

Focus on Transportation

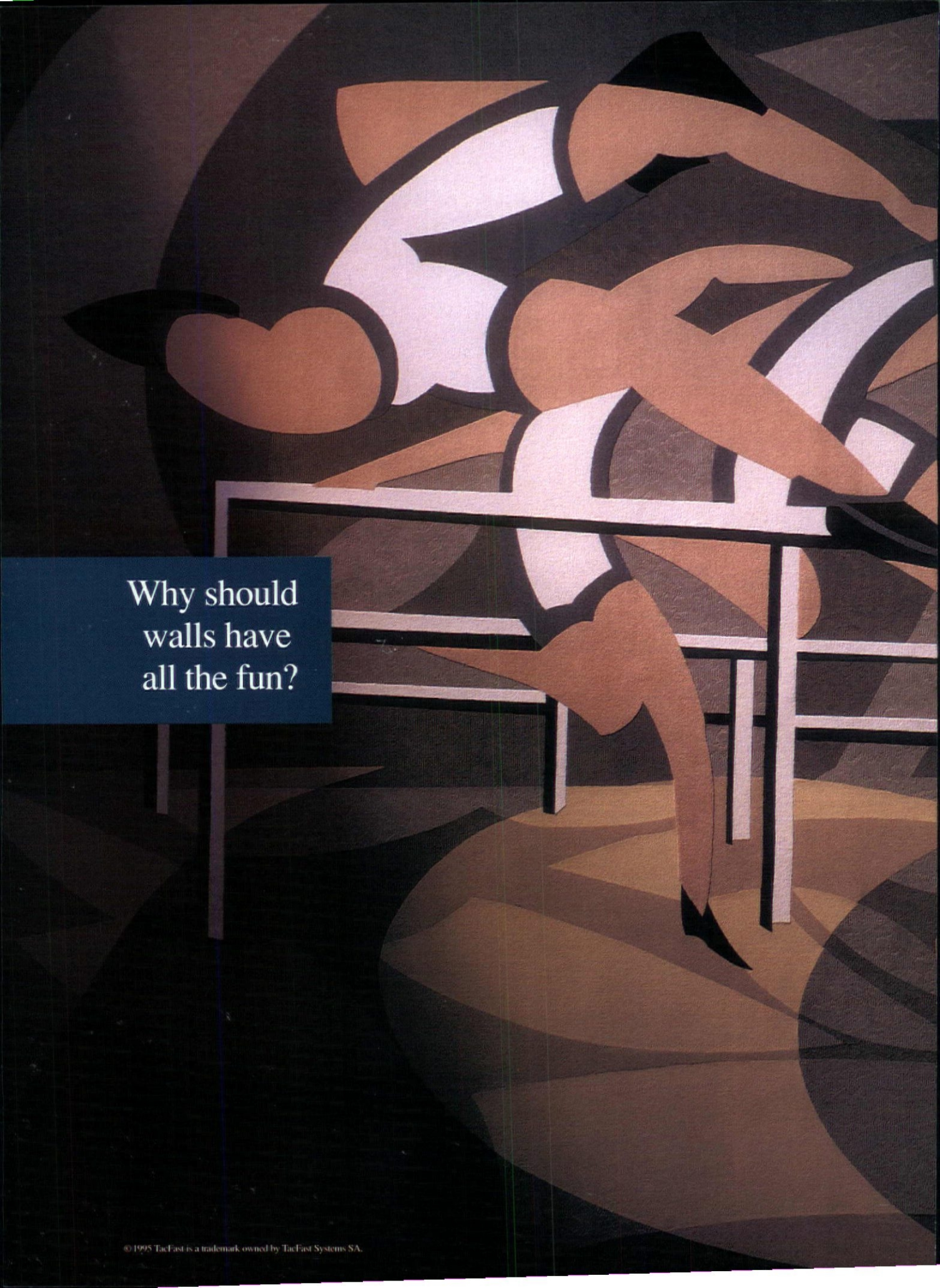
Shop, Eat, Go—Without Leaving a U.S.-Designed Train Station in Kyushu, Japan

Unexpected Encounters in the Earth & Marine Science Building, U Cal at Santa Cruz

What Your Brochures and Other Promotional Literature Are Really Telling Clients

How to Satisfy the '90s Customer: IIDA/Contract Design Product Design Awards

NOVEMBER 1995



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PRODUCT FOCUS

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Competition has done wonders for stacking chairs, so the ability of one chair to sit on top of another no longer produces an ungainly design. Here is a review of what the furniture industry has accomplished.
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KI's impressive new Concerto auditorium seating will make designers wonder why nothing seems left out.
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Big fish eating small fish is more than an analogy for the attorneys at Fennebresque Clark Swindell & Hay, Charlotte, N.C., in their new offices designed by Odell Associates.
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A brochure can reach all the prospective clients your firm can't meet in person, but it won't do the job if it's projecting the wrong image.

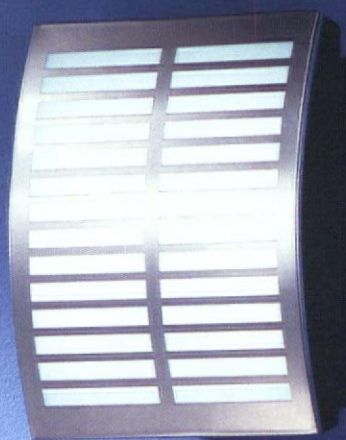
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To get the most out of custom architectural woodworking, architects, interior designers and mills themselves are rethinking the way we use wood.

