wouldn't greet their clients in ripped Levis, just as gas station attendants wouldn't fill 'er up in Armani. While these wardrobe decisions are "no brainers," a more complex problem presents itself when an insurance brokerage decides what its office should "wear" before clients ranging from lawyers to engineers to design firms. That's just the dilemma that faced Professional Practice Insurance (PPI) in Redwood City, Calif., when it moved to a new home and called on Bottom/Duvivier to tailor its attire.

"Architects and engineers come from an entirely different planet than lawyers," observes David Lakamp, president of PPI. "But we needed an interior that spoke to both and acknowledged our place in the

world of finance." Enter Bottom/Duvivier, who delivered an interior that could talk the legal talk yet walk the design walk.

Actually, the facility is Bottom/Duvivier's second interior for PPI. The insurance brokerage, a young concern that researches issues pertinent to clients and represents their interests in the ever-changing universe of professional liability insurance, had outgrown its first office. With design clients that include giants like Gensler and Associates/Architects as well as sole practitioners, the 20-person office needed to spread out in new space.

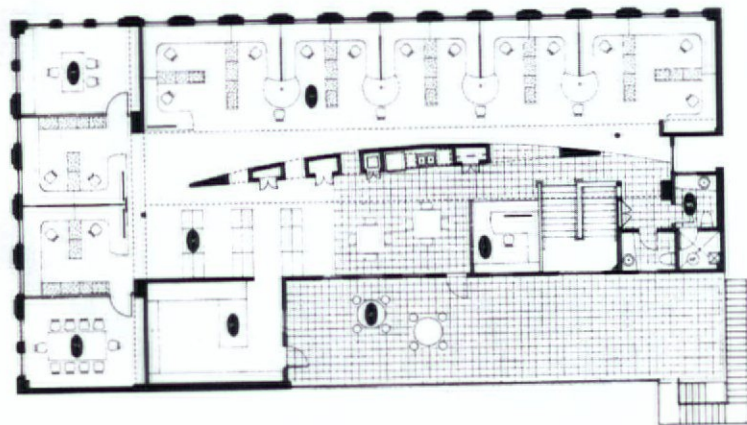
Relief came in the form of a 1930s Art Deco bank. The building came with a few surprises, however. Almost two-thirds of the budget went into upgrading the badly





deteriorated structure, which confounded the structural engineer by remaining standing. At the same time, a flock of feathered squatters, namely pigeons, had to be evicted from the second floor.

With building shored and pigeons dispersed, client and designer could focus on PPI's interior. Lakamp presented three objectives for a new environment: encourage energy and professionalism, make functions more efficient and communicate the firm's sensitivity to the same issues that concern its clients. "We distilled those objectives into one word," remembers John Duvivier, principal of Bottom/Duvivier: "Quality."



Quality is apparent throughout the space, from the custom work stations to the ingenious wire management. Of course, the quality primarily affects the employees, who work more effectively in the space. For instance, PPI creates and handles an astounding amount of paper in day-to-day operations. To keep documents flowing smoothly, Bottom/

No one here but us pigeons

Duvivier designed work stations with large work surfaces so employees could spread out their work without being buried alive.

Tons of paper usually translate into tons of storage all the same, and PPI's situation was no exception. Bottom/Duvivier's solution was to create central filing banks of standard metal files enclosed in the same dyed, coated medium-density fiberboard (MDF) that is used for the work stations. The humble building material lends a sculptural air to an otherwise functional space while keeping the budget down. "Dyed MDF is cheaper than laminate or veneer," says John Spotorno, project designer for Bottom/Duvivier. "Plus it remains respectful to the material."

To further organize the office, the designers used custom cabinets that modulate the space and define every work area shared by two people. The cabinets also house hard drives and printers. "The printer shoots out

Lunch time at Professional Practice Insurance is a pleasant experience in the crisp, hard surfaced kitchenette (opposite). Beyond sits central filing that houses the copious amounts of paper that the insurance brokerage firm generates.

copy into 'keyhole' cutouts," says Duvivier. "The keyholes also allow for easy conversations between colleagues."

One conference room has been installed for more formal conversations among the office's 20 employees. Yet in this age of fast and loose meetings, the work surface of each shared, peninsula work station also ends in a circular "bubble," that accommodates smaller, more informal meetings. To maintain privacy between work station partners, Bottom/Duvivier inserted a low, fabric-covered panel that absorbs sound without breaking up open communications or visual continuity within the office.

Lease negotiations aside, the relationship remains strong. While PPI's first office by Bottom/Duvivier won a design award, this edition garnered two. Lakamp insists that the office's subtle visual appeal suits all of PPI's clients, and cheerfully shares the credit with his wife Rica. "She's trained in design and works as an art consultant," says Lakamp. "She helped me visualize design concepts and made me feel comfortable with the decisions."

Thus, PPI's employees are comfortable in their work environment even as its customers feel right at home. Does this prove that a single facility can suit architects, interior designers, engineers, lawyers and insurance brokers alike? Probably not—unless Bottom/Duvivier is doing the expert tailoring. ☞



Everyone at Professional Practice Insurance sits in open plan except for the president. Yet his office (above) with its glass doors, leaves nothing to the imagination. With all of this openness, sound control was an important goal.

Visitors to PPI will immediately notice that maintaining a neat, professional appearance was an important part of the design equation for Lakamp. To keep wires from twisting into a pile of pasta, Bottom/Duvivier developed an ingenious system whereby wires run from work stations and cabinets to a ledge against the window wall. The ledge is actually another piece of furniture that can move with PPI when it chooses to relocate.

However, with all of the growth potential built into the space, it may be a long time before the company packs up and moves again. PPI could actually double in size before the space starts to feel tight, and could also occupy the first floor of its building, which right now is leased to—surprise, surprise—Bottom/Duvivier. What's it like when your landlord doubles as your valued client? "It's a complex relationship," admits Duvivier.

Project Summary: Professional Practice Insurance Brokers

Location: Redwood City, CA. **Total floor area:** 4,300 sq. ft. **No. of floors:** 1. **Total staff size:** 18. **Cost/sq. ft.:** \$52. **Wallcoverings:** Knoll, Pindler & Pindler, Flexwood, Wolf Gordon. **Paint:** Kelly Moore. **Laminate:** Pionite. **Dry wall:** U.S. Gypsum, Pabco. **Ceramic tile flooring:** American Olean. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Halo, Hubbell, Veart, Litecontrol, Lithonia, Artemide. **Door hardware:** Hewi. **Glass and window frames:** J.F. Buda Glass. **Railing:** Hewi. **Work stations:** custom, made by Buchner Design Studio. **Work station seating:** Vecta. **Cafeteria seating:** Brayton. **Other seating:** Brown Jordan.

Upholstery: Vecta. **Conference tables:** Atelier International. **Cafeteria, dining, training tables:** custom, made by Buchner Design. **Other tables:** Porta Santa Marble, Roman Shop. **Files:** Harbor. **Cabinetmaking & architectural woodworking:** Buchner Design Studio, Fine Line Carpentry. **Shelving:** Laminte. **Planters, accessories:** Smith & Hawken. **HVAC:** Air Systems. **Security:** DEA Security Systems. **Plumbing fixtures:** Kohler. **Client:** Professional Practice Insurance Brokers. **Architect and interior designers:** Bottom/Duvivier Architects, John Duvivier, principal; Fred Liu, project manager; John Potorno, project manager; Andrew Chien, CADD production/technical. **Structural engineer:** Vossbrinck Associates. **Mechanical engineer:** Practicon Associates. **Electrical engineer:** Ackerman Engineers. **General contractor:** J.M. O'Neill. **Lighting designer:** Thomas Skradski. **Acoustician:** Charles Salter Associates. **Art consultant:** Rica Lakamp. **Furniture dealer:** Rucker Fuller/Lindsey. **Photographer:** Sharon Risedorph, Harris Rogers.



History in the Making

Time travel is possible—as Griswold Heckel & Kelly Associates brings 130 years of tradition into the 21st century at the corporate headquarters of RR Donnelley & Sons Company in Chicago

By Holly L. Richmond

The Gaylord Donnelley Library (opposite) is the signature space in RR Donnelley & Sons Company's new headquarters that symbolically unites it with a 130-year history. Such design elements as chandeliers, working fireplace, spiral staircase and window spandrel adorned with 13 hand-carved printer's marks representing historic printing houses, exhibit the company's reverence for tradition. The preeminence of the world's largest provider of print services is reflected in the lobby (below) that visitors pass through to reach the mezzanine-level private elevator lobby to RR Donnelley's floors 8 through 19.

What is it like to be 100 years old? Great—if you happen to be RR Donnelley & Sons. "Our new corporate headquarters conveys stability and substance, two criteria on which RR Donnelley & Sons was founded over a century ago," proudly states Frank Uvena, senior vice president at RR Donnelley, "though it also captures the essence of our ever-changing, forward-thinking environment." Carrying ideals and design elements from the past into the present and beyond is a formidable task, but Chicago-based architect Griswold Heckel & Kelly Associates (GHK) has done just that for the 12-floor, 240,000-sq. ft.

corporate headquarters of the world's largest commercial printer.

Founded in Chicago in 1864 by Richard Robert Donnelley, RR Donnelley & Sons Company has grown from a family-owned printing shop to a *Fortune 500* company with 35,000 employees and more than 180 offices worldwide. It is a world leader in managing, reproducing and distributing print and digital information, with yearly net sales totaling \$4.4 billion. The company's deeply rooted traditions are fundamental to its remarkable success, and are apparent at every level of its business. Its corporate mission states: "Our company is 'The House That Quality Built.' As we grow, as we put additions on that house, each of us must exercise great care so as not to give less attention to the foundation of quality than did our predecessors."

In an era of down-sizing, cut-backs, and layoffs, many large corporations have focused their efforts on pinching pennies, getting rid of peripheral, non-essential costs. RR Donnelley & Sons Company felt the economy's squeeze too, but decided to promote quality and invest time and money in productivity studies at both the manufacturing and corporate levels. Convinced that this research would save them money in the long run, the company never harbored any intention of dropping out of the information technology race.

As a result, every component of RR Donnelley & Sons Company seems to have one foot planted firmly in the past while the other strides confidently toward the future. Its previous offices on Chicago's South Side at McCormick Place was no exception. The company had occupied the site for over 125 years when the McCormick Corporation decided to expand its trade show space in 1991, which meant relocation for many of its tenants, including RR Donnelley.

No problem. The company striding towards the future was prepared when it hired GHK two years earlier to conduct productivity studies, which were essentially in-depth space analyses of publishing business groups and their relation to staffing needs and space requirements. It recognized that it developed beyond its McCormick Place location, where it was spread out in numerous buildings, and acknowledged the need to move.

Doyle Shea, purchasing specialist and construction service agent at RR Donnelley,





worked with GHK during the initial studies. After careful consideration, he gave it the commission for RR Donnelley's new corporate headquarters. "My role was to sit through dozens of presentations by firms interested in the project," says Shea. "It was not automatic that GHK be chosen, but since we had a good working relationship and were confident GHK could meet all of our needs, we decided to stick with the firm."

What were RR Donnelley's needs for the new headquarters? Consolidation was a given, but the facility's location, price and naming rights were also critical. After an extensive search the company selected a high-rise office building at 77 West Wacker Drive, five miles from its previous location, right in the thick of Chicago's Loop and highly visible as one of the few examples of the work of the prominent French architect Ricardo Bofill in America.

"Our primary concern was meeting the needs of the 419 employees we were moving," comments Paul Pitts, facility manager at RR Donnelley. "It was a major transition for everyone because we had been basically autonomous at the old location. Now we were moving to a public building, which brought in a whole range of new concerns, such as parking and dining facilities."

That 77 West Wacker Drive was still under construction presented another plus for the company. The builder agreed to modify its space as the project progressed if the proposed modification would positively affect its business functions and its employees' working conditions. Based on GHK's space analyses, RR Donnelley successfully inaugurated a new standardization process for departmental location, individual office location and size, as well as furniture and technological requirements.

"Our goals were to reduce the number of different sized offices and to move people, not furniture, when departmental or staff changes arise," says Pitts. "That meant less space for private offices—down from over 600 sq. ft. to less than 400 sq. ft. for group presidents and vice presidents, and flexible space for cubicles and common work areas. Basically, we wanted to rent as little space as possible to keep our costs down."

GHK took pains to ensure that the 12-story headquarters on floors 8 through 19 would convey an elegant, historic style, while being certain each office and public area was functional and comfortable for RR Donnelley's employees. Every Monday afternoon, representatives from GHK and RR Donnelley convened for a project status meeting along with the builder's representative and other consultants, usually some 20 people or more. "Because we were on such a tight schedule, with only seven months to complete the project, there was no room for major last minute changes," remarks Linda Abrams, architect at GHK and project manager. "We had to get everything right the first time around. For this reason, we did a ton of mock-ups to give the client a range of choices for wood paneling,

furniture systems, carpeting, and stained glass windows to name a few."

Abrams and Pitts both cite RR Donnelley's use of over three dozen specialists for multiple aspects of the project as another affirmation of the company's attention to detail and quality. "My biggest challenge was finding these consultants," Pitts recalls. "We needed everyone from kitchen consultants and library resource specialists to GHK's own expert in traditional design out of its Boston office."

The original design of the building's main lobby posed a problem because the lease proposal included only a small entrance at the base of the escalator to lead visitors to RR Donnelley's private elevator lobby on the mezzanine level. The escalator was supposed to be enclosed and no reception area had been planned for the mezzanine. Concerned that this layout would reflect neither the preeminence of RR Donnelley—nor the fact that the company is the building's namesake—GHK negotiated an enlargement of the company's presence on the mezzanine to accommodate visitor reception, a display area for corporate history and current information and a gallery for monumental art. In addition, the escalator



How to rent as little commercial space as possible

and mezzanine would be open to the lobby, creating a multi-level space.

"The space warms as you go in and up," Abrams observes. Indeed, when visitors leave the building's main lobby for RR Donnelley's private lobby, they pass through a carved portal and see the finishes change from Portuguese royal white granite to warm St. Marten French limestone floors and cherry wood paneled walls. Visitors are then welcomed at the reception desk and introduced to the activities of the company through a video wall presentation linked to a central computer system. (The entire RR Donnelley facility is interconnected to transmit universal data and video images to its global operations.)

A number of surprises can be found within the stacking plan. In a play on American corporate tradition, the company has placed executive offices on its lowest level, the 8th floor, along with such unique features as the monumental Gaylord Donnelley Library, a Video Teleconferencing Center and the main

Leaded glass windows, arched openings in corridors and traditional detailing on woodwork give RR Donnelley's 8th floor executive area (above) its mannerly and historic character. Ceiling heights vary throughout the corridor (opposite) in proportion to each individual space, one of the numerous design elements carried over from the landmark Cal Plant building situated some five miles from the new headquarters in a Ricardo Bofills building in The Loop.



conference room. Floors 9 through 16 are dedicated predominantly to staff offices such as legal, treasury, and government relations departments. The 17th floor sustains a vast telecommunications center, the 18th floor accommodates the human resources department, and the 19th floor, the employees' favorite, houses RR Donnelley's private cafeteria, which boasts seven dining rooms, each with its own audio/visual system. "I'm really proud of our cafeteria," says Uvena.

"It capitalizes on the synergy of the employees being together." ("The food isn't bad either," he adds with a chuckle.)

In developing the design concept for the executive and staff floors, GHK studied design elements found in RR Donnelley's landmark building, the "Lakeside Press" or "Cal Plant" building. This Tudor Gothic structure, completed in 1929, was designed by Howard Van Doren Shaw and designated a national historic landmark in

Translation, not imitation

1983. Cal Plant proved to be an invaluable reference of historical elements and tradition for GHK to interpret anew.

Mimicry was never a goal, however. "We never intended to recreate or replicate the landmark building," Abrams reveals. "We wanted to draw on the most substantial historical design elements and translate them into the 21st century to create a dramatic new space."