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Cover Photo: Detail of the glass and metal structure of the Earth and Marine Sciences Building at the University of California, Santa Cruz. Photography by Timothy Hursley.



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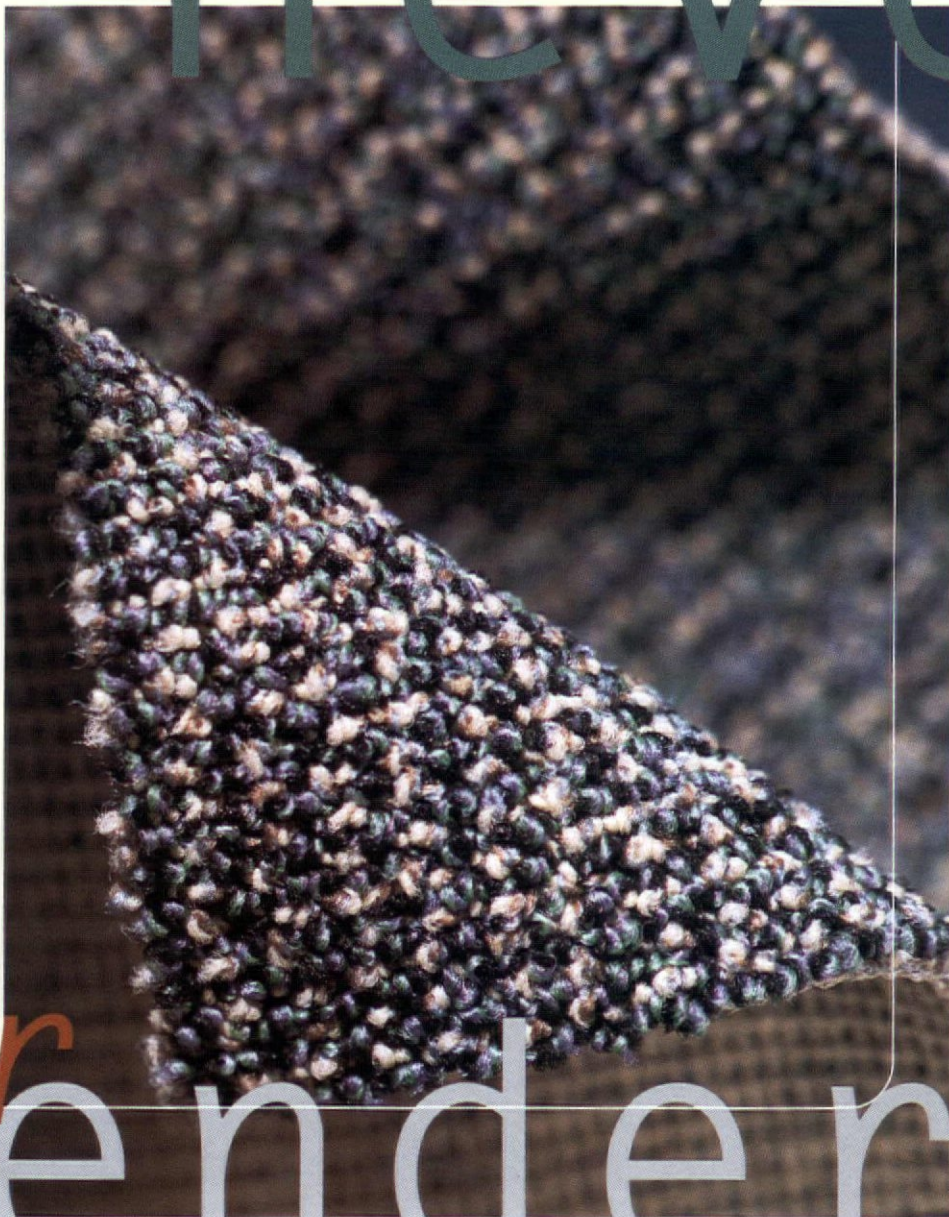
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What Do Clients Really Want?

Are you a god? Where would you place architects or interior designers on humanity's evolutionary ladder—or doctors, lawyers, engineers or accountants for that matter? Any illusions that professionals are remotely god-like were given a good thrashing in the recent spectacle of the O.J. Simpson trial. If anything, the courtroom drama was a stark reminder to professionals that what really matters to the public is what we want to accomplish as *clients*, not professionals. When professionals set goals different from what clients want or understand, they set the stage for trouble.

To see how professionals might close the communications gap between themselves and the public, architects and interior designers should profit from observing the major business battle being waged in the weeks leading up to Christmas 1995. Between now and the end of the year, the computer industry is hoping to persuade some 3.6 million Americans to buy new home personal computers—the hottest category in consumer electronics today—loaded with software. Since total 1995 home-PC sales are projected to reach some 9 million units sold for \$15 billion by the time Saint Nick departs, computer vendors are in a frenzy to get mom, dad and the kids to boot up.

But they have their work cut out for them. Whereas the previous market for home-PCs was mainly upper-income, white-collar families with annual incomes over \$50,000, the new market is much broader—the only way home-PCs will penetrate 50% of American households by 1997—less affluent and relatively unsophisticated. More home-PC buyers in 1996 are expected to be first-timers, about 17% versus 10% in previous years, and what they want to know at Sears is not what closes the sale at CompUSA.

Consider your own impressions about PCs for a moment. In a recent, business-to-business print ad by user-friendly Apple Computer for the Macintosh PowerBook® with PowerPC™ chip, this formidable business tool is described in two ways for the supposedly hip business audience. One version says, "... And you discov-

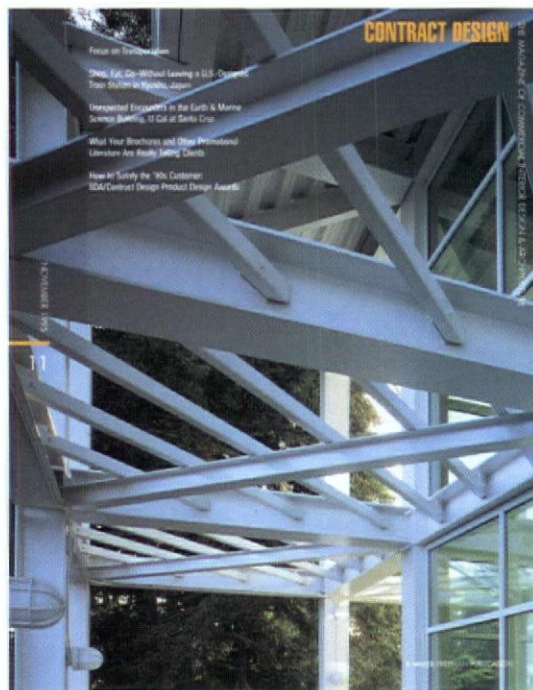
ered how convenient it can be to fax a purchase order from a café on the Champs-Élysées to a desk in Seattle...." The other gushes, "... 100-117 MHz 603e PowerPC chip, 6.4 lb., 2.5-4 hr. NiMH battery, 10.4" VGA or SVGA screen, up to 64 MB RAM expansion, up to 1.1GB hard drive, writable 230 MB MO cartridge available...." You get the point.

Now think about the members of the average American family as they eye their first home-PC this Christmas. What do you suppose they want to do with the gray box? Do the kids want to explore "edutainment" CD-ROMs, play video games, listen to their audio CDs and do their homework? Can Mom get more control over the family budget? Will Dad be able to learn about the newest car models through America On-Line?

To win big-time with these customers, the computer industry has declared that it will be experimenting with new means of persuasion that will sound a lot more like the family wish list—even if it resembles a techie's idea of baby talk. Compaq, for example, is telling Christmas shoppers how terrific their movies will look on the screen of its new Presario line of PCs, and saying little about the advanced MPEG video compression technology that makes these sparkling images possible. Microsoft is staffing extra support personnel so that 20,000 daily calls from frantic

Windows 95 customers will be answered promptly.

The computer industry's newly found humility will reap huge rewards, since the European and Asian home-PC markets are set to explode when the U.S. market becomes saturated. Computers will extend their impact on everyday life, creating new jobs, wealth and opportunity—by emphasizing results rather than means, friendly and available service, ordinary language, accountability, reliability and value. Does this suggest ways whereby architects and interior designers can extend their influence beyond their current universe of potential clients? If Windows can become part of the jargon of American pop culture, why can't architecture and interior design? ☺