These historical elements are readily apparent in the corridors that define the office suites, using wood arches and stained

glass windows that recall the Cal Plant executive area. Rather than develop straight corridors, GHK created a series of spaces that are either wider or narrower than the last. Private offices are placed along the north and south exterior, while the east and west ends of the floor remain open to natural sunlight. "The building works on a column-free floor plate with 20,000 sq. ft. on each floor," explains Christopher Pekarek, project manager in charge of daily operations at GHK. "Before we designed the office layout for each floor, we decided which departments would be located there and added or removed offices and cubicle areas as necessary."

Each floor is also designed to be highly self-sufficient, being equipped with 2-3 conference rooms, a break lounge, and 2 copy areas and mail distribution centers with a service elevator connecting them all for convenient deliveries. The payoff on the space analyses came through prodigiously when GHK designed the staff floors. A particularly critical decision in this regard was the selection of the office furniture system.

"We spent \$6 million on new furniture," Pitts remarks, "but the net result was that we greatly reduced our total office space requirements. This will be the equivalent of a three- or four-year payback in rent." The new, modular office design allows each employee to have individualized seating and a custom work surface configuration, even as it connects the entire staff via cabling for access to LAN and other data interfaces.

If the staff floors display exemplary office design, the Gaylord Donnelley Library is the headquarter's signature space. Symbolic of the company's dedication to history and tradition, the Gaylord Donnelley Library complements the role of the older RR Donnelley & Sons Company Memorial Library at Cal Plant, a beautiful, Gothic space now used for ceremonial corporate affairs. The new facility has many of its ancestor's same, elegant





On RR Donnelley's staff floors, GHK concentrated on providing a flexible space that could easily grow with minimal cost implications. In the modular, open plan work stations (opposite, left), cabinets located adjacent to the work station accommodate various storage needs and provide a sense of privacy. Private offices are located along the north and south ends of the floor. A typical managerial office (opposite, right) has shrunk in size from 216 sq. ft. to 190 sq. ft.

To reach floors 8 through 19, visitors pass through the mezzanine, containing the company's historic display (top) in a paneled vestibule of olive ash burl that leads to the elevator lobby. The main conference room on the 8th floor (above) accommodates large conferences and board meetings with multi-media capability that includes rear screen, overhead and video camera image projection and a conference table for amplification and teleconferencing.

qualities without its formality, and is more accessible and user friendly for employees.

A library consultant from the University of Chicago helped select which works of literature and other printed materials should be moved from the Memorial Library to the new space. "Because many of the documents were so old, we made alterations in the library's design to protect and preserve them," explains Abrams. "We replaced the windows with glass that shields ultraviolet light and equipped the space with its own temperature and security systems."

Situating all necessary materials in this relatively small space presented another rationale for the building's alteration. GHK and RR Donnelley decided to design this library as a two-story space connected by a decorative spiral staircase between the 8th and 9th floors. Easier said than done. "Removing the steel bracing and concrete from the base building structure was a major structural modification," comments Pekarek. "Since plans called for an operating fire place in the library, the mechanical duct work, heat and ventilation exhaust systems were relocat-

ed too. It was a huge challenge, but the space had to be phenomenal." As a result, the new library, backed by a sound system driven by an interchangeable 10-disc CD player, is a perfect place to entertain clients.

While RR Donnelley & Sons Company's past is impressive, its next century seems brighter still. In recent months, for example, the company has been awarded a 10-year contract to produce *Reader's Digest* magazine, formed a joint venture with Elmit Financial Printing Ltd. to set up Israel's first full-service financial printing operation, and equipped its headquarters with state-of-the-art technology. Ironically, Uvena credits a seemingly archaic invention as the true barometer of the headquarters' success. "The absence of voluminous calls over my telephone line is the best indicator of the employees' happiness," he cheerfully concludes. "We couldn't be more pleased."

Oh, to be 100 and young again! ☺

Project Summary: RR Donnelley & Sons Company Corporate Headquarters

Location: Chicago, IL. **Total floor area:** 240,000 sq. ft. **No. of floors:** 12. **Average floor size:** 21,000 sq. ft. **Total staff size:** 450. **Wallcovering:** DesignTex, MDC. **Fabric wall panels:** NovaWall. **Wall panel fabric:** Pallas, Scalamandré, J. Robert Scott, DesignTex. **Flooring:** Stone Selections, Floors by Juell. **Carpet/carpet tile:** Scott Group, Minasian Oriental Rugs, Bentley, Harbinger, Interface. **Ceiling:** Armstrong. **Lighting:** Lightolier, Baldinger, Historical Arts & Casting Inc. **Door hardware:** Schlage. **Glass:** Skyline Design. **Window treatment:** Ben Rose, Jack Lenor Larsen, Robert Allen, Manuel Canovas, Mecho Shade Systems. **Work stations:** Knoll/Reff. **Work station seating:** Steelcase. **Lounge seating:** HBF, Nienkamper, Charles McMurray, Benedetti, Geiger Brickel. **Cafeteria, dining, auditorium seating:** HBF, Geiger Brickel. **Other seating:** Geiger Brickel, HBF, Charles McMurray, Benedetti, Vecta, Knoll, Council. **Upholstery:** Steelcase, HBF, DesignTex, Keelon Leather, Jack Lenor Larsen, Sina Pearson, Knoll, Maharam, Bernhardt, Unika Vaev, Brentano, Carnegie, Contract Leather. **Conference, occasional and training tables:** Studio Amerika, HBF, Bernhardt, Charles McMurray, Vecta. **Cafeteria, dining, auditorium tables:** Johnson Industries. **Files:** Steelcase, Shaw Walker. **Casegoods:** Charles McMurray, Benedetti, HBF, Knoll/Reff. **Architectural woodworking and cabinetmaking:** Imperial Woodworking. **Signage:** Carol Naughton & Assoc. **Planters and accessories:** Knoll, Smith Metal Arts. **Client:** RR Donnelley & Sons Company. **Architect:** Griswold, Heckel & Kelly Associates Inc. **Design consultant:** Mizani & Associates Inc. **Structural engineer:** Cohen-Barreto-Marchertas Inc. **MEP engineer:** Environmental Systems Design. **Fire safety, security and connectivity:** IBM Consulting Services. **General contractor:** LaSalle Construction. **Acoustician and audio/visual:** Shen, Milsom & Wilke. **Furniture dealer:** Desks Inc. **Photographer:** Jon Miller/Hedrich-Blessing.

In the Interest of Science

It's no accident that the Howard Hughes Medical Institute Campus in Chevy Chase, Md., designed by The Hillier Group, looks and feels like a home for some of today's leading medical researchers

By Jennifer Thiele Busch

The Howard Hughes Medical Institute is characterized by Georgian and Federal architecture, in keeping with the academic campus image that the Institute was anxious to portray. Like all campuses, this one has a focal point—an imposing rotunda at the main entrance to the headquarters buildings (below), which houses the legal department's library (opposite).



In April of 1976, an airplane en route from Acapulco to Boston made an emergency landing in Houston under grievous circumstances: Its primary passenger had succumbed to chronic kidney disease during the flight. Thus American tycoon Howard Robard Hughes, Jr., who purchased TWA in 1930, turned it into a premier international airline, and then built Hughes Aircraft Company into one of the country's largest and most successful defense contractors, met his end at the age of 71. Yet Hughes left behind a legacy far

greater than his ability to parlay a family tool business into a multi-billion-dollar fortune, or his legendary reclusiveness in the latter years of his life. His most important contribution to society continues to surpass even his own ambition in the form of the Howard Hughes Medical Institute, an organization whose strength, mission and influence have been embodied in a new headquarters and conference center in Chevy Chase, Md., designed by The Hillier Group of Princeton, N.J.

The evolution of the Howard Hughes Medical Institute (HHMI) into the far-reaching organization that exists today was not a gradual process spurred by years of slow, steady growth. Though the Institute was officially founded by Hughes in 1953 "to provide millions of dollars for medical research to combat disease and human suffering," and had grown to employ 140 scientific employees, 132 technicians and 38 administrative employees by 1978 at its Miami headquarters and academic medical centers in 12 U.S. cities, its current

operations more accurately reflect events and developments that have affected the organization since 1985, when the Institute's trustees sold Hughes Aircraft to General Motors for the tidy sum of \$5 billion.

For the first time in its 30-year history, the net worth of HHMI, which had long enjoyed tax-free status as a medical research organi-

zation (MRO), was firmly established. Though Internal Revenue Service requirements normally dictate that MROs spend 3.5% of their net worth annually on direct research in conjunction with hospitals, HHMI was also obliged by the resolution of a long-standing dispute with the IRS in 1987 to spend \$500 million above and beyond the MRO requirements over a 10-year period.

Thus, in the mid-1980s the organization experienced a dramatic growth spurt, which included the appointment of scientists beyond the large laboratory units that the Institute traditionally supported, and the establishment of a grants program for science education related to biomedical research. Today, HHMI has a total staff of 2,500 employees and supports research at 64 lab sites nationwide. The expansion understandably fueled the Institute's need for new facilities.

Seeking proximity to the National Institutes of Health, HHMI moved its administrative headquarters in 1986 from Miami to rented space in Bethesda, Md., while maintaining offices in Florida. Its conference function, a vital element of the Institute's programs, likewise took place in rented venues around Washington, D.C. and Miami. In 1987, the trustees decided to build a dedicated campus to house the headquarters functions under one roof.

"We wanted to establish a permanent presence in Washington, and the program for the new facility reflected our need to incorporate a conference center with a headquarters site," explains Alan E. Mowbray, HHMI director of management services and a key member of the project design team. "On the administrative side, we wanted to centralize the business aspects of the Institute to limit the number of support staff in the field. As an organization involved in the direct conduct of biomedical research, we have to be sure research is being conducted in a manner warranting continued support. The conference center was needed for scientific meetings and workshops, where employees present their research for peer review so we can effectively shape our scientific program." The HHMI campus program would also include guest housing and a dining facility as visitor amenities.

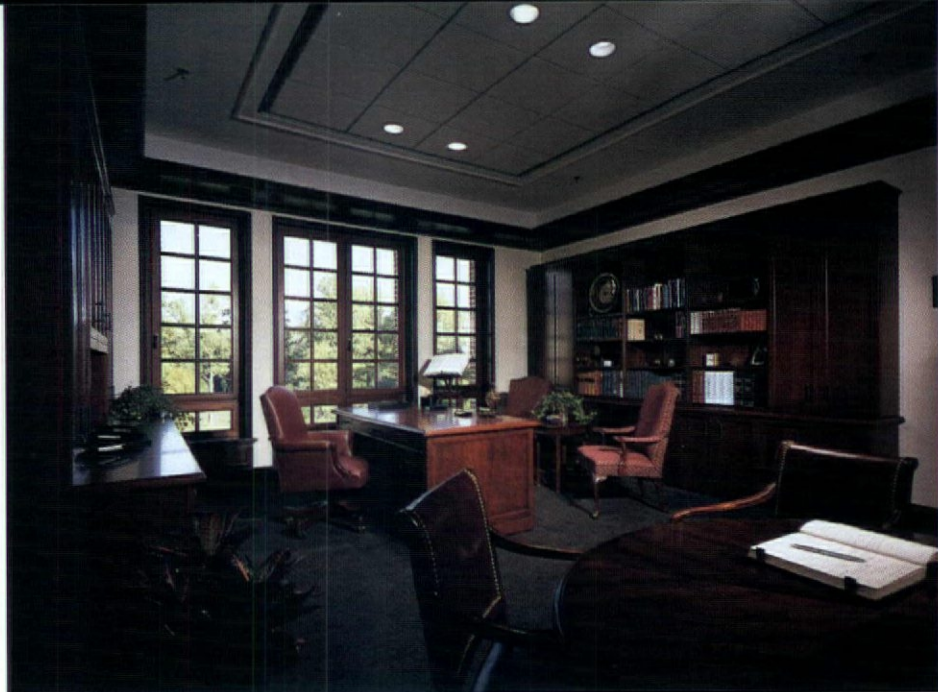
Long before The Hillier Group began designing the new, 305,000-sq. ft., 14-building campus, HHMI had negotiated with Chevy Chase, Md., and Montgomery County, Md., near Washington, D.C., for permission to build on 22.5 acres of residentially-zoned



property purchased from the Chevy Chase Land Co. "We deliberately sought out this type of location because we wanted to create a type of retreat on a residential scale," notes Mowbray. So when the county imposed such conditions as established set backs, a two-story height limitation and pitched roofs, HHMI did not view them as constraints.

The Institute had rejected a high-tech showcase from the start in favor of the more familiar Georgian and Federal styles of academic architecture. "We were determined to create a facility with a real campus feel since most of our employees are from academic environments," emphasizes Mowbray. "The only people who come here are our employees and guests, so we were less interested in portraying an image to the outside world than in making our visitors comfortable." Since this concern spread beyond the architecture, landscape architects Louise Schiller of Princeton, N.J. and LDR of Columbia, Md., were retained early on to oversee site work.

Naturally the architecture responded to site restrictions as well as HHMI's design requirements. "We developed a small-scale,



completely self-sustaining, and had to determine what type of facility support we would need to address that permanent situation."

Major corporate departments, including scientific, investments, finance, administration, grants/special projects and legal, also had some requirements of their own. The grants department, for example, needed a large workroom, finance required more interaction among its staff members and legal needed a library. Furthermore, optimal relationships between departments only materialized clearly as the configuration of the buildings developed. "That part of the design process consumed six months," recalls Chimacoff. "We offered various configurations and had lengthy discussions with the client."

Complicating matters most was HHMI's determination to keep open plan space to a minimum in favor of private offices. "We wanted to provide our employees with the proper technology and proper work space to do their jobs effectively," explains Mowbray. "Many require a certain amount of privacy."

By insisting on only enclosed offices with windows, HHMI had committed itself to dou-

Give us living rooms rather than meeting rooms

traditional and contextual facility in close keeping with the residential quality of the neighborhood," muses Alan Chimacoff, AIA, principal and project designer for The Hillier Group. "They had heard I was a Modernist. So before they hired us, they made sure that we were comfortable working within those established parameters."

HHMI was not as clear about how the new facility would relate to its organizational structure—and vice versa—even if it knew that nearly all of the 200 employees at the headquarters would have a private or semi-private office with a window. Mowbray concedes that the Institute was in a state of flux due to its rapid expansion, and the design of the new facility provided a perfect opportunity for the organization to reevaluate itself. "The nature of HHMI changed dramatically with the sale of Hughes Aircraft," he says. "We became

Headquarters and conference facilities at HHMI were infused with a residential quality to create a sense of privacy and empowerment for staff members, and retreat and comfort for visitors. The president is not the only one to enjoy the luxury of a window office (above), since almost all 200 staff members have the same privilege. The conference center presents a hospitable face with informal lounges (below, left) and cozy "living rooms" (below, right) where visiting employees can escape the pressures of formal research presentations for more casual discussions.



The 200-seat auditorium (right) plays a vital role on the Howard Hughes Medical Institute Campus, where nationwide scientific employees gather to present their research for intensive peer review. It is one of the primary means by which the wealthiest U.S. private philanthropy allocates support for biomedical research.

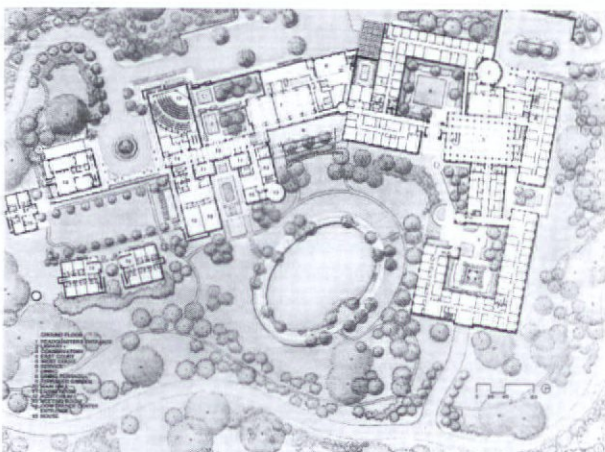


ble-loaded corridors and long, thin buildings—especially since each structure on the campus could be no more than two stories high. “We figured it out as a sort of sausage extrusion and ended up with hundreds and hundreds of linear feet,” recalls Chimacoff. “So we started bending the buildings around courtyards.”