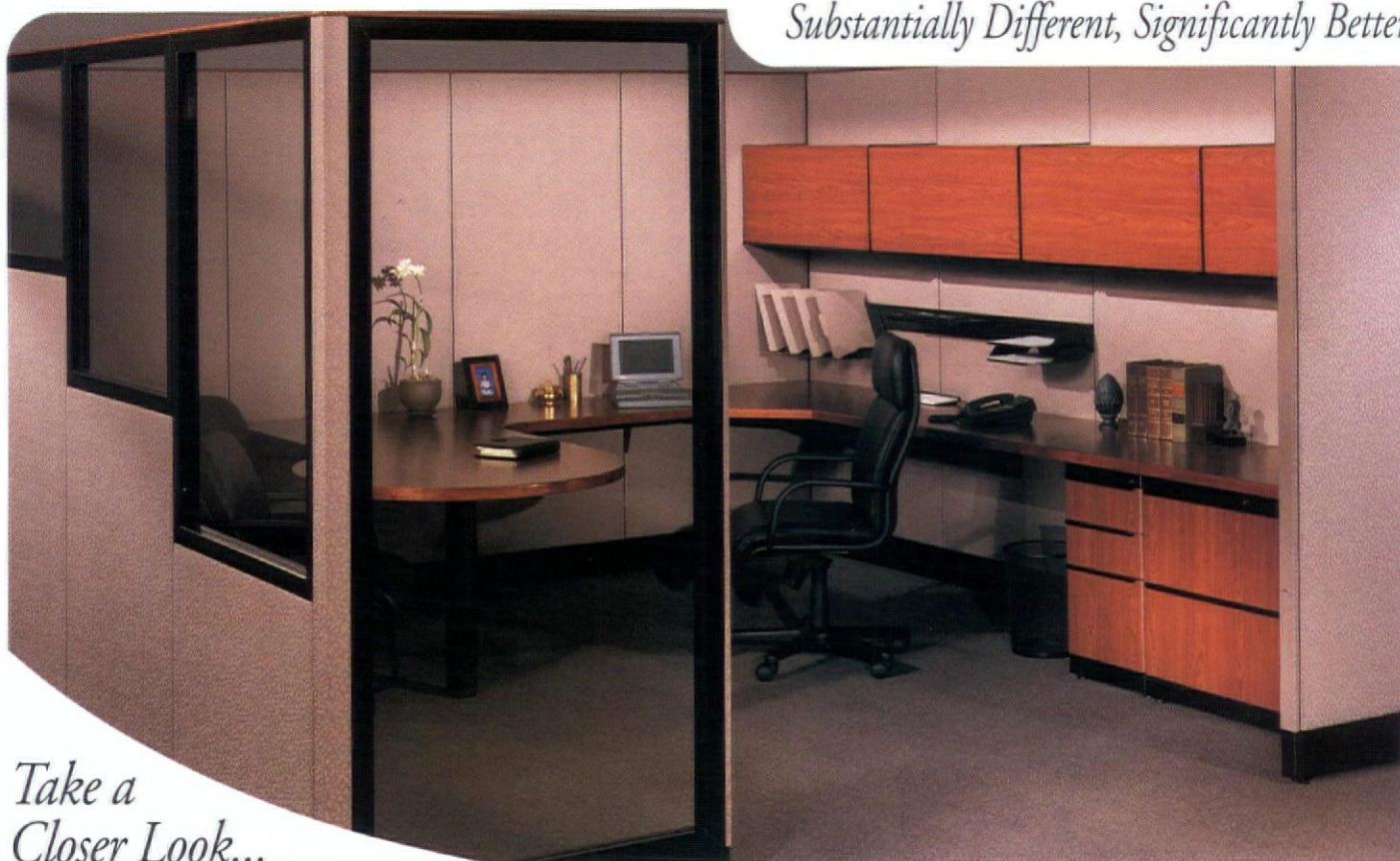


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Holá, Guggenheim España

New York - Plans to open Guggenheim Museum Bilbao in 1997 in Bilbao, Spain are underway with Frank Gehry's plan for the museum winning an international design competition at the invitation of the Basque administration and the Solomon R. Guggenheim Foundation. Bilbao may seem an unlikely site to accompany the Guggenheim affiliates in New York and Venice, Italy, with the 2.2 million people in Basque Country speaking Euskera, a unique old language unrelated to any other modern language. But the museum is part of a larger project to transform this 15th century center for shipbuilding, trade and manufacturing to a cultural center.

To diversify the city's economic base, a museum of modern and contemporary art was conceived. Basque officials approached the Guggenheim Foundation to participate in Bilbao's redevelopment program.

The Guggenheim Museum Bilbao consists of a series of interconnected building shapes with a focus on an unusually sized atrium and a sculptural roof reminiscent of a "Metallic Flower". Gehry's design has been accomplished through a computer program, Catia, which also served to automatically cut the building's materials. Gehry lends his signature designs once again.

Gehry's design of the 256,000-sq. ft. museum space and the Guggenheim Foundation's providing the core collection and curatorial expertise for the new museum, will complete the project's plans that include a subway system designed by Sir Norman Foster, the reconstruction of the city's airport by Santiago Calatrava and a waterfront development by Cesar Pelli. The cost of the project for Bilbao is \$1.5 billion.

Historical restorical

York, Penn. - Restoring withering historical architecture can be a tricky subject. Historic York, Inc., is a private, non-profit historic preservation organization serving the city and county of York, Penn., which has set up a revolving fund for the restoration of architecturally and historically significant buildings. Historic York provides loans and assists in rehabilitation of buildings throughout the county.

For architects seeking guidance and technical advice on their preservation projects, staff members offer the following consulting services:

- Nominations to the National Register of Historic Places
- Writing the applications for Investment Tax Credit—a 20% tax break for buildings located in a historical district

- Historical research
- Old building "house calls" for site visits and advice

Also, the related Architectural Warehouse provides a place for recycling salvaged building parts. Its inventory is acquired through donations and consignments of architectural items. These items, which might otherwise have been lost to the bulldozer or dumpster, are then offered for sale to people who are rehabilitating buildings throughout the area.

For more information on Historic York and The Architectural Warehouse call (717) 854-7152.

NY tax victories

New York - Interior Designers for Legislation in New York are keeping us posted as to what's going on with this interior tax law. Signed on July 27 of this year by Governor George Pataki, the new law repeals New York City's 4% portion of the tax. The city may be weeping but designers are jumping for joy at the potential for increased profits.

The new law goes into effect on December 1, 1995, and means that interior designers working on New York City projects will be required to charge the 4% state sales tax on their design services, plus a state imposed 1/4% surcharge for the Metropolitan Commuter Transportation District. And remember, sales tax is based on the site of the project, not the address of the interior designer.

Not just for Parisians

Paris - Bureau Concept Expo, the International contract and office furnishing exposition that took place in October 1995 in Paris, is just what some manufacturers were looking for to show off their wares to the European market. At the fair, 281 brand names were represented from 14 countries covering lighting, services, filing and information storage and wall and floor coverings.

The number of visitors were up this year by 4%, indicating a possible increased interest in the European contract market, with visitors attending from 49 countries. Topics of interest to attendees were cordless offices as well as the future of power and data distribution, new methods of work and virtual officing, the requirements of lighting or air conditioning, well thought out planning and successful moves.

The next Bureau Concept Expo will take place on October 2, 1997, at Parc des Expositions de la Porte de Versailles. Inquiries can be directed to Frederic de Bernard, ITN International, 11301 Bedfordshire Ave., Potomac, MD 20854, (301)-983-5173.

What vacation?

Grand Rapids, Mich. - According to the Steelcase Workplace Index, a semiannual survey that gauges workplace trends in the United States, nearly one in four Americans worked while on vacation in Summer 1995, by catching up on reading and checking in with the boss.

Why are people turning rest into restlessness? The answers aren't too difficult to find—just look at economic and employment trends. It isn't getting any easier to find a job matching an employee's skills, and then to keep that job. A study by John Tyler and Richard Murnane of Harvard University's Graduate School of Education and Frank Levy of Massachusetts Institute of Technology allay some of the fears. Although young graduates have are having a difficult time finding a job to suit the degree, most do enter middle-class ranks by the time they reach the age of 30. But what about keeping that job?

Downsizing is an unfortunate trend for many who have found their jobs disappearing like an out-of-style design. A recent report in *Business Week* states that in the 1990s, staff cuts are affecting employees across the income spectrum, not just low-paid managers and professionals.

In light of given statistics, the Steelcase Workplace Index reports that while 46% of Americans do not choose to work while on vacation, nearly 25% who choose to work while on holiday do so because of their sense of commitment and dedication to the job. Almost 12% admitted they do it to keep their job, and 4% work while on vacation but resent it.

Commissions and Awards

Stamford, Conn.-based **Culpen & Woods Architects** has been retained by the New York office of Turner-Steiner International, S.A., a division of the Turner Construction Company, to design the renovations and retail interiors of three buildings in Novosibirsk, Russia.

Fox & Fowle Architects, New York, has been retained by Tommy Hilfiger, USA, to design its new administrative offices in South Brunswick, N.J.

Spectrum International, open to all ceramic tile manufacturer, distributors, retailers, contractors, designers and architects, recognizes creative excellence in commercial and residential ceramics tile installations. Deadline for entries is Jan. 15, 1996. Call (800) 495-5900.

The Lauren Table, designed for **HBF**, Hickory, N.C., by vice president of design Kevin Starck,

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TRENDS

has been chosen for the 1995 Good Design Exhibition, which opened at the Chicago Athenaeum in October 1995. Following the exhibition, the table will become part of the museum's permanent collection.

The Weihe Partnership, Architects and Planners, Washington, D.C., has been honored by the National Commercial Builders Council of the National Association of Home Builders for its design of the Fair Oaks Hospital Day Care Center in Fairfax, Va.

Payette Associates, Boston, has been honored with the BSA/AIA, Arts in Architecture Collaboration Award for 1995 for The Duke University Medical Center's Medical Science Research Building in Durham, N.C., and the Concrete Construction Committee's Best Design Award for 1995 for The Hahnemann University parking garage in Philadelphia.

Dalton Moran Robinson Architecture, Charlotte, N.C., has been selected by Urban Retail Properties Co. of Chicago to design the renovation of the 1.1-million sq. ft. Volusia Mall in Daytona Beach, Fla. The firm has also been selected to design the renovation and addition for Westgate Mall located in Spartanburg, S.C.

The deadline for entries for **The DuPont Benedictus Award** for outstanding architectural projects with laminated glass is March 1, 1996. Call 202-785-2324 for more information.

Deerfield, Ill.-based **O'Donnell Wicklund Pigozzi and Peterson Architects** has been honored by AIA Illinois Chapter with its 1995 Distinguished Firm Award.

An Urban Entertainment Center has been planned for downtown Kansas City that will include themed restaurants, a live theater and regionally exclusive retailers in a 600,000 sq. ft. space. **Earl Swenson Associates**, Nashville, Tenn., will be the architect of the project.

Brennan Beer Gorman/Architects, **Brennan Beer Gorman Monk Interiors**, have been commissioned for

several hospitality projects, including the Hamilton Hotel in Washington, D.C.; the Marriott Courtyard in Orlando, Fla.; the Holiday Inn in Alexandria, Va.; the Marriott Courtyard Crystal City in Alexandria, Va.; the Marriott Courtyard in Alexandria, Va.; and the Georgetown Inn in Washington, D.C.

Perkins Eastman Architects P.C. of New York and Pittsburgh have recently won the Excellence in Design Award from the AIA, New York, for the courthouse and police facility in Ithaca, N.Y. The state's AIA Award of Merit recognized the restoration of the Coca Cola Building at 711 Fifth Avenue. The 1995 AIA/BIA Brick in Architecture Awards program gave its Excellence in Design Award to the 107th Police Precinct Building in Queens, N.Y.

The American Bar Association Law Journal has named the New Haven, Conn.-based firm **Rosalyn Cama Interior Design Associates** as the winner of its National Design Competition in its small law firm with budget category. The design was completed at the law offices of Neubert, Pepe & Monteith, P.C., New Haven, Conn.

The team of **Hellmuth Obata & Kassabaum, P.C.**, New York, and **Edwards & Kecey** were honored with the Award for Outstanding Planning from the New Jersey Chapter of the American Planning Association for their master plan to bring the Meadowlands Sports Complex into the 21st century. Currently the 750-acre Meadowlands Sports Complex is home to the New York Giants and New York Jets football teams, the New Jersey Nets basketball team, the New Jersey Devils hockey team and the Meadowlands Racetrack. Located in East Rutherford, N.J., the sports complex attracts 7.5 million visitors a year.