Happily, the results addressed two design problems. “The courtyards provided something attractive for office occupants to view, in keeping with HHMI’s desire to create an intimate relationship between outside and inside,” says Chimacoff. “But we had to reach a balance between the centrifugal force that spread people out in this kind of arrangement and the centripetal force that necessarily pulls an organization together.”

HHMI’s headquarters hierarchy now exists happily in four private and semi-private office sizes. Shared, two-person offices for administrative and support staff members are 200 sq. ft., private offices for analyst to manager ranks are 150 sq. ft., directors’ private offices are 200 sq. ft., and vice presidents have 400-sq. ft. private offices. In keeping with the campus’s residential feel are the oversized, operable, small-paned windows used throughout, indirect lighting, traditional wood detailing and wood furnishings. “All offices have basically the same furniture,” says Chimacoff. “The bigger offices just have more of it.”

To connect the eastern and western segments of the headquarters buildings, The Hillier Group inserted a large conservatory that was not part of the original program but has proven to be a functional and aesthetic focal point of the campus. “It provides orientation, overhead closure between the buildings and access to the underground parking lot,” explains Chimacoff. “The Institute often uses the space for big meetings, important announcements and parties.”



However, the most important gathering space on campus is the conference center, which houses formal and informal meeting rooms ranging from a fully-equipped, 200-seat auditorium to smaller meeting rooms accommodating 30 to 70 people, to workshop-sized rooms for 10- to 20-person meetings. Once again, HHMI was firm in its insistence that the conference center present a welcoming, residential face.

“The research we support is controlled by both formal and informal peer review,” notes Mowbray. “Our employees are world-class scientists who respect the others present and want to gain their respect. The environment should not introduce additional tensions.” Important elements include custom-designed auditorium seating that is amply spaced and swivels 360° so meeting participants can move about freely and face one another during discussions, and two cozy lounges with wood-burning fireplaces and immense two-story windows. “The client said, ‘Make us living rooms, not meeting rooms,’” recalls Chimacoff.

Adding to the retreat-like nature of the conference center, and the campus at large, the landscaping thematically links interiors and exteriors and helps establish HHMI’s foremost reputation as an academic institution. “The cohesiveness on any campus

derives from the relationships between individual buildings and buildings and landscape,” notes Chimacoff.

Though Mowbray concedes that the surrounding community initially wanted no development at all on the 22.5 acres of land, the design team’s sensitive treatment of the campus and its buildings have gained HHMI solid support from local municipal and civic groups. In turn, the organization is now more than ever committed to giving something back to a larger community—Mankind. ☺

Project Summary: Howard Hughes Medical Institute Campus

Location: Chevy Chase, MD. **Total floor area:** 305,000 sq. ft. **No. of floors:** 2. **Average floor size:** 200,000 sq. ft., 100,000 sq. ft. **Total staff size:** 200. **Paint:** Glidden. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Masonry:** Kuswa Brick. **Flooring:** Hoboken Floors, Armstrong, Burlington Stone, American Olean. **Carpet, carpet tile:** Hugh Mackay, Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Creative Light Source, Lightolier. **Doors:** Weyerhaeuser. **Glass:** PPG. **Window frames:** Pella Hunt. **Window treatments:** Levolor, F. Schumacher. **Railings:** Superior Iron Works. **Work stations:** Valley City. **Work station seating:** Herman Miller. **Lounge seating:** David Edwards, Geiger Brickel. **Dining seating:** David Edwards. **Auditorium seating:** JG Furniture. **Other seating:** David Edwards, Herman Miller. **Conference tables:** Thos. Moser Cabinetmakers. **Other tables:** Valley City. **Architectural woodworking/cabinetmaking:** Allegheny Millwork. **Signage:** The Hillier Group. **Architect/interior designer:** The Hillier Group; Alan Chimacoff, AIA, project principal/designer; Joel Spaeth, AIA, project principal; J. Robert Hillier, FAIA, project principal; Peter Hoggan, AIA, project architect; Nigel P. Longshaw, AIA, project coordinator; Richard Collin, field representative; Edwin Banta, Joseph Bavaro, Gregory Burke, Wei Chi Chen, Darrit Cho, J. Dan Cummings, Philippe Dordai, William Dubois, Todd Fulshaw, James Greenberg, Janet Krenkel, Kai K. Mui, Mary Patterson, Walter Rawley, Robert Ritger, Jamnu Sahijwani, Kamlesh Shah, Keat Tan, James Theodore, project team. **Project manager:** Linbeck Construction Corp. **General contractor:** George Hyman Construction Co. **Civil engineer:** Kamber Engineering. **Structural engineer:** Cagley & Assoc. **Mechanical engineer:** Joseph R. Loring & Assoc. **Landscape architect:** Louise Schiller, LDR. **Furniture, fixtures, equipment consultant:** ISI Inc. **Graphic designer:** The Hillier Group. **Lighting consultant:** Jerry Kugler Assoc. **Acoustics/audiovisual consultant:** Acentech Inc. **Photography:** Jeff Goldberg/ESTO (exteriors), Mark Ross (interiors).

Media Blitz

The sights and sounds of the music industry converge in one fell swoop on the corner of Sixth Avenue and 51st Street in Manhattan—at Coconuts, designed by Jon Greenberg & Associates and Communication Arts

By Jennifer Thiele Busch

A tornado has hit New York City, with an eye towards sucking in music enthusiasts of every age, taste and origin. Whether it's Bach, Bon Jovi or Barney you seek, the Coconuts Sixth Avenue store in Manhattan's Rockefeller Center, a flagship of the national Coconuts music retail chain, can help you keep the beat. But so, most likely, can any of the handful of competing music stores within easy distance of Coconuts—which is why owner Trans World Entertainment hired Jon Greenberg & Associates (JGA) of Southfield, Mich., and Communication Arts of Boulder, Colo., to set this particular store apart from the New York crowd.

With 703 record stores currently operating nationwide, Trans World Entertainment is no stranger to what sells music and what doesn't. According to vice president of construction Richard Vincent, the Albany, N.Y.-based company had been marketing its products solely through its shopping mall format Record Town stores until 1983, when the Coconuts concept was first introduced to compete against operators in strip centers and free-standing locations. Ten years later, Trans World operates 144 free-standing Coconuts stores from the East Coast to Chicago, with six in the New York metropolitan area and another on the way.

Within the Trans World marketing mix, Coconuts and Record Town play distinctly separate roles. "The strategies and approaches of the two formats are quite different," remarks Vincent. "The free-standing stores represent a more destination-oriented business, and feature a much greater product mix and bigger product selection." As such, when an 18,000-sq. ft., two-story retail space a few doors away from one of Manhattan's more famous destinations, Radio City Music Hall in Rockefeller Center, was vacated by competitor Sam Goody, Trans World jumped at

the chance to develop a flagship store in this bustling center of urban activity.

"We wanted to take full advantage," emphasizes Vincent. "Because of its location, we had the idea that this store should be highly entertaining. We worked closely with JGA to come up with the right design for the space, and Communication Arts was added to bring it to life with fun." To fit the location, the product mix for the Coconuts Sixth Avenue store was also stretched to include much broader classical and Broadway show tunes offerings, and added karaoke, book and video sections as well.

Kenneth Nisch, president of JGA, explains that visibility was an important element of the Coconuts design for more reasons than just its high profile location. "Quite frankly, this is a highly competitive area and a highly competitive industry, where individual retailers have little to offer of distinction in terms of product, since everybody sells the same



Not in Kansas anymore? A "media cyclone" in the Coconuts Sixth Avenue store (opposite) draws patrons interested in more demand-oriented music categories such as children's and classical into the lower retail level. Entertaining graphics and perforated metal signage carefully direct the store's eclectic clientele to the proper department, whether the artist is Smashing Pumpkins, Beethoven or Barney.

It can be hard to distinguish one music store from another with product offerings, so designers JGA and Communication Arts set Coconuts apart from its rivals with a design that encompasses the senses. This retail environment creates excitement outside of the product through a virtual blitz of visual and auditory stimulation, from neon signage, video walls and floating cherubs to a range of zoned sound systems (above).





thing," he notes. "The only real way to distinguish oneself is through design. The idea is to create an appeal outside of the product with design elements like lighting, materials, sound, volume of space."

Communication Arts design principal Richard Foy adds that maintaining a cer-

If you've see one, have you really seen them all?

tain merchandising perception was also integral to the Coconuts design process. "One thing we learned about this industry is that customers respond to value and selection," he explains. "People buying music want the maximum number of choices and they want to pay the best prices. Trans World wanted to create a store built around value and selection, while providing something unexpected."

The two design firms worked closely with each other and Trans World to create a dynamic and stimulating environment that ultimately took shape as Coconuts Sixth Avenue. JGA developed such vital design elements as circulation, display fixture configurations, departmental relationships and cashwrap locations, while Communication Arts strengthened the thematic development of major category sections, enhanced the color palette, developed a lively signage and graphics package and infused the space with elements of fun. "The result," reports Nisch, "is that the store feels more like a venue presentation. It is the difference between watching something and actually being there."

Video walls strategically located throughout both 9,000-sq. ft. retail floors create a sense of real excitement that is apt to capture the attention of even the most focused customer and draw them through the store. But just in case, even

the most focused customers are obliged with straightforward signage, graphics and design details that direct them to their preferred music category. "Clear information is appreciated by anyone," says Foy, "especially New Yorkers." Though the main floor is largely dedicated to rock 'n roll and its offshoots (heavy metal, rap, reggae, music videos), a "media cyclone" whirling above the staircase lures connoisseurs of jazz, new age, classical, country and western, world, kids and show music into its vortex—the lower retail level.

Among the most entertaining design elements found throughout the store are gilded cherubs floating beneath the ceiling, which are appropriately outfitted according to the music category they represent: Rapping cherubs wear baseball caps, sneakers and sunglasses, while classical cherubs are poised in delicate violin strokes. "This store identifies with Rockefeller Center, where the architecture is full of gold leaf icons and an angel is a major focal point," reasons Foy. "We translated that into baby angels and gave them guitars to play." The angels have a functional role to play as well, cleverly orienting customers to their location in the store.

In any retail environment with so broad a target market—in this case, the entire music-loving world—the design must take special care to identify with customers without offending their varied sensibilities, a situation that JGA, Communication Arts and Trans World were keenly aware of in shaping Coconuts. "The design had to address all age groups," concedes Vincent. "You can't offend the older demographic with sensory overload or make the store so sterile that you lose the younger patrons. It is always a fine line that you walk."



Departments at Coconuts are clearly defined by focal design elements, rather than by the architecture that divides them. Downstairs, a distinct identity is created for categories such as classical music (opposite, top) with intimate elegance and a player grand piano, and kid's music (opposite, bottom), with graphics and familiar childhood pals. Vibrant colors and hard surfaces on both levels mark a new design direction and address the maintenance of high traffic areas.

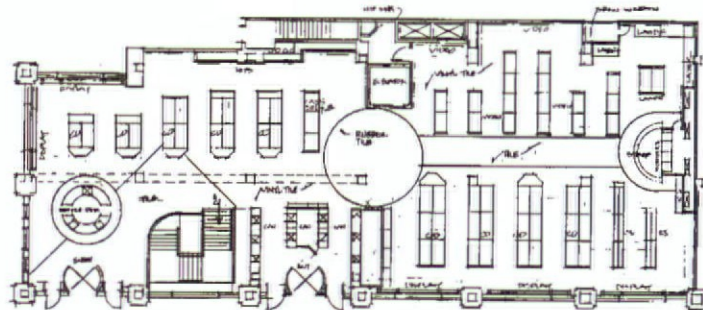
The designers were strictly limited by regulations at Rockefeller Center to use window displays to create excitement on the exterior of Coconuts (above). A combination of moving and stationary lighted displays leave just enough room for passersby to glimpse the store beyond.



"The store is selling to people who like everything from Smashing Pumpkins to the three tenors, and these customers literally walk in through the same two doors," explains Nisch. "The departmentalization within the store is deliberately obvious, enabling us to create comfort levels for erratically different consumers." The rock 'n roll section, for example, is cavernous with 20-ft. exposed ceilings, while the classical section is much more intimate with a dropped ceiling and perforated metal columns. (Such treatments also solved the design disparities created by high ceilings on the main level and low ceilings on the lower level.)

In addition of the store's signage, the designers had only double height display windows with which to lure customers. "Rockefeller Center allows no electronic or illuminated signage outside, so we had to create energy and excitement inside the glass," says Foy. A combination of internally illuminated tri-vision panels and backlit Duratrans® producer-supplied promotional displays leaves just enough transparency at the windows to allow intriguing glimpses into the store from the sidewalk.

"In this industry, there is no danger from full sensory immersion," notes Foy. "It is so sensual in the audio and visual realms, that it's hard to overdo it. The need is to provide a rich, exciting environment, but one that still maintains clarity and good merchandising techniques." The intensity with which Coconuts has met that challenge on Sixth Avenue will set a new direction for Coconuts stores to come, according to Vincent. Look—and listen—for the one nearest you. ☺



Departmental spaces are thus defined by what identifies rather than separates them, following a technique Nisch refers to as camouflaged architecture. "This helps customers feel less of a sense of borders than of focal points," he observes. Departmental relationships have been carefully considered so complementary music categories can easily blend into each other, and the sound system is zoned to play music that relates to a particular category section.

Though the facade of the building housing Coconuts Sixth Avenue could not be altered in any way on the exterior except for the

Project Summary: Coconuts Sixth Avenue

Location: New York, NY. **Total floor area:** 18,000 sq. ft. **No. of floors:** 2. **Typical floor size:** 9,000 sq. ft. **Fixturing:** Beacon Cabinets (cashwrap), TWMC. **Flooring:** Custom by U.S. Axminster, Forbo, Landis Marble, All State Custom Rubber. **Lighting:** Kramer, Capri, Lightron. **Laminates:** Nevamar, Abet Lamaniti. **Signage:** Simmons, Hanley Sign Co., Torrione & Sons Signs. **Architecture and interior design:** Jon Greenberg & Associates Inc.; Kenneth Nisch, Jenness Anderson. **Graphics:** Communication Arts. **Props/decoratives:** Communication Arts. **Lighting consultant:** Illuminating Concepts. **Photographer:** Laszlo Regos Photography.



Rack Em' Down

The unexpected surfaces at an underground pool hall in the hip Belltown neighborhood of Seattle—designed on cue by George Suyama, AIA

By Holly L. Richmond

Pool, food and fun racked up in one: That's what happening at the distinctive Belltown Billiards restaurant and billiards parlor in Seattle's Belltown district. Architect George Suyama, AIA earned a special Award of Merit from the Seattle Chapter of the American Institute of Architects for transforming this turn-of-the-century basement chemical plating plant into a first-class establishment for the seasoned or novice pool player. Not interested in eight balls or corner pockets? It's still worth a trip underground. The sleek bar and casual Italian restaurant make everyone feel welcome in this young, emerging neighborhood.

Whoever says that friends should not work together will be happy to eat his words at Belltown Billiards. While the pool hall is a hit with players, the restaurant and bar are receiving rave reviews from Seattle's food and wine critics. The concept of combining casual dining with an atypically classy pool hall environment was developed by three creative minds with seemingly disparate backgrounds. However, the trio, namely Steven and Jennifer Good and Fred Links, were focused on a singular end—a successful business venture.

The hall materialized almost as an afterthought. The Goods, who own and operate the upscale Queen City Grill located above the old plating plant, were seriously considering opening a more casual restaurant in the thriving neighborhood. Being a contractor and avid pool player, Links urged his friends to try something new—a restaurant combined with an attractive, contemporary pool hall, completely unlike the smoky, dark "dives" typically associated with the game.