People in the News

New York School of Interior Design has appointed **Frank Theodore Koe, Ph.D.** as Dean. Koe was recently vice president, officer and director of restoration for Scalamandr .

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TRENDS

Michael Volkema, chief executive officer of Herman Miller, Inc., Zeeland, Mich., has been elected to BIFMA's board of directors, Grand Rapids, Mich.

Graham, Anderson, Probst & White architecture and planing, Chicago, has appointed Scott Rappe, AIA as vice president.

Gregory Gresham, AIA has The Switzer Group, a New York space planning and interior design firm, as design manager.

Skidmore, Owings & Merrill has elected John Winkler of the New York office to be the firm's next chief executive officer.

Watkins Carter Hamilton, Belaire, Texas, welcomes John Joiner, AIA as director of educational facility marketing.

Crystal Sitkowski, AIA, AICP, an associate and senior planner at Beyer Blinder Belle Architects & Planners, New York, has been appointed as a member of the New York Park's Council's Waterfront Committee.

Salt Lake City, Utah-based MHTN Architects has appointed Becky Larsen as director of interior design and B. Jeffrey Stebar as director of design.

Hellmuth, Obata & Kassabaum, St. Louis, has named James Fair, AIA and James Whitley, P.E. to its board of directors.

Kathleen Orser, IIDA and Carlos Martinez have joined Perkins & Will, Chicago, as associate principals.

James Roxbury has joined New York-based FRCH Design Worldwide as vice president of business development.

New associates with The Hillier Group, Architects and Planners of Princeton, N.J. are: Ron Weston, AIA, Robert Ritger, Peyton Riley, Laura Carlson Giransola, AIA and Mary Jane Beebe. New hires to the firm are: Annabelle Radcliffe-Trenner, RIBA, AIA, Pat Tine, William Coleman Milla, Royce Epstein and Tracey Merrill.

Wimberly Allison Tong & Goo, Architects, Honolulu, Hawaii,

has elected Tom Russell, ARIAS, to senior associate.

Calif.-based EHDD's new graphic design group, Blair Spangler Interior and Graphic Design, Calif., is headed by Lori Hom with the recent additions of Kevin James Davis and Briggs MacDonald.

Chicago-based Loeb Schlosman and Hackl has promoted eight staff members to senior management positions: Howard Lathrop, Robert Iverson, AIA, and Dick Fencel to senior associate principal; and Richard Drinkwater, AIA, David Lepper, AIA, IIDA, Daniel Elkins and Gary Betts, CCS to associate principal.

William Adams, AIA, Mahmoud Gharachedaghi, AIA, Mohammad Kashani-Jou, AIA, and Gail Kennard Madyun are directing Kennard Design Group, Los Angeles, after the death of founder Robert Kennard.

Peter Miscovich has been promoted to president of ISI, Chicago, Los Angeles, New York. Karen Marshall has joined ISI's Chicago office as vice president, business development.

The world speed record on water from Chicago to Detroit was broken today by nearly four hours by a Kohler Power Systems team led by racing enthusiast Mark Nemschoff, of Sheboygan, Wis. furniture manufacturer Nemschoff. The four-man team completed the 620-mile race without stopping in 8 hours, 10 minutes, 47 seconds.

Lou Switzer, president and founder of The Switzer Group, New York, is the recipient of the first annual ACE Mentor of the Year Award. ACE, a non-profit organization, provides college scholarships and training opportunities for young people interested in pursuing careers in architecture, construction or engineering.

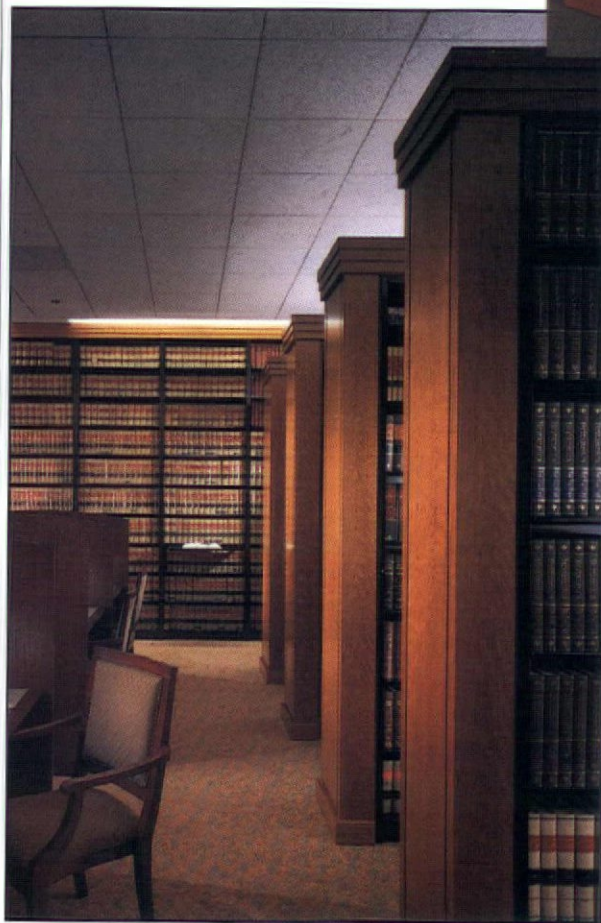
Business Briefs

Hellmuth, Obata & Kassabaum has opened its doors to Chicago with an office located at 542 South Dearborn, suite 1370. HOK, Dallas, has also formed a new Global Accounts Program

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TRENDS

to address the needs of multinational corporate clients and others with multiple offices.