Ensuing events quickly focused their attention. The chemical plating company moved out at the request of the Environmental Protection Agency because its industrial use was no longer appropriate for the location, so the Goods and Links took advantage of the opportunity to ask Suyama to evaluate the plant. "When the space became

available, Fred and I thought it might work for our pool hall and restaurant concept," says Steve Good. "Then we brought George to see it and he felt it would be absolutely perfect. I must say he had foresight."

Suyama, the designer of the Goods' residence in 1981 and a long-term friend, found what anyone might expect in an old, 5,860-sq. ft. industrial space, which included large cement vats, cracked concrete floors and exposed pipes and plumbing, all coated with a fine metallic dust residue. Once he was convinced that the basement could work, Links entirely gutted the area over a three-week period, leaving only a stark, skeletal base. Existing mechanical, electrical, fire safety and security systems were not spared so that the new facility would meet the latest codes and restaurant regulations.

"It was such a mess," chuckles Links. "But George was intent on not cleaning it up too much. He wanted the exposed piping to give texture to the space and allow it to retain its turn-of-the-century flavor."

Belltown Billiards' design concept is strictly industrial, using steel as the princi-

Custom light fixtures over the 1/4-in. steel plate bar (opposite) at Belltown Billiards provide young, professional customers with the friendly environment they need to relax after a long day. Raw steel benches and bar stools, stained and rubbed strand board and finely finished wood trim work together to round out an industrial-based design philosophy. Of course, a contemporary interpretation of a billiards parlor (below) is the main attraction, with the convex canopies above each of the 12 pool tables providing protection from exposed pipes while serving as eye-catching and unique design elements.



pal material to provide the raw, unfinished look critical to the character of the game. However, a thread of comfort runs through the space with the incorporation of warm woods, varnished walls and a colorful mural by Charles Stokes that enlivens the long black wall of the pool area. Suyama believes that a project's design must be totally controlled to successfully ensure its integrity, so he custom designed the lighting fixtures, bar and bar stools in keeping with the basement's industrial origin.

Although there was little prefabrication and most components were built on site, the project team managed to keep costs down. "I was very particular about the 1/4-in. steel plate bar and the way in which we were to mount it," notes Suyama. "It had to look used and a bit rough with the necessary durability, so I decided on black-anodized, square-drive screws."

To attract customers, Suyama and Good made sure Belltown Billiards didn't look rough on the outside. The architect incorporated a friendly neon "ristorante" sign and a bank of steel and wire-glass windows on the otherwise unaltered facade to let pedestrians catch a glimpse of the young professionals relaxing inside. (Proof that people seldom fail to attract people is the fact that Belltown Billiards has become the preferred private party establishment for local companies such as Microsoft, Aldus Corporation, and Virgin Records.)

Even jaded pool hall habitués may be fascinated by the scene that awaits within the oversized entrance door with its offset porthole window. In the foreground stands a grid of 12 Brunswick Gold Crown III tables glowing green under caged factory lamps. Overhead, reflecting the green from the pool tables' surfaces, are custom-layered, convex fiberglass "canopies." "The canopies were purely practical at first to protect the tables from leaks in the exposed plumbing," explains Suyama. "Then I decided to build one canopy per table and make them part of the design scheme."

Display cabinets, bar stools, benches, drink rails and cue holders are all designed with this handcrafted industrial sensibility, so that you can find bent steel plate in simple shapes kerfed into apple plywood at dining tables and steel angles holding tempered glass with socket head cap screws, to name a few examples. By leaving these

elements in their natural finishes, Suyama manages to add to Belltown Billiards' raw character and illustrate his own passion for detail at the same time.

The pool tables occupy the center of the space and are set one foot lower than the front bar and perimeter dining areas, serving as a sort of theater for those uninterested in playing. (Fifty percent of the customers at Belltown Billiards come only to enjoy the food and drink.) Constructing the pool area was not easy. Links poured over 200,000 lbs. of concrete to level the floor, but insists this was nothing compared to the restaurant and kitchen requirements.

"There is never enough storage space in restaurants," Links remarks. "Belltown

A street railing, entry way and friendly signage (below) reveal to passersby that Belltown Billiards is not your typical pool hall. However, since it is located in a basement, the billiards parlor cum restaurant does retain a degree of mystery. Pedestrians in Seattle's Belltown district must get close enough to peer through the bank of windows to take note of the entertaining surroundings awaiting them. Once inside, they find comfortable dining areas (opposite) tucked into the perimeter of the space, providing the perfect setting for watching the action, whether it is on the pool floor or at the bar.



Billiards is no exception, so we used every possible nook. One of the most innovative elements we added was a scaled down version of a walk-in cooler. It's 8 ft. x 8 ft. and 6 ft. tall. You step into it to get what you need."

The Goods are extremely pleased with the restaurant and bar, and are learning more about the billiards business every day.

To level the floor for billiards took just 200,000 lbs. of concrete

At first they were concerned about competition between their two restaurants due to their proximity. Happily, Good reports that business is booming in Belltown Billiards with the 20- to 30-year-old crowd at the same time reservations have increased upstairs for those seeking a more elegant night out. "I think our biggest challenge was

to dispel the old perception of the shady pool hall," he admits. "We've been really successful in getting people to recognize what a fun and comfortable environment we're providing, along with great food."

Want pool lessons? As the presiding house pro, Links quips that the equipment and instruction are first-class. However, don't put serious money on anything other than the delicious Italian food. Good says that Belltown Billiards is strictly for recreational sport, and he never wants to see pool sharks or wagering on the premises.

The absence of sharks skimming across Belltown Billiards' green felt surfaces doesn't mean some objects won't sink all the same. Steven and Jennifer Good and

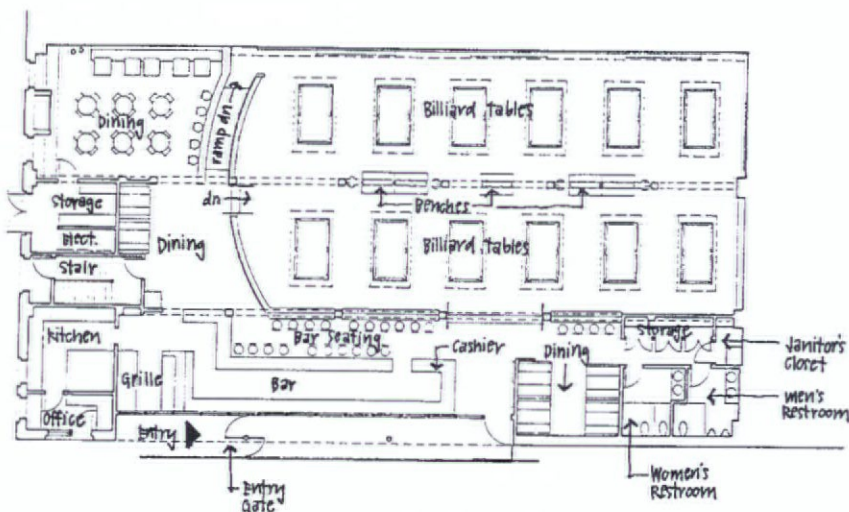
ware: Schlage. Glass: LOF, Perkins Glass. Windows: Republic Storefront. Window treatment: AGS Inc. Railings: AGS. Lounge seating: 49 Productions. Dining seating: Falcon. Banquette seating: custom by Fred Links. Upholstery: Carol Tate Upholstery. Dining table bases: Falcon. Architectural woodworking and cabinetmaking: Fred Links. Signage: designed by George Suyama, made by Rocket City Neon. Planters, accessories: custom by Fred Links. Security: Honeywell. Plumbing fixtures: Chicago Faucets, American Standard. Client: Steve Good, owner, Belltown Billiards. Architect: George Suyama Architects. Mechanical engineer: Lodestar Heating & Cooling. Electrical engineer: Thorstensen Electrical Inc. General contractor: Fred Links. Lighting designer: George Suyama Architects. Photographer: David Story.



Fred Links can look forward to watching countless solid and striped balls dive for cover night after night. And where else will the beverages in customers' glasses go but down, down, down? ☞

Project Summary: Belltown Billiards

Location: Seattle, WA. Total floor area: 5,860 sq. ft. No. of floors: 1. Total staff size: 20. Cost/sq. ft.: \$100. Wall finishes: flakeboard, MDO, birch plywood, Dal Mosaic Porcelain. Paint: Parker, Olympic, Kelly Moore, McCloskey. Wood stain: Daly's Stains & Aniline Dyes. Laminate: Nevamar. Dry wall: U.S. Gypsum. Flooring: red oak. Carpet/carpet tile: Karastan. Ceiling: Lamb Design Composites, Inc. Lighting: Cliff Campbell, Hubble, Abolite. Doors: S&M Doors. Door hard-





bola wood



d chair



encore

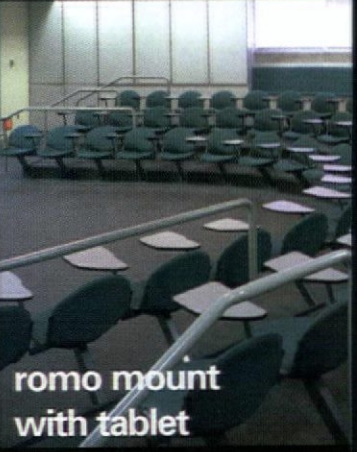


bola for juniors



ONE STOP

single source for seating & tables



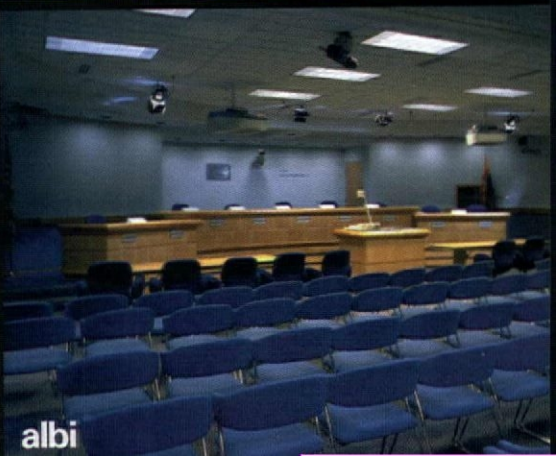
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They're Back

Hotel occupancy rates and room rates are rising, opening new opportunities for the nation's hotel architects and interior designers



Getting busy Osaka business executives to relax over gourmet dining atop the new, five-star Hyatt Regency Osaka was the challenge faced by Wilson & Associates working with Ohbayashi Corporation and Hyatt International. The solution was fresh and unexpected—Ten Kuh (above), a Chinese restaurant of modern design with Chinese motifs, instead of the typical French restaurant dressed in 18th-century reproductions—one of the many innovative ideas that have distinguished this hotel. Photograph by Jaime Ardiles-Arce.

Waking up in a house with 74 unmade beds out of 100 on a weekday morning may not bring joy to anyone's heart but a hotelier, but this is exactly what happened across the United States this August. The monthly occupancy rate for the nation's hotels reached 74.2%, a 2.8% increase from August 1993, according to statistics compiled for the American Hotel & Motel Association by Smith Travel Research. In fact, August 1994 compiled the second best monthly average since 1987—exceeded only by July 1994. Rising occupancy rates, rising room rates and only a trickle of new construction suggest that good times lie ahead for the nation's architects and interior designers of hotels.

Although occupancy rates fluctuate month by month, the steady rise of annual rates is unmistakable. Hotel development hit a peak in the mid-1980s, when investor zeal for hotel properties resulted in a building boom and a seller's market that bore no relation to market fundamentals. As a result, hotel chains divested themselves of many existing properties to concentrate on management services, and new hotels sprang up where local demand could not always support them, nourished with funds advanced by such deep financial pockets as insurance companies, pension funds, limited partnerships, real estate investment trusts and overseas investors.

Survivors of the hotel bubble know what happened when it burst in 1986. Scores of investors defaulted or threatened to, sometimes rescued from the brink by underwriters who had no intention of booking the losses or trying to nurse sick properties back to health. Hotels changed hands for a fraction of their replacement value as "bottom-fishing" buyers with cash to spend took full advantage of sellers' plights. Even such major operators of hotels as Sheraton, Marriott, Hilton, Holiday Inn and Hyatt cut expenses ruthlessly, laying off some 10% of staff, deferring maintenance, cutting deals with corporate travel planners and even—thanks to the reality check brought on by the 1990-1991 recession—slashing management fees from 4% to 2% of revenues to keep their franchisees afloat.

But cost cutting goes only so far. Shabby and inappropriate environments and poor or missing services send a message of their own that guests recognize immediately. So the hotel industry has attacked its shortcomings on a number of fronts by repositioning some properties to reflect the upward or downward drift of their markets, remodeling much of its physical plant to operate more efficiently and turn a respectable face to guests, and adding new functions such as conference and convention facilities.

Only 13,000 new are rooms being added in 1994 to an inventory of 3.3 million rooms, but the work of designing new spaces and renovating existing ones is far from done, whether the category in question is a business or resort hotel catering to high-end or no-frills guests in the central business district, suburban office park or tropical island. If anything, the business is getting more interesting every day. New hotel development is proceeding at a breakneck pace in Asia, where American designers are in great demand. And casino hotels continue to draw such crowds in major gambling centers that blue-chip operators like Hilton are charging ahead, raising the inventory in Las Vegas by 13% to over 85,000 rooms in the last three years.

Is there a limit to gambling's universe? The nation's politicians don't think so, since many of them are betting on Dame Fortune to keep their communities solvent. Fortunately, the need for hotels will survive even a gambling boom and bust, and the two hotels that appear on the following pages along with one casino are likely to be welcoming guests years after many a mirage of glitter and green felt has faded away. ♣

Osaka Can't Wait

Hyatt Regency Osaka is specially designed for perennially hurried Osakans and their business associates by Ohbayashi Corp. with interiors by Wilson & Associates

By Roger Yee



Meet me by the Fountain Court: The dramatic grand stairway (opposite) in the reception lobby of the Hyatt Regency Osaka encourages guests to patronize basement level B-1, which features a Restaurant Plaza of chic restaurants as well as sophisticated retail shops. The sculpture is "Water Sprite" by Yukihiro Yoshihara. Upstairs, a sleekly modern reception lobby (above) with an Italian accent sets the tone for the upscale hotel, which serves businesses in Technoport Osaka and wedding party caterers staging the Western-style celebrations many young Japanese now prefer over traditional Shinto rites.

Forget the gracious formalities observed elsewhere in Japan when you tackle the hustle and bustle of Osaka. Osakans are too busy for small talk. They like to get right down to business with the legendary greeting, "Are you making money?" In fact, the people of Osaka are so driven by their passion for business that they speak Japanese with a distinctly earthy flavor and animate their speech with a boisterous sense of humor that makes other Japanese wonder what planet they call home. Their lively conversation is now giving life to the new, 28-story, 500-room Hyatt Regency Osaka, designed by Ohbayashi Corporation with interiors by Wilson & Associates.

In all fairness, culture coexists with commerce in Japan's second largest city, known as the City of Water because of its many rivers and canals. Osaka produced the great poet Basho, as well as playwright Chikamatsu Monzaemon, Japan's foremost dramatist, and a distinctly Japanese form of puppet theater known as *Bunraku*. However,

Osaka has long been defined by its business acumen, which dates back to 4th-century Emperor Nintoku, who made the city his capital, and its fine harbor, which attracted merchants from China and Korea as well as Japan. It's to the business soul of Osaka that the Hyatt Regency pays homage—and pledges its fate.

The hotel aptly symbolizes its community's commitment to enterprise in more ways than one. It's part of a much larger calculated risk, a real estate development on a reclaimed island at the mouth of the Kizu River called Technoport Osaka. If Ohbayashi and its equity partners, Nippon Life, Mitsui Life and Sumitomo Life, have gauged their market correctly, the Hyatt Regency

will prosper as the island's first hotel. Certainly no one can fault its location, which is adjacent to the equally new Intex Osaka exposition hall, the Asia and Pacific Trade Center and the World Trade Center, and convenient to downtown Osaka (40 minutes by train), Osaka International Airport (50 minutes by car) and the new Kansai International Airport (30 minutes by car).

Nor will guests be disappointed in the quality of its facilities, which cater to business people staging meetings and small conventions with a lively mix of fully-equipped function rooms, a multi-lingual Business Center, sophisticated restaurants and shops, breathtaking bedrooms and a wide range of guest services and amenities. The spirit of the design is modern, elegant and serene with a distinctly Italian flair that Osakans appear to like. Certainly wedding parties, which hotel planners targeted as a secondary source of revenue, have expressed their approval by coming to the Hyatt Regency to hold lavish, all-



inclusive Western-style celebrations.

However, the real drama of the Hyatt Regency can only be partly seen in the completed installation. Developing the hotel from schematic design to opening day with Hyatt International, Ohbayashi and its partners taught Wilson & Associates memorable lessons in working with corporate Japan in the 1990s. The process was meticulous, logical and comprehensive—until those bewildering moments when U.S. and Japanese practices parted ways only to converge again through trial, error and compromise.

All parties to the project agreed from the outset to draw on Hyatt's global expertise in technical services and hotel management. This decision would be an unintentional source of keen disappointment when Ohbayashi, one of Japan's "Big Five" design-build construction giants, informed its architecture department that Hyatt had exercised its right to name an interior designer by retaining Dallas-based Wilson & Associates. "The architects at Ohbayashi had hoped to design the entire hotel," recalls James Flick, project architect at Wilson & Associates for the Hyatt Regency. "But Hyatt insisted on having a strong hand in the



program and advanced the structure past space planning into conceptual design before the Americans arrived. Recognizing that Hyatt's proven ability to create unique hotel properties could play a critical role at Technoport Osaka, the consortium paused to bring the Americans on board.

From this point on, it was clear that Hyatt International, led by its chairman, Bernd Chorenge, would have much to say

What do people think of sterile boxes in Osaka, Dallas or Milan?

design concept, and invited us to participate at once. Though Ohbayashi's architects were responsible for all of the architecture and some of the interiors, I can understand how they felt about our presence."

Fortunately, the bulk of the work proceeded very smoothly, with Hyatt and Wilson & Associates learning from their project teammates as well as teaching them. Ohbayashi had already drafted the building

about the design of the hotel. A hotel is in business to sell rooms, and Chorenge felt that a compelling overall design was needed to pique Osakans, enticing them with memorable destination areas—namely meeting rooms, ballrooms, restaurants, bars, VIP lounges, shops, health and fitness center, pool, family rooms (for weddings) and guest rooms—that could be quickly and easily reached via carefully laid out lobbies and corridors. Realizing that the characteristically bland Japanese approach to Western-style hotel interiors might not suffice for the Hyatt Regency, which occupies both a low-rise structure for functions and a high-rise tower for guest rooms, Hyatt turned to Wilson & Associates to create the critical public spaces, guest rooms, function rooms and all restaurants except for those in the Restaurant Plaza on basement level B-1, which were assigned to New York-based restaurant designer Tony Chi.

"Western-style hotels in Japan tend to be sterile boxes filled with undersized furniture that looks like tiny toys," Flick comments. "Hyatt prides itself in being on the cultural forefront in hospitality, so it



Recognizing that memorable destination spaces would be needed to distinguish the Hyatt Regency Osaka from the competition in Japan's second largest and largely commerce-driven city, Hyatt International encouraged Wilson & Associates to create such distinctive food services and function rooms as the Café (opposite, top) and the Regency Ballroom (opposite, bottom). No less important, however, was the clearly defined and attractive circulation system of corridors and lobbies that would make access quick and accessible to busy Osakans.

Black cabinetry and millwork express the stylish contemporary Italian theme that Hyatt Regency has embraced as its image in Osaka. Yet color, form and texture help differentiate one interior from another, as can be seen in the Manhattan Bar (below) and the Presidential Suite B (bottom). Many of the spaces evoke a nocturnal mood in keeping with the Japanese custom of evening business entertainment. Guest rooms show the results of intensive studio effort to give guests an appropriate setting for sweeping harbor views.

acknowledged Japanese respect for Italian design by establishing a contemporary Italian look for the Hyatt Regency."

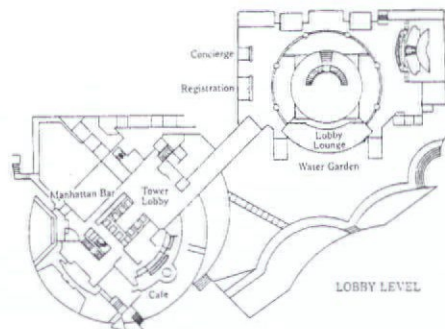
Achieving the right balance of sleek, streamlined forms, wide-ranging scale, fine materials and elegant colors played off black cabinetry and millwork proved to be a fairly straightforward exercise throughout most of the hotel. Wilson & Associates separated such key architectural elements as the ceilings, walls and floors into handsomely detailed elements that were gracefully rejoined through the deft use of geometry, proportions and lighting. Thus, ceiling planes featured floating, multi-layered flat and arching soffits, floors contrasted solid and pin-dot patterned carpet with lushly patterned masonry and wood, and columns stood free of straight and curving walls.

Guest rooms were a different matter altogether. Wilson & Associates floundered initially when it tried to apply the design philosophy that succeeded elsewhere. "Our first guest room prototypes just didn't work" Flick admits. "The furniture was too big, and we were unsure about dramatizing these spaces."

Fortunately, Chorenge and his colleagues

at Hyatt encouraged Wilson & Associates to take chances. After scaling down the guest room furniture to stress its sweeping horizontal lines, the designers dared to combine it with solid green carpet, pale peach walls and even such seemingly implausible elements as stark white bedspreads. The gamble has paid off handsomely, since both Japanese and Western guests are said to be delighted with the sophisticated, urbane image.

Working alongside Ohbayashi and its partners, subcontractors and suppliers was yet another kind of adventure. Wilson & Associates had expected the organization and documentation of the project to be superb, and it was not disappointed. "Japanese clients are open to suggestions and changes up through the conceptual design phase," reports Flick. "Once this phase is passed, no more changes are desired, because un-



expected circumstances upset everyone and force the project team to make face-saving compromises." Nevertheless, he notes, the reluctance of the Japanese to alter plans doesn't prevent them from introducing last-minute changes, with all their inevitable consequences.

Japanese building codes were naturally followed at every step. "They're a lot tougher in Osaka than they are in Tokyo," Flick comments, "and that's already tougher than in much of the United States." Since concern over seismic damage and fire safety strongly influences Japanese regulations, Flick can routinely describe a building such as the Hyatt Regency as being "sprinklered within an inch of its life." Japanese furnishings were used for the most part, despite sincere attempts by Wilson & Associates to introduce American and other foreign sources. And Japanese owners, contractors, subcontractors and suppliers were found to belong to associations similar to *keiretsu* whose membership and qualifications had to be taken for granted.

No one argues with success, of course, in Osaka, Dallas or Milan. Early as it may be to assess the economic health of the Hyatt Regency Osaka, business is flourishing so far. Just don't wait for Osakans to tell you.

Project Summary: Hyatt Regency Osaka

Location: Osaka, Japan. **No. of floors:** 28. **No. of rooms:** 500. **Wallcovering:** Kawashima. **Laminate:** Formica. **Carpet/carpet tile:** Kawashima, Brintons. **Door hardware:** Union. **Glass:** Asahi. **Guest room casegoods, beds, tables, seating, lighting:** Bauhaus. **Lounge seating:** Interna. **Ballroom seating:** Shelby Williams. **Upholstery:** Interna. **Dining, convention, conference tables:** Interna. **Other tables:** Interna. **Occasional furniture for public spaces:** Interna. **Cabinetmaking:** Interna. **Planters, accessories:** Stoneyard. **Signage:** David Carter Graphic Design Assoc. **Elevators:** Otis. **Plumbing fixtures:** Toto. **Inaz. Client:** Ohbayashi Corp. **Hotel operator:** Hyatt International. **Architect:** Ohbayashi Corp. **Interior designer:** Wilson & Assoc., Marco French, principal in charge; James Flick, project architect; Carolyn Miller, project designer. **Restaurant design consultant:** Frank Chi. **Structural, mechanical, electrical, plumbing engineer:** Ohbayashi Corp. **General contractor and construction manager:** Ohbayashi Corp. **Lighting designer:** Craig Roberts Assoc. **Art consultant:** Fumi Kimura. **Photographer:** Jaime Ardiles-Arce.



Every Room with a View

When French bankers decided to bring a higher standard of luxury to Mexico City, they arrived in the ultimate vehicle, a Four Seasons Hotel designed by Wimberly Allison Tong & Goo

By Amy Milshtein

What is luxury? While every country may tweak the answer somewhat, global villagers in the late 20th century expect and demand a worldwide standard for luxury. Banque Paribas, a powerful French commercial bank with some \$229 billion in assets, decided to set that standard in Mexico City with a new Four Seasons hotel, and called upon architect Wimberly Allison Tong & Goo (WATG) to deliver. It's only a slight exaggeration to say that this city of 20.9 million souls has not been the same since.

Of course, several fine, high-end hotels, namely the Marie Isabel Sheraton, the Camino Real and the Marquis de la Reforma, also call Mexico City home. But none of these other establishments quite live up to "Four Seasons standards." When this project started in 1988, the climate was right to raise the city's luxury stakes, so Banque Paribas rolled up its sleeves and went to work.

Has the optimism been justified? If 1988 was a good time to invest in Mexico, then 1994, the year that the hotel finally opened, has proven to be a boom. The Four Seasons Mexico City is positioned as a corporate hotel, and its latest operating statistics confirm this commitment: 60% of the guests are individuals on business; the average guest stays two to three days; and groups represent about 30% of the hotel's business. Most guests are American, but a substantial number come from the well-heeled, local ranks of Guadalajara and Monterey provinces who want to host events. The hotel is a fascinat-

ing study in what it takes to embody luxury in late 20th-century Mexico.

Location plays an important part in luxury, of course, and the site of the Four Seasons is a prime example. Proudly enthroned on the wide, bustling and richly landscaped Paseo de la Reforma, the hotel can call the Zona Rosa shopping area, Chapultepec Park and the noted Archaeological Museum its immediate neighbors. However, its site posed some challenges to the architect that helped to give the hotel its final, monumental form.

"The Reforma side of the site is actually quite narrow," observes Don Fairweather, principal in charge at WATG. "The long sides



Mexico's melting pot: Many cultural styles came together in the Four Seasons Mexico City, designed by Wimberly Allison Tong & Goo (WATG). The glamorous result (opposite) appeals to the international and well-heeled set that uses the hotel. Facing one of bustling Mexico City's busiest thoroughfares, the hotel makes sure every element is as quiet and soothing as possible, including the eye-catching lobby (above).



The Four Seasons' restaurant (opposite) and ballroom (below) put on a formal face that suits Mexican culture. The hotel's amenities have proven so popular with local business people that guests sometimes find it hard to get a seat. "I can't get a table for breakfast because so many people are having meetings," laments Don Fairweather, principal in charge, WATG.

face a rather non-descript, one-way street and a parking tower respectively. The back of the site was an empty lot."

Fortunately, the location lent itself to that time-honored, residential Mexican style, the central courtyard, enabling WATG to turn the project inward. The courtyard scheme made sense in more ways than one—providing relief for one of the most persistent problems in Mexico City and particularly the Paseo de la Reforma: traffic. "By focusing in on the courtyard, guests don't notice the constant bustle of cars and pedestrians," says George Lagusis, vice president, design

es, groin vaults and general historic European appearance. The Four Seasons is in Mexico City more than of it.

This doesn't mean the hotel looks alien to its surroundings. While it literally "turns its back" on Mexico City, it by no means turns its attention away from its Mexican heritage. "We looked closely at Mexico City architecture, especially the grand Presidential Palace," recalls Fairweather. "Here we found these great textures, colors and forms to use as a starting point."

As a result, the hotel is resplendent with Mexican imagery. Granite and tile prove cor-

No room for sunny brights until guests close their doors?

and construction, at Four Seasons Hotels and Resorts. "The layout, with French balconies overlooking the courtyard, makes for a rather pleasant oasis."

How does the design of the hotel live up to this imagery? Considering the caliber of the hotel and the feel of Mexico City, WATG chose to mimic the country's European-influenced Colonial style. Acknowledging the nationality of the owners, the architect relied heavily on the French aspects of that style. The results can be seen in the hotel's arch-

rect and durable materials while a local vocabulary of small-pane windows, arches, cornice details and shutters finds a place in the design. However, one classical Mexican element—bright, primary colors—has been shunned. "The intense hues we saw used in other parts of the city tended to age poorly," explains Fairweather. "We stuck with colors that already had a patina."

The site posed yet another problem for architect and engineers. Located on the City's dry lakebed, it made excavation a





sensitive issue. In fact, the problem was so severe that at one point the project team considered building on a boat-shaped form sunk in the poor soil. A more classic solution prevailed when the construction crews drove 167 piles 100 meters deep to support the building.

With the ground work behind it, WATG could continue with the thoroughly-developed design brief provided by the Four Seasons. Like all members of the hotel chain, the Mexico City branch would boast a fine dining restaurant, a café for 24-hour food service, a living room-styled lounge and what Fairweather calls "the finest health club in the city." All the amenities, as well as the rooms, open to the courtyard to take full advantage of Mexico City's enviable climate.

Prospective luxury guests may wonder aloud if this layout compromises their privacy. WATG insists not, claiming that guests will easily forget about their neighbors once they're inside their rooms. It's true that the large, formal rooms insulate and provide a perfect forum for the large, formal parties that locals and business people tend to throw. Lagusis explains, "The hotel lends itself to more social events like parties and conferences than actual conventions."

In fact, the entire Four Seasons puts on a formal face completely appropriate to the



Suites (above and below) at the Four Seasons would please the most jaded world traveler. Inter Art, the French interior design firm that worked on the project with WATG, created an eclectic interior that mixes Mexican crafts with European-style furnishings that take their cue from the 18th century. The 20th century is conspicuously excluded from this carefully groomed imagery.

Learning to live with three-hour lunches

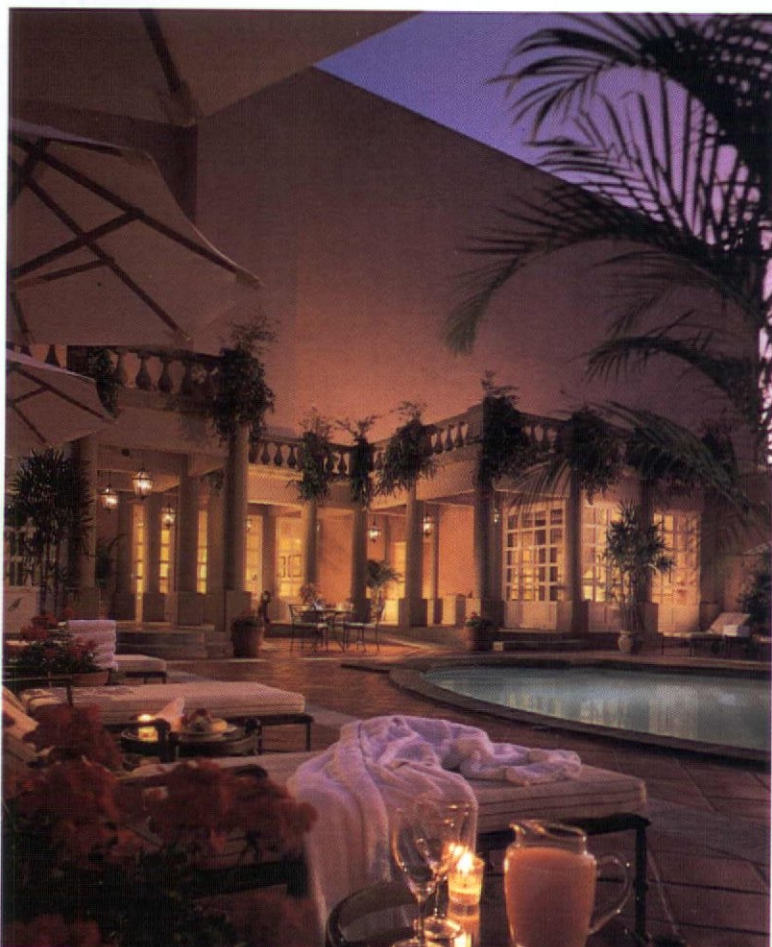
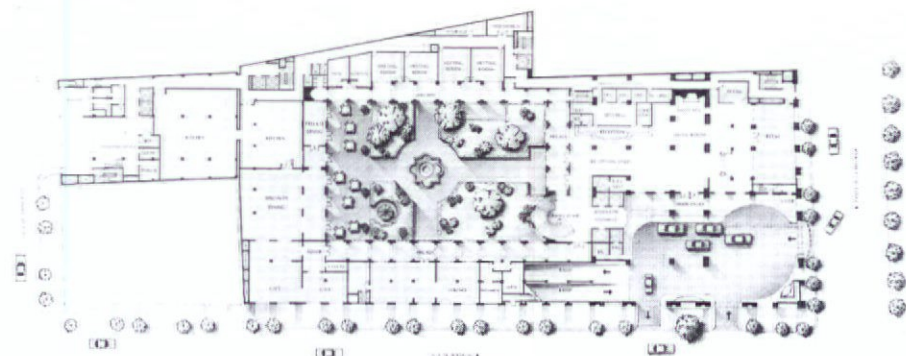
city and the culture. A guest experiences this immediately upon driving up to the low, coffered carriage entrance. You begin your visit to the hotel at the entry, proceed from there into the lobby and arrive at the expansive serenity of the courtyard by passing through a carefully orchestrated sequence of spaces embellished in wrought iron, finished woods, marble, stained glass, glazed doors and mullioned windows.