A retrospective of **Jack Lenor Larsen** textiles will be held at the Deutsches Textilmuseum Krefeld, Germany, until January 28, 1996, before traveling widely and ending in American museums.

Textile designer **Suzanne Tick** now offers independent design consulting. She can be reached in New York at 636 Broadway, suite 504; telephone 212-598-0611.

A new **North American Laminated Glass Information Center**, has been established in St. Louis to communicate the safety and security benefits of laminated architectural glass to architects and construction specifiers, as well as to consumers and the media.

Paul Brayton Designs, High Point, N.C., has sold its 100,000 sq. ft. headquarters building to Steelcase Inc., Grand Rapids, Mich.

The **Kling-Lindquist Partnership** has opened an office in Washington, D.C. at 1211 Connecticut Avenue, N.W.

Holland, Mich.-based **Haworth** has published a new facilities handbook entitled *Work Trends and Alternative Environments*, which examines how dynamic changes in work tools, work processes and the workforce are affecting the workplace. For a free copy, call 800-344-2600.

DuPont Nylon Furnishings, Dalton, Ga., and **C'Board USA Inc.**, Atlanta-based manufacturer of recycled composite materials for construction and marine industries, will recycle more than 70 million pounds of post-consumer carpets collected by the DuPont Partnership for Carpet Reclamation.

Douglas/Gallagher, Washington, D.C., has opened a Nashville office to be headed by **Jim Alderman**.

InterPlan, the New York contract furnishings trade fair co-sponsored by Designer's Saturday, Inc. and Miller Freeman Inc., has introduced its own web site on the internet. Its internet address is <http://www.mfi.com/interplan>.

The **International Facility Management Association**, based in Houston, has chartered four new chapters located in Europe and Central America. The new chapters are located in Mexico, Milan, Italy, Finland and Brussels, Belgium. The IFMA organization spots trends, conducts research, provides educational programs and assists facility managers worldwide in developing strategies

to manage the human, structural and real estate assets of an organization.

Bryan Design Associates, Houston, has leased 8,700 sq. ft. of space on the 8th floor of the Decorative Center of Houston to develop *The Design Offices*, an executive suite for independent interior designers that offers mentoring, peer counseling, product updates, shared sample room and library, along with administrative and support services. The project is being led by **Mary Ann Bryan, ASID**.

Coming Events

November 16-18: IDEX '95, Toronto, Ontario, Canada; Contact ARIDO at (416) 921-2127.

November 16-19: The Eighth Symposium on Healthcare Design, "Discovering New Strategies, Skills and Resources," San Diego Hyatt Regency Hotel; Call The Center for Health Design at (510) 370-0345.

November 17-19: Commercial Furniture Trade Fair, sponsored by the Australian Commercial Furniture Industry, Sydney; (61-2) 948-6977.

November 19-22: Workplace '95, Olympia Exhibition Centre, London; (203) 840-5436.

November 22-25: Int'l Furniture Fair Tokyo, Tokyo International Trade Fair Grounds in Harumi, Japan; Call 03-5261-9401.

December 2-5: Visual Marketing & Store Design Show, Passenger Ship Terminal, Pier 92 and New York Showrooms, New York; (800) 272-SHOW.

December 7: Lecture by Paul Heyer, New York School of Interior Design President, at 16 East 69th Street, New York; (212) 427-1500.

December 10-12: RESTORATION, San Francisco Hilton & Towers, San Francisco; (617) 933-9055.

January 7-10: Domotex '96, Hanover, Germany; (609) 987-1202.

January 8-10: 19th National Nightclub & Bar Convention and Trade Show at Bally's Grand Hotel in Las Vegas; (800) 247-3881.

March 5-9: Cevisama '96 ceramics exhibition, Valencia, Spain; 34 (9) 6-386 11 00.

March 28-30: HD '96 Exposition & Conference at Sands Expo & Convention Center in Las Vegas; (800) 765-7615.

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MARKETPLACE

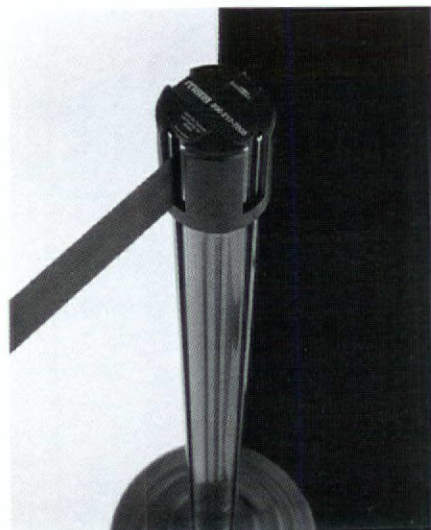


Windsor Designs introduces a textured forest green finish on its Dolphin cast aluminum collection. The collection features a selection of designs including a bar set, swivel dining chairs, a chaise and an oval pedestal table.