Some 240 bedrooms and 12,000 sq. ft. of meeting, banquet and conference facilities sustain the mood by projecting a comforting, residential style complete with timeless, classical furniture. Curiously enough, there are no modern settings to be found. "We strove to categorically avoid modern hotel interior design," explains Frank Pilloton, chairman of Inter Art, the French interior design firm that created the interiors of the Four Seasons. "We mixed Mexican crafts with furniture and fabrics inspired by the 18th century."

True to the time period, Inter Art employed stone floors and plaster and paint walls, gaining warmth from quality fabrics, artwork and objects. The design firm used three kinds of lighting to create the interior. "Soft lighting graces the public spaces while spot lights punctuate the artwork and gardens," reports Pilloton. "The guest rooms and restaurants received a well thought out placement of residential lighting." The overall design makes guests feel as comfortable as in their own homes.

All of the Four Seasons bedrooms (opposite, middle) and amenities open up onto the central courtyard (opposite, bottom), taking advantage of Mexico's temperate climate while shielding guests from the city's bustle. The hotel's facade fits in so well with its neighbors that during construction, locals would ask construction workers, "When did this renovation start?"





Guests may also rest easy knowing that the Four Seasons insisted on reaching above and beyond the codes demanded by Mexican law. "The code laws are changing in Mexico, but rather slowly," says Lagusis. "We felt more comfortable complying with North American fire and safety codes."

As this was the first job in Mexico for the entire project team, dealing with codes was only one culture shock of many that both architect and client had to absorb. Lagusis found the combination of an inexperienced owner who couldn't make fluid design decisions and Mexico's fabled *mañana* attitude demanded infinite patience. "Simple things seemed to take forever," he says. And the project timetable, which stretched six years from start to finish, bore little resemblance to the business-as-usual North American fast track.

On the other hand, Fairweather, who once lived in Mexico, had no trouble adjusting. "The locals couldn't believe how much we wanted to accomplish in one business meeting," he remembers. "So we would tweak our schedules a little and they would do the same." One Mexican tradition managed to charm Fairweather. "Lunch would run from two to five and you couldn't talk about business," he says. "It's a very genteel and generous approach."

With the job completed, both parties are ready to work in Mexico again. In fact, the Four Seasons has another project going up in Puerto Vallarta. And the hotel, which opened in April 1994, has already established itself as a relaxing oasis in a busy city. People are responding to it so well that a rival Ritz-Carlton has secured a site nearby.

Lagusis has a few words of advice for those who want to trace the footsteps of the Four Seasons in Mexico. "Remember that it's not as easy or inexpensive as people may think," he warns. "But if you don't get frustrated, the end result can be magnificent." And of course, wear loose attire to lunch. ☺☻

Project Summary: Four Seasons Hotel

Location: Mexico City, Mexico. **Total floor area:** 347,000 sq. ft. **No. of floors:** 8. **Average floor size:** 39,000 sq. ft. **No. of beds:** 265 rooms and suites. **Carpet/carpet tile:** Brintons. **Lighting:** Chaves, R.G. Debro. **Furniture supplier:** Nicholas James following original Inter Art designs. **Fabrics:** Noblesse Oblige, Gamme, Turnell, Tassin, Marvic, Canovas, Laine, Volle, Fardis, Voghi, Etamine, Lont Metrage, Le Manach, Rubelli, Lauer, Fontan, Lelievre, Chanee, JAB, IPC, Frey, Chotard, Sahco, ZR, Zumsteg, N. James Ltd., Vincente Coll, Houles. **Signage:** Four Seasons. **Client:** Banque Paribas. **Architect:** Wimberly Allison Tong & Goo. **Interior designer:** Inter Art. **Mechanical engineer:** Rybka, Smith, Gensler. **Electrical engineer:** Rybka, Smith, Gensler. **General contractor and construction manager:** GTMI. **Lighting designer:** Inter Art. **Furniture dealer:** Nicholas James. **Photographer:** Robert Miller.

Meteor Hits Jackpot!

Quebec's stunning new Casino de Montréal, designed by Le Group Arcrop, is not your customary image of "good design"—but Montréalers can't get enough of it

By Amy Milshtein

The big bang: Architect Anca Hanganu's dream of a giant meteor piercing the Casino Montréal came true. The gauzy, mysteriously lit structure (opposite) houses vertical circulation inside the building and defines its atrium while adding a touch of flash. Planted inside Jean Faugaron's French Pavilion for Expo 67 (below), the Casino won the Illuminating Engineers Society of North America's Award of Excellence for outdoor lighting. Its brilliant diamond of a structure adds to Montréal's already breathtaking skyline.

There's no Hollywood lion's den or Roman potentate's palace in sight. Neither befeathered showgirls nor bespangled Siegfried and Roy prance on stage. And Wayne Newton can't warble a single stylized note here, *danke schön*. This is the Casino Montréal, owned by the government and managed by Lotto Québec. A product of the architectural firm of Le Group Arcrop, it was meant to stand out as a cross between Las Vegas glitz and Monaco sophistication—and it does.

"We really had to resist the lure of consumer architecture," remembers Anca Hanganu, project architect and designer for Le Group Arcrop, referring to the giant volcanoes, pirate ships and other themes found in U.S. casinos. "On the other hand, European casinos are too formal, with silent high rollers dressed in evening clothes." Just as Montréal's history and culture has one foot in North America and another in Europe, so does its casino.

But make no mistake. The Casino Montréal racks in the dollars just as its counterparts do in the States. Open from 11:00 a.m. to 3:00 a.m. seven days a week, it saw 4.5 million visitors arrive in its first year of operation to play slots, black jack, roulette and *midi-baccarat*. The owners expected its tables to gross \$114 million in that year, but the gross earnings had already topped \$137 million with a net profit of \$71.5 million after just six months.

Who are these thrill seekers who flock to the Casino? Vincent Trudel, president of operations of the Société des Casinos du Québec Inc., describes them as, "young, well educated, in a professional or managerial position, with a family income higher than \$60,000 per year." Though most live in Montréal, 345,000 come from outside Québec.

If many of the statistics read like Las Vegas, the Casino still remains markedly different. For one, light streams into the building to remind players that an outside world exists. In addition, alcoholic beverages are banned from all gaming areas and a strict dress code is enforced. As gambling can be a problem for a percentage of the population, employees are trained to spot compulsive behavior and a well-advertised help referral service is available.

Of all these unlikely attributes, perhaps the most fascinating aspect of the casino is the building. Sitting on the man-made Isle de Notre Dame in the St. Lawrence River right outside of Montréal's bustling downtown, the contemporary structure designed by Jean Faugaron originally served as the French Pavilion for Expo 67. For the last 27 years, it has lived a second life as a temporary exhibition space during Montréal's tourist season.

When the government decided to bring gaming to town, the location seemed a natural. Close enough to lure locals in, the island is remote enough to assure Montréalers that crowds and traffic will not bog down their city. With the site chosen, the government sponsored a competition to choose an architect.

To say that this project went fast track would be generous. "The competition took only five days," remember Hanganu. "Once we were chosen, we had only nine months to







While non-alcoholic beverages are provided to all players at the Casino Montréal, serious drinkers must step up to the bar (left). With an attractive lounge and inviting view of Montréal, the area provides a welcome respite.

Let the games begin at any of the Casino's 85 tables (below), which feature black jack, roulette and midi-baccarat. Of course 1,500 slot machines are also available. Once phase two is constructed, that number will jump to 1,700.

The Casino features several restaurants and lounges that offer a variety of dining, ranging from a casual buffet (opposite, top) to a gourmet experience (opposite, bottom). Both areas offer an escape from the frenzy of the games.

complete the casino." The fact that management kept adding more gambling venues to the program didn't help.

Little else proceeded as usual, for that matter. Like any good architect, Le Group Arcrop defined the space with a clear circulation plan. That, of course, was its first mistake. Management told Hanganu that casinos do better if patrons wander a little, even get lost.

But how do you scramble the circulation and provide shape and focus to Faugaron's atrium? The answer came to the architect in her sleep. "I dreamt of a round, solid, hot object that pierced the building like a meteor," says Hanganu. "The meteor landed in a pool of cool water shooting off sparks that landed throughout the space."

While any Freudian would have loved a crack at Hanganu's dream, the Casino management was less than fascinated. Hanganu couldn't get the officers to visualize her fantasy at first, because there was no time for models. Fortunately, when they did understand, they suggested that she use her "meteor" to make the circulation a bit more mysterious.

Hanganu then hid the staircase inside a scrim curtain that would represent the meteor's tail and tucked the elevators behind it, so that the resulting structure would define the space while adding the glitzy whimsy every casino needs. At the base of the stairs she placed a pool of water laden with shiny rocks. Patrons would walk over

this water on a clear flooring material created especially for the Casino called Granirex, which pops up throughout the facility on floors and bars. (Tinted in a variety of colors, Granirex is a plastic binding material embedded with shiny quartz or metals. The effect

Shooting sparks into the Casino...in her sleep

provides an interesting, flashy surface that reminds one of money.)

Not coincidentally, Granirex is made in Québec—as are all the other materials and furnishings in the Casino. In fact, Sylvain Faucher of Dismo, a company that gets





local designers and manufacturers together, specifically presented a variety of made-in-Québec furniture to the design committee for approval. "Chairs had to meet extra demands," he remembers. "For instance, the seats at the slot machines shouldn't tip over if an excited winner suddenly jumps up."

While the Casino is not attached to any hotel, it does feature three restaurants ranging from casual to formal, bars on each gaming level and a 240-seat outdoor patio. The most formal restaurant, the 72-seat Nuances, posed yet another challenge for the designer. "We wanted to continue the Casino's theme and make a completely coherent transition," recalls Hanganu. "But a consultant advised us to break with the rest of the facility and create a quieter, softer space." The result is a charming, highly acclaimed restaurant.

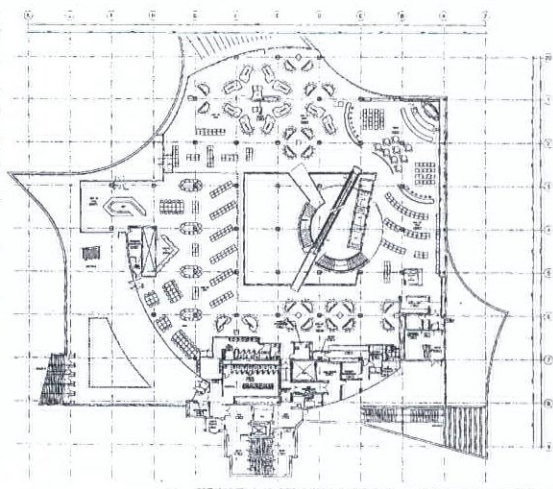
With the year-old facility exceeding all expectations, phase two of the construction has begun. Included in the plans are administrative offices, room for more gaming and underground parking to make the building more accessible. Patrons may leave with their wallets a little lighter, but everyone seems to believe that the Casino de Montréal offers a win/win situation.

Any Americans want to try their luck? *Bon chance!* ☺

Project Summary: Le Casino De Montréal

Location: Montréal, Quebec, Canada. **Total floor area:** 140,000 sq. ft. **No. of floors:** 8. **Total capacity by guests:** 5,300. **Cost per sq. ft.:** \$406. **Paint:** Betonel. **Laminate:** Nevamar, Formica, Cositech. **Flooring:** Granirex. **Carpet/carpet tile:** Interface. **Carpet fiber manufacturer:** BASF. **Ceiling:** Intalite **Light fixtures:** Novus Design Line. **Doors:** Metalux Teemblay, Polybors. **Glass:** Cogitech. **Window treatments:** Cascade. **Main stair:** Mometal, Cascade, Bambridge Wire Cloth Company. **Water basin treatment:** Consumer Glass. **Dining chairs:** Fraser Contract. **Boiserie Sainte Gertrud.** **Dining/cocktail tables:** Mobilier International. **Lighting fixtures:** Novus Design Inc., Zed, Lightolier. **Lounge/cocktail seating:**

Furnitrad. **Upholstery:** Telio & Cie. **Window treatments:** Telio & Cie. **Other Furniture:** Fraser Contract, Furnitrad, Collection Omni, Boiserie Sainte Gertrud. **Client:** Lotto Quebec. **Architect/interior design:** Le Groupe Arcrop, Jodoin Lamarre Pratte & Assoc, Provincher Roy & Assoc. **Structural engineer:** Pasquin, St-Yean & Assoc. **Mechanical engineer:** Pageau Morel & Assoc. **Electrical engineer:** Leboiron Roy Caron & Assoc. **Food Service consultant:** Bernard & Assoc. **Lighting designer:** Architects, Novus Design Inc. **Acoustician:** MYM. **Furniture dealer:** Dismo International, Spira. **Signage:** GSM Design. **Photographer:** Roderick Chen.



I Want You

The federal government wants you to design its facilities—if you learn how to navigate federal procurement and selection processes

By Rose M. Dela Vega

Anyone who has contracted with the federal government knows that, unlike private-sector clients, designing a project for Uncle Sam involves a procurement process that is well defined and a selection process that is based on qualifications rather than price. In spite of this rigid process, government contracts are profitable. In fact, they can be a steady source of revenue.

Unlike the private sector, most of the federal government's procurement requirements are prescribed by law. From the submission and evaluation of a firm's Standard Forms 254 and 255 to the actual contract negotiations, the architect/engineer selection process is subject to the requirements of the Brooks Act, a federal law mandating qualifications-based selection for architectural/engineering and related services, such as interior design, master planning, value engineering, survey mapping, soil engineering and construction-phase services. Federal agencies must also comply with the Federal Acquisition Regulation (FAR), a procurement regulation used by both civilian and Department of Defense organizations. Part 36.6 of the FAR elaborates on the Brooks Act procedures. While this selection process removes some of the flexibility associated with marketing to private-sector clients, the very predictability of the process assures firms that they are working within a set of criteria that applies equally to all applicants.

Where to look:

A list of federal projects published every weekday?

Equally unlike the private sector is the highly visible place where federal work can be found. *Commerce Business Daily* (CBD) is published weekdays by the U.S. Department of Commerce and advertises federal contracting opportunities in goods

and services. In addition to architecture/engineering (A/E) and construction services, the CBD lists U.S. government procurement invitations, contract awards, subcontracting leads, sales of surplus property, and foreign business opportunities. With certain exceptions, federal procurement offices are required to announce in the CBD proposed procurement actions and contract awards over \$25,000.

Remember that each notice in the CBD appears only once, so read it daily. Subscriptions are available from the Superintendent of Documents of the Government Printing Office. Fax and computer on-line services can also be obtained from private firms.

Making the shortlist: Is Standard Form 255 the only game in town?

During the author's years as a warranted contracting officer with the U.S. Navy and in the author's present role marketing RTKL to the federal government, the most successful A/E firms have been those who consistently tailor their efforts to the client's specific needs in order to procure the job. The submission of a strong Standard Form (SF) 255 is your only opportunity to make the shortlist. Selection boards comprising government architects, engineers and contract specialists review these forms and then interview the shortlisted firms.

One of the most important things you can do in your SF 255, as in your interview, is present to the government the most experienced project manager on your staff—someone who has managed a project similar in scope and magnitude to the one you are pursuing. Your proposed project manager must be a good communicator and should have a hands-on approach. This individual should be able to anticipate problems and continuously monitor the progress of the job, charting the flow of personnel resources versus time and funds for each task of the



Federal projects can proceed with the methodical and open approach seen at Bancroft Hall, Annapolis, Md. (above), an RTKL project serving the Engineering Field Activity, Chesapeake, Naval Facilities Engineering Command.

project. In addition, your project manager should always notify the client immediately of any undesirable developments. There should be no hidden agendas.

In most agencies, the selection committee and the interview committee consist of different people. The four- or five-member selection panel is already familiar with your general qualifications through your SF 255, so use the time available to you in your interview to spell out in detail why your firm and your team are qualified to address the project at hand. The government is less concerned with firm-wide experience than the actual individual experience of your team members on projects that are directly relevant to the particular assignment.

Don't assume that you're a known entity even if you have interviewed with a particular agency before. Every project is different. The selection committee is looking for a unique combination of strengths each time.

Your interview team: Who's actually doing your work?

Since the government sometimes limits the number of people you can bring to the interview, the individuals should be chosen with care. Keep in mind that the government wants to see the team members who will actually be doing the work. RTKL has at times brought along additional people, but made them available outside the interview room in case a question requiring specialized knowledge was posed. The single most significant person in government interviews, however, is your aforementioned project manager. The interview is an ideal opportunity for this individual to instill trust and confidence in the client by communicating his or her experience in the project type under consideration.

Should the project warrant a leadership commitment, bring along your CEO to convey the project's importance to the firm and deliver his or her corporate pledge to ensure that the work will be satisfactorily performed. Take similar measures with consultants by bringing only the most significant firms, if any at all. The government looks favorably on firms that have worked together in the past.

If you have not done so before, under no circumstances give the impression that you and your consultants are meeting for the first time at the interview. Make sure as well that your teaming arrangements make sense. The government should be given the best and most qualified subconsultants for their particular job rather than those with a "big name" or merely doing business in the project's geographic area.

Presentation materials:

Too many boards—and hold the flash?

There are a number of other key points to keep in mind as the countdown proceeds for your interview. Visiting the site prior to the



Designing a federal project involves a well-defined procurement process and a selection process based on qualifications rather than price

interview is certainly one. Reinforcing your ability to solve the client's problems is another. Also be certain your presentation media are high on quality and on substance. While schedules and organization charts are important, selection panels in general are getting bored with seeing board after board.

But don't use flash for the sake of flash. Properly used computer simulations, models, and other three-dimensional materials are effective ways of showing the client what you'll do and how you'll do it. For a presentation for a government research lab, the use of a computer model by a joint venture partner of the author's firm to illustrate how laboratories could be reconfigured to adapt to changes in research priorities made a strong impression—and contributed to getting the assignment.

Rehearsals: Suppose you're cut off in mid-sentence?

Finally, rehearse and rehearse. By having your presentation down cold, you'll be able to present your qualifications for that particular job as clearly and concisely as possible. Rehearsals also let you edit your presentations to keep within the established time limit. The author has attended presentations where firms were cut off in mid-sentence.

If you win the job, congratulations. If not, ask for a debriefing, which the government is required to give you. Although usually rather generic, debriefings are valuable for any information they yield. You can also consider them as a means of expressing your firm's continued interest in working with the client in the future.

The key to a profitable government job is obviously avoiding losses. First read the contract carefully and understand the restrictions and format imposed by the contract. Always document agreements reached during negotiations, design reviews, meetings or telephone conversations. Provide a quality set of plans and specifications and minimize errors and omissions with a good interdisciplinary coordination review system.

As with any other A/E job, your goal is not just to land the contract, but to deliver on-time excellence in design and on-budget construction. Performing beyond the government's expectations on your first job will get you your second one. In today's economy, it's not wise to ignore one of the few organizations with money to spend on design services.

One of the best parts of working with the federal government is that Uncle Sam pays his bills on time. If the federal government does not pay you after you have completed the work required to it's satisfaction, it is obligated by law to pay you interest. It's in the contract. Read it! ☺

Rose M. Dela Vega is vice president and director of Federal contracts and marketing in the Washington, D.C. office of RTKL Associates Inc.

Universally Yours

Developing barrier-free products and environments is transforming the way designers serve all their clients

By Linda Burnett

You've soaped up your hands in the stylish lavatory of a new hotel with a drop-dead design by a famous architect. But when you try to change the water temperature, the elegant, minimalist faucets won't budge. Instead, you must run for a towel, dry your hands and then turn the faucet. Welcome to the dysfunctional world faced by millions of individuals with and without disabilities—a world striving to comprehend what universal design means for today's products and man-made environments.

Most of us will simply adjust to poor design, allowing the designers to escape our harsh critique. Now imagine someone disabled, elderly or a child in the same position. Suddenly a mere inconvenience becomes an impossible feat or even a dangerous one.

Help is on the way. The combined effects of the Americans with Disabilities Act (ADA), a law enacted in 1990 to establish federal requirements for accessible design, an aging population and an increasingly service-oriented work force affected by varying degrees of disabilities, from work related symptoms caused by repetitive strain injury to paralysis, are persuading architects and designers to change their approach to design. The logic of universal design that they are striving to understand accepts the human body as it is—including its frailties—and seeks to acknowledge this with designs that provide accessibility for all.

The goal: A better life for the unimpaired too?

For Bruce Hannah, furniture designer and professor of industrial design at Pratt Institute of Technology, Brooklyn, N.Y., universal design positions accessibility as a civil right. "The concern over functionalism and aesthetics is a non-issue," he insists. "The issue is real people, because in the end real people are going to have to use this stuff." The real world bears little resemblance to the one manifested in advertisements, he argues, where furniture is displayed free of people, papers and coffee stains. Universal design sets a higher priority for a product's responsibility to its user over its aesthetics.

Manufacturers and property owners may be pleased to learn that designing with a uni-



Eastman Kodak Company's deconstructed copier (above) reshapes the traditional copier to maximize ease and accessibility for all users. Kodak copier 1575 has received the Accessibility Award from the Association of Independent Living Centers Inc. in New York for its innovative approach and inclusion of ample front access to insert papers, an easy-to-reach control panel and access to jam clearance and other accessories.



versal conscience can result in all-inclusive products rather than narrowly defined ones. Who fails to benefit from wider bathroom stalls, user-friendly appliances and signage with easy-to-read lettering? Hannah points to the history of the telephone as one of many precedents: Alexander Graham Bell was actually devising a hearing aid when he invented the telephone, which can be considered a long-distance hearing aid meant for everyone.

Bell's serendipitous invention illustrates the idea that products created with the disabled in mind can often yield the most usability for the greatest number of people.

Thus, if a disabled person can use a product, so can virtually everyone else. Hannah cites recordings of books as another example. Originally produced for blind people, recorded books now reach a growing market of people who play them in their cars. Hannah says, "If everyone were to think in this way, you would change design. Disability can wake up design."

Obstacles: Who's disabled, and what does it cost to design for them?

Sounds logical. So why haven't more designers sought to design with this attitude? Ron Mace, AIA, president of Barrier Free Environments, an architectural consulting firm based in Raleigh, N.C., indicates that the reluctance to embrace universality can be largely traced to misinformation on costs and markets.

First of all, Mace stresses that universal design does not cost more than standard design if applied at the start of a design project. "Adjustments can be built in at the conceptual stage of design," he explains. Changing a shape or placement at this interval can be done without paying a premium. "Lever handles are better than door knobs whether you have no hands or your hands are filled with groceries," Mace points out. "It doesn't cost more to put a lever rather than a knob into the design plan." Similarly, an entrance large enough for a wheelchair incurs an incremental cost that is relatively inexpensive and yields immeasurable benefits.

The second factor is the market. People are just beginning to realize the size of the market represented by the disabled, elderly and children. According to Mace, "Traditional market research doesn't work. People aren't claiming their disability because of embarrassment. That is interpreted to mean no such market exists." On the contrary, Mace asserts that the disabled constitute over 45 million people—or some 25% of the population. If this is true, most design briefs are written using statistics that omit a vast number of disabled people who are being ignored as buying customers.

In effect, choosing the term "universal design" over "design for the handicapped" addresses issues well beyond political cor-

rectness. The euphemism even adds marketing value by removing the stigma associated with disability, which discourages people with disabilities from using products and places specifically intended for them. Another benefit is that making products for everyone will raise volumes and thereby lower costs.

As the father of universal design, Mace has been working for the past 20 years on changing technology and setting legal standards that ultimately resulted in the enactment of the ADA. He sees designers beginning to realize the validity of universal design and learning how to do it. "Legal requirements weren't well received by the design community," he concedes. "Up until a few years ago, designers just did what they had to according to law. They didn't see universal design as a market. However, ADA is making designers aware of the growing number of disabled and aging population, an issue everybody has been trying to avoid for the past 10 years."

Practice: Can designers think in multiple senses?

How exactly do you put universal design into practice? With universal design as a basic program requirement, the designer should learn to consider specific needs that incorporate multiple senses—such as sight, hearing, touch and kinetics, according to Hannah. The crosswalks in Sweden, Japan, Spain and other foreign countries feature not only a flashing walking figure in red or green but also a ringing or chirping sound. A seeing person benefits from the combined stimuli just as a blind or deaf person does, since the design does not exclude one for the sake of the other. "The more senses you build in," Hannah comments, "the better it is."

The designer must also think in much broader terms about who the user is. "In the past, designers were not taught about the elderly, disabled, women and children who were going to use these products," says Mace. "They were taught to design for the able-bodied, six-foot adult male. Universality is knowing that your user will not always be able-bodied. Virtually everybody becomes elderly or disabled." For instance, he points out, people generally have difficulty climbing stairs, even more so as they age, so designers should attempt to minimize steps or use ramps wherever possible.

Mace sees the beginnings of change in product design. The Cuisinart food processor was designed by Mark Harrison at the Rhode Island School of Design with a universal attitude: You don't need fingers to turn it on, paddles react to your touch and there are no gripping mechanisms. Whirlpool and Westinghouse have made changes to their appliances as well. Labeling on washers and dryers is bigger, and dark letters appear on a light background instead of the common gray on gray.

But some industries haven't changed all that much, according to Richard Driscoll, manager of technical services at the Business and Institutional Furniture Manufacturers Associa-

tion (BIFMA). For Driscoll, a 25-year veteran of the furniture industry, too many buyers and specifiers of furniture are still so enamored of high-style design that they will value it despite any shortcomings in physical accommodation. "Name had a massive influence on office furniture for a long time," Driscoll concedes. "Whether it fit you or not didn't matter."

Obviously, some furniture continues to be used as a status symbol. "In the '70s, the size of your chair couldn't exceed your boss's," Driscoll adds. "Now, your employee is becoming more important than your furniture. Style is giving way to ergonomics."

In architecture and interior design, there is concern that too many architects still fail to anticipate potential situations in their designs. Such was the case at Arlene Schnitzer Concert Hall, adjacent to the Portland Center for the Performing Arts in Portland, Ore. When Yitzhak Pearlman joined the Oregon Symphony in performing Brahms' *Violin Concerto in D major* at the opening concert of the 1993-94 season, he had to ride the freight elevator to get on stage. The possibility that a performer might be disabled was never considered.

Yet the benefits from a more accessible concert hall, office building, hospital, shopping mall or baseball stadium are easy enough to demonstrate. Consider the case of Camden Yards in Baltimore. The seating units, which predated the passage of ADA, were designed by Kim Beasley, managing principal of Paradigm Design Group, Washington, D.C., to fold and twist to accommodate spectators in wheelchairs.

Paradigm, a non-profit consulting firm for accessible architecture established in 1990 under its parent, Paralyzed Veterans of America, has many similar projects underway. It is currently working with design teams preparing the stadiums for the 1996 Olympic Games in Atlanta. In consulting with the Olympic Committee, Beasley first examined the users who may be disabled, including spectators, employees and athletes. Since the Olympic Stadium will have a life beyond the 16 days of the XXIV Olympiad as the home of the Atlanta Braves, Beasley examined its design for long-term implications.

The biggest change will occur when the Olympic Stadium's 85,000 seats are reduced to 45,000 for baseball. Because of the difference in needs, the Olympic seating will observe strict ADA compliance with two-wheelchair locations occupying a two-fixed-seat configuration. Beasley refers to this as the "Noah's Arc Syndrome" because it assumes the disabled travel in twos. When the stadium is converted, a Camden Yard seating arrangement will be installed in different sections so that people in wheelchairs can move locations and modify their environment on the spot.

Long-term outlook:

What if creativity goes beyond do's and don'ts?

Beasley reasons that a lack of education in creating a barrier-free environment

keeps architects and builders from consistently applying universal design concepts in more intelligent and profound ways. "I would like to see architectural firms respond with sensitivity to the long-term effects rather than make it a code issue," he states. "Charity is an afterthought. They say 'We gotta do some of that.'"

Design won't offer genuine accessibility if it is modified merely as an afterthought. Beasley can look at a plan and determine in a minute whether a stadium or arena has attained it. To further expand public sensitivity towards a barrier free environment, Paradigm is publishing material for high schools, community centers and colleges.

Beasley recognizes that the ADA requirements need improvement to respond to changes in society and technology, but he maintains that they are very good overall. One problem with the ADA requirements cited by BIFMA's Driscoll is that, "The law calls for a provision without even knowing what the disability is or what kind of shape would best accommodate the various disabilities. Just saying something should be 18 inches from the floor doesn't mean you have covered all possibilities for accessibility."

Perhaps it's just a matter of mind set that keeps architects from practicing universal design. "This is an historic response to the issue," Beasley says. "Architects reflect on past performance and say 'We just don't get a lot of those.' Or they look at previous jobs and think, 'This is close enough.' It's a weak response." Mace notes that the enabling technology already exists. "All it needs is creativity," he feels. "Anything can be made good looking."

Meanwhile, Mace observes that, "People will adapt to bad design to get around the problem, and that allows designers to get away with it." But designers may want to embrace universal design sooner rather than later—lest their clients be scalded by their own, designer faucets. ☞

For sources on universal design, readers may wish to consult Pratt Institute, Brooklyn, N.Y. (718) 636-3600; New York State Office of Advocate for Persons with Disabilities, Albany, N.Y. (800) 522-4369; Paralyzed Veterans of America, Washington, D.C. (202) 416-7710; Americans with Disabilities Act Information Line, Washington, D.C. (202) 515-0302; American Association of Retired Persons, Consumer Affairs, Washington, D.C. (202) 434-6030; Architectural and Transportation Barriers Compliance Board (800) USA-ABLE; AccessAble (800) 285-2525; Paradigm Design Group, Washington, D.C. (202) 416-7645; Barrier Free Environments, Raleigh, North Carolina (919) 782-7823. A useful source of products for the elderly and disabled is *Transgenerational Design: Products for an Aging Population*, by James J. Pirkl, FIDSA, 1994, Van Nostrand Reinhold.

What Do People Do in Offices?

Designer Offices, by Otto Riewoldt, 1994, New York: Vendome Press, distributed by Rizzoli International Publications through St. Martin's Press, 240 pp., \$60.00 cloth

"Daddy sits at a computer all day and types." Children whose parents work in offices are often understandably confused about what dad and mom actually do on the job. Unlike hospitals, factories or schools, offices can flourish in spite of their design—since the connection between space and office work becomes more vague as rote production yields to more cerebral output.

This is obvious in *Designer Offices*, where writer and design consultant Otto Riewoldt considers examples by a stellar cast of architects including Jean Nouvel, Tadao Ando, Gottfried Böhm, Mario Botta, Norman Foster, Kohn Pedersen Fox and more. What readers see is how talented designers translate sympathetic clients' views of themselves into visual imagery. What they won't see is whether one office is more effective than another. But that's for another book. This one's pure aesthetic pleasure.

Setting the Scene, The Great Hollywood Art Directors, by Robert S. Sennett, 1994, New York: Harry N. Abrams, 208 pp., \$39.95 cloth

Spanish 16th-century dramatist Lope de Vega claimed that all he needed to create theater were "two actors, four planks and a passion." In our time, Thornton Wilder felt the same way in writing *Our Town*. But Hollywood film makers have spoiled modern audiences by rendering fantastic scenes so realistically that *Jurassic Park* can leave children, adults and even director Steven Spielberg agog.

So photography and film critic Robert Sennett gives us the names and faces to go with the often unforgettable sets behind the stars, along with a glimpse at their techniques. Every genre is here, from Main Street to sci-fi. Designers who think they have nothing to learn from talents like Lawrence Paull of *Blade Runner*, Santo Loquasto of *Radio Days*, or Preston Ames of *An American in Paris* need this book more than a ticket to the movies.

Great American Houses, by Virginia and Lee McAlester with photography by Alex McLean, 1994, New York: Abbeville Press, 348 pp., \$60.00 cloth

As soon as Europe's offspring landed in the New World, America began to build its towns and cities in a hurry, drawing on memories of the Old World until it found its own voice in the late 19th century. What we built would seldom be exact copies, of course. There wasn't always time, money or craftsmanship for that, and the new social order had no European precedent.

In *Great American Houses*, authors Virginia and Lee McAlester, contributors to *Country*

Home magazine, take readers on a journey to witness the people and events surrounding 25 remarkable homes. Seeing the surviving architecture and hearing its often intensely felt stories can be unexpectedly moving. We can easily imagine meeting such legendary designers as H.H. Richardson, Frank Lloyd Wright and Walter Gropius at their sites.

Building these masterpieces was not for the faint hearted. As Richardson asked John and Frances Glessner in 1884, "Have you the courage to build the house without windows on the street front?" Yes they did—and yes he did.

The Swedish Room, by Lars and Ursula Sjöberg with photography by Ingalill Snitt, 1994, New York: Pantheon Books, 192 pp., \$45.00 cloth

Americans of Swedish descent probably know how harsh their ancestors' beautiful homeland could be. In the late 19th century and early 20th century, more than a million Swedes—one-quarter of the population—left Sweden. Thus, the austere grace of Swedish architecture and interior design is surely more profound than a fashion statement.

Art historians Lars and Ursula Sjöberg demonstrate this decisively in their handsomely illustrated review of Swedish domestic design from the 17th to 19th centuries. By translating European taste into a more down-to-earth vocabulary, Swedish architects, artists and artisans found new beauty in simplicity. Ironically, Europe and the rest of the world have returned the compliment, and Swedish design inspires Modernists even today.

For designers who wonder what inspired IKEA, this is a revelation.

A la Carte, by Lou Greenstein, 1994, Glen Cove, N.Y.: PBC International, 176 pp., \$434.95 cloth

What did you have for lunch? Millions of Americans eat outside home every day, spending what the National Restaurant Association estimates to be a total of \$275.1 billion in 1994, making us a nation of menu readers. Now food consultant Lou Greenstein, an avid collector of cooking, kitchen and restaurant memorabilia, has published an impressive group of 19th and 20th century menus to remind us what we've been perusing.

Designers won't find everything in *A la Carte* equally inspiring, of course. On the other hand, the best menu graphics do exactly what good restaurant interior designs do, transporting us to an enchanted environment by evoking a specific time and place. You can almost hear the laughter of Maurice Chevalier in reading the 1955 menu of Café de la Paix in Paris.

How susceptible is today's diner to stagecraft on a plate? From McDonalds to Spago, the answer seems to be: Keep passing the schmaltz, please.



Villas of Tuscany, by Carlo Cresti with photography by Massimo Listri, 1994, New York: Vendome Press, 480 pp., \$85.00 cloth

With few exceptions, the greatest American monuments are natural ones like the Grand Canyon and the Rocky Mountains. Older civilizations with enduring settlements have more alternatives. Architect and educator Carlo Cresti comments, "Although the villas of Tuscany are the relics of a long-vanished civilization, they still dominate, even now, a landscape that has undergone extensive transformation. Such old landmarks should not be taken for granted...."

True to his words, Cresti has taken a long and thoughtful look at these masterpieces both artistically and sociologically. The results are fascinating. Not only can Tuscany's magnificent villas from the 15th century onward, such as the Villa Medici at Poggio a Caiano, be seen for the status symbols they were meant to be, but their relation to the land—much altered by man since the Middle Ages—still evokes an ideal world of symmetry and balance.

The dream of creating total environments possesses architects and interior designers from time to time. Tuscany shows it can happen, splendidly.

Steam Steel & Stars, photographs by O. Winston Link, 1998, reissued 1994, New York: Harry N. Abrams, 216 pp., \$25.95 paper

From 1955-1960, New York commercial photographer O. Winston Link would finish his assignments and drive south with an assistant and a car full of equipment to document the steam locomotives of the Norfolk & Western Railway (now the Norfolk Southern) as they thundered through the small towns of Virginia, West Virginia and Kentucky. These were the last days of steam and Link knew it. His 90 photographs are sincerely passionate.

Steam Steel & Stars is impressive—the image of a locomotive roaring past a drive-in movie at night is a show-stopper—for the way it captures small town life just before advances in technology swept away the sense of security forever. Designers may never recapture this small-scale world in their work without irony, but they can share Link's fascination with a bucolic world still in harmony with its machines. (No less notable is the way Link took his mostly nocturnal pictures with an arsenal of equipment that turned night into day.)

Today, architects and interior designers often want to conceal the appurtenances of the post-industrial age, and the task gets simpler as technology shrinks. What ever happened to our romance with the machine? ☺

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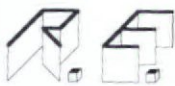
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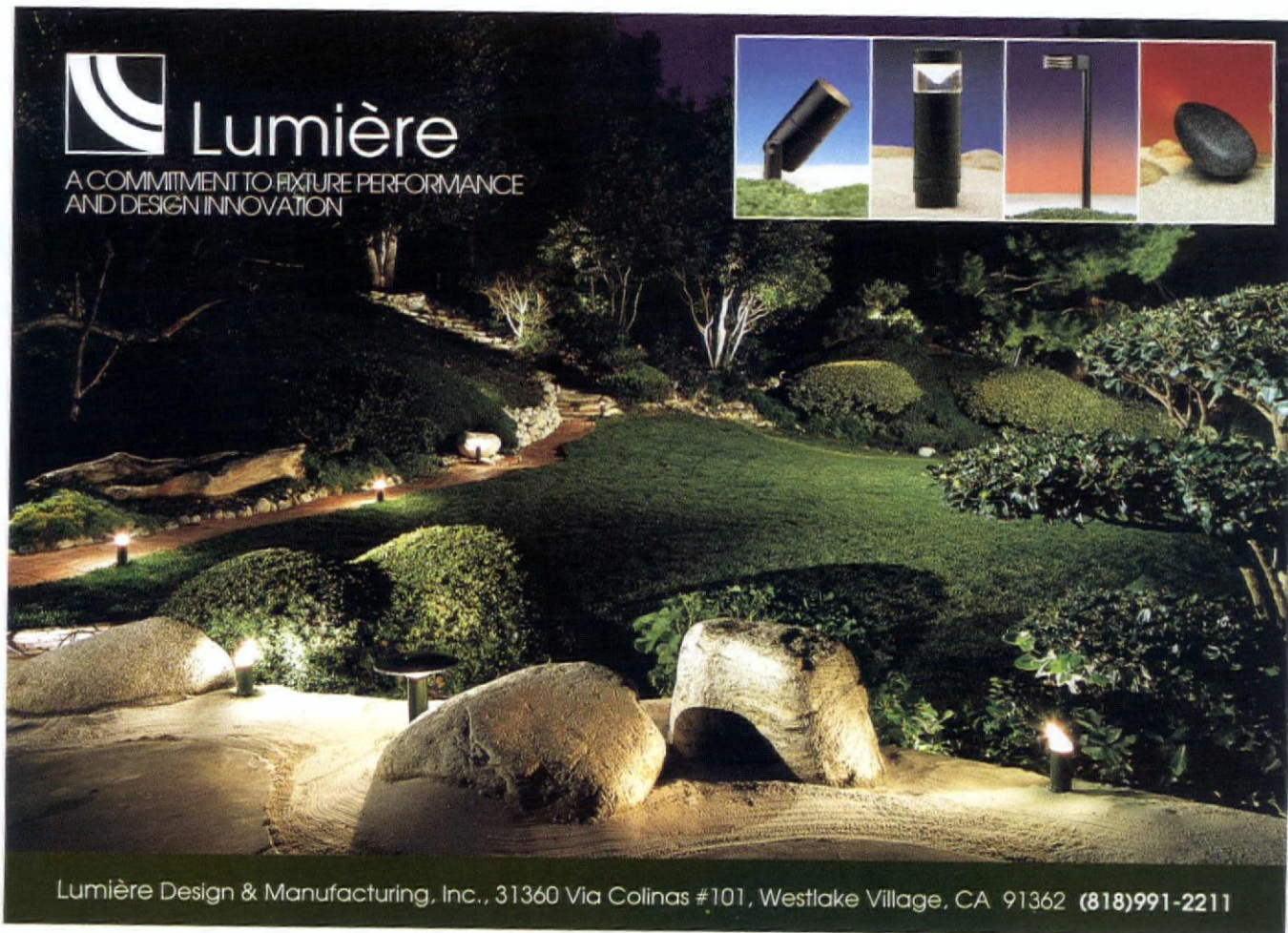
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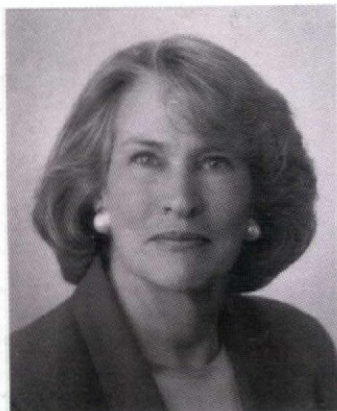
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PERSONALITIES



Farrow

Maybe I'll be a...

Marilyn Farrow

Shying away from calling herself a modern day role-model, Marilyn Farrow, IIDA claims, "I only did what I wanted to do at the time." After staying home to raise three children, Farrow broke from the traditional path for women of her generation and did what she always wanted—design. Having married young without earning a degree in interior design, she took a secretarial job at an interior design firm and ended up running it in six months.

She owes much to luck but even more to her own persistence. Farrow was an independent designer working with Kraft General Foods before her appointment as president of the Institute of Business Designers in 1993 and its successor, the International Interior Design Association, both based in Chicago. "IIDA is like a masters program," says Farrow. "I'm forced to a higher level of performance."

Having spent her entire 13 years as a designer in the U.S., Farrow has just returned from China, where she met real estate developers, investors and her Chinese counterparts. "The growth in China is fascinating," she admits. "There were cranes and new buildings everywhere." As Farrow considers where to take her career when her presidency of IIDA concludes, international design is now a real possibility.

Besides her family and design practice, Farrow enjoys escaping to the latest Stephen King novel, visiting museums and, at the tender age of 55, entertaining what

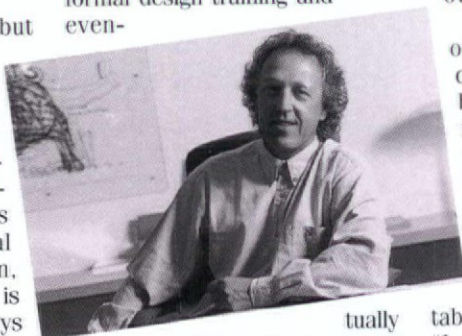
to be when she grows up. But Farrow is sure of one thing. The D in her future stands for the same thing as it does for IIDA, design with a capital D.

Perpetual motion

Dieter Stierli

Ergonomic seating designer Dieter Stierli did not consciously choose to design chairs over other forms of industrial design. Rather, he says, his interest grew out of working for Girsberger, where he started in 1977 as a junior designer and rose to the executive committee. His appreciation for ergonomics, however, began with his design education in his native Switzerland. "In Europe, ergonomic concepts are integrated into all design teaching," he says. "It is not a separate discipline, but part of the solution to any design problem."

Stierli's interest in design made him the black sheep in a family of economists, but he apprenticed himself to a carpenter's shop right after high school at age 17. After several years as a carpenter and an interior designer, Stierli completed three years of formal design training and even-



Stierli

tually landed at Girsberger. Of all his designs for the Swiss manufacturer, he is proudest of the 9100 Series ("my own handwriting") and the Pronto ("a very good design for a price any company can afford").

A resident of Langenthal, Switzerland, Stierli also instructs high school students on design. "It's about what you see, what you feel, what you can use and what you can buy," he tells them. For rest and relaxation, he captains his 32-ft. sail boat Tanaris, named for the Celtic god of wind and weather. The fact that he rarely stays still says a lot about his approach to ergonomic design. Stierli understands about sitters in motion.

The right stuffing

Gaston Marticorena

Not even the title of New Designer of the Year, bestowed at the 1994 International Contemporary Furniture Fair, can adequately describe New York-based Gaston Marticorena and his flair for design. Walking into his SoHo studio is like entering an enticing playland of attention-getting furniture. You immediately want to race over and pounce on the Straw Bale Bench, squeeze the vinyl cushions filled with shredded newspapers and tax receipts or rearrange the plastic discs that make clever lamps.

"I keep a sketch pad beside my bed because my best design ideas come during my dreams," admits Marticorena. Although his projects are certainly imaginative, each example is also surprisingly functional. The Magazine Chair actually stores magazines, the Arc Chair has a built-in umbrella holder, and for the pooch in your life, a Dog Bed comes with its own ball holder.

Although he loves producing one-of-a-kind pieces, Marticorena intends to expand his business with production models, and plans to meet various manufacturers in Italy. He's a one-man operation for now who juggles his time to do everything. After finding a manufacturer, he anticipates launching a table-top line and more lighting. "I want to design everything, from what I have been doing with alternative materials to classic wood pieces," he remarks.

How about an executive chair stuffed with the rave notices you'll soon be receiving, Gaston?

That varsity architect

Susan Boyle

High school classmates must have had a tough time describing Susan Boyle, who is now director of interior architecture at New York's Haines Lundberg Waehler. Athletic friends regularly saw her in the gym. Artistic friends thought she belonged with them in art class. She just happened



Marticorena

to be your all-American, athletic, prize-winning artist.

Even so, the practical Boyle faced a difficult choice at the University of Maryland. "I wanted so much to draw and paint," she recalls. "But I didn't want to graduate as a starving artist." She transferred from studio art to interior design because the latter seemed similar but a lot more practical.

Just how practical it could be she soon found out by working for a furniture dealer in Washington, D.C. "Design is truly a business in a situation like that," she admits. "Fortunately, I then got a real job in a design firm." At Philadelphia's Interspace she found the needed balance for her apprenticeship.

Many jobs and corporate moves later with her husband and son, Boyle is still happily playing eclectic roles, winning her architect's license, lecturing in China on design, and taking painting and cooking classes. She'll even be HLW's first woman partner in 110 years in January 1995. But her toughest test so far may have been the cookies she recently baked for her son's school. "After we took out the first batch," she notes, "my son declared we should eat them ourselves for quality control." His clients—oops, parents—must be proud.



Boyle