Circle No. 223

Color Synchronism from Pindler & Pindler is a grouping of fabrics with blended classic elements of color and design that includes a damask-like leafy floral, a soft chenille of diamonds, an upholstery solid with a puffy design and a solid stripe. All the fabrics in this group are 54-in. wide and protected with a Teflon finish.

Circle No. 225



Formation from Matel is a collection of unique public guidance systems. Three distinct collections (retractable, rigid rail, ropes and posts) are available in a wide choice of finishes and fabrics.

Circle No. 226



HAG's Capisco incorporates multiple changes of position while giving maximum comfort and support where it is most needed. The unique design of the seat with its waterfall-shaped edges allows for natural and correct alignment of the spine while seated. Versions of low, medium and high lift with optional footring are offered.

Circle No. 224

THE RIGHT STUFFING

The Apex collection of tables from Ted Boerner Furniture Design is elegantly designed with shapely legs and a veneered box patterned top. The tables come in cherry or maple with a clear finish. A variety of sizes are available.

Circle No. 227



MARKETPLACE

HBF's Doors & Windows collection designed by Kristie Strasen of Strasen/Frost Associates, was inspired by journeys to Budapest, Milan and rural France, bringing to life the rich architectural details of Eastern and Western Europe. The result is a comprehensive collection of eight designs offering polished worsted wools, sleek Treviras and detailed cotton tapestries.

Circle No. 228



Zumtobel's OPTOS Downlight Series, designed by Sottsass Associati, features a glass disc measuring 3/8-in. thick that is lightly suspended from the OPTOS Luminaire by chrome finished stems. Saturn is available completely sandblasted, outside sandblasted with a clear center, completely clear or square.

Circle No. 229

VETERANS OF GOOD DESIGN

Geiger Brickel introduces the Garrett Classic Occasional Table Collection, designed by architect and interior designer Anthony Garrett. The collection is suited for a variety of applications: corporate reception areas, conference facilities, private offices and hospitality.

Circle No. 230



KnollStudio celebrates the 10th birthday of its Handkerchief Chair with a fresh new finish: rattan. The Rattan Handkerchief Chair is constructed of a metal frame with a smooth durable hand-woven shell. The rattan is treated with an invisible polyurethane finish to protect it from stains and spills. Optional arm rests are made of solid ash in a natural finish.

Circle No. 231



Caldera is the latest introduction from Mannington Commercial. An Accutuft™ patterned loop of 100% DuPont Antron® Legacy Type 6,6 BCF Nylon, Caldera offers an array of colors while delivering uncompromising performance. Backed by a 10-year warranty, Caldera is available in a broadloom width of 12-ft. 6-in.

Circle No. 232



Stacking Chairs

Useful as stacking chairs are for accommodating temporary mass assemblies, they have often been stigmatized by the design community because their unique structural characteristics have been so visible. But competition has done wonders for this particular genre of furniture, so that the ability of one chair to sit atop another because the legs of one chair clear the seat of the chair below no longer has to produce an ungainly overall design. Here is a report card on what the furniture industry has accomplished.

AMERICAN SEATING

Winner of the IBD Award for Design Excellence, American Seating's Acton Stacker's ergonomic design is ideal for convention centers, offices, waiting rooms, cafeterias, auditoriums and public areas. The Acton Stacker is lightweight and stacks easily for convenient moving and storing. An optional dolly or storage truck maximizes handling and storage capabilities.

Circle No. 201



ARCADIA

Stackable in arm and armless versions, the Kiro series from Arcadia makes any training session or meeting an event to remember. Subtle design details articulate the style and beauty of this comfortable, durable, affordable productivity tool. Kiro's features include ganging, stacking, tablet arm and dolly.

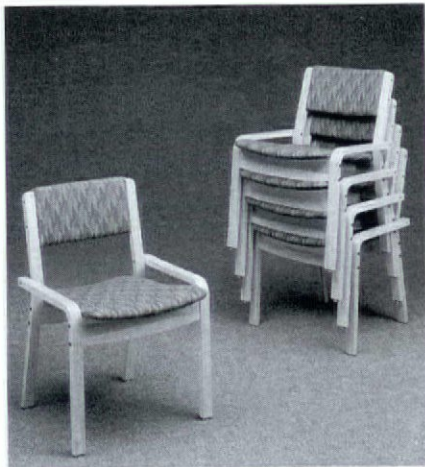
Circle No. 202



BLOCKHOUSE

The Blockhouse stacking chairs survive high traffic for years of trouble-free performance, and even as the chairs are well built, they are cost effective. A full line of tables is offered in addition to the stacking chairs.

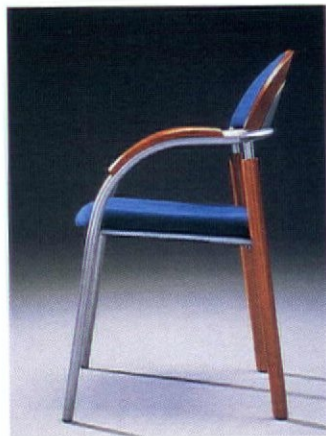
Circle No. 203



DAVIS

Davis Furniture Industries recently introduced the Thesis Seating Series, licensed from Wiesner Hager of Austria. Thesis consists of a multi-purpose chair with or without arms, a cantilever chair and a bar stool. The stacking and ganging multi-purpose chair is ideal for seminar and conference rooms, restaurants, cafeterias and other applications. The main components of the chair are offered in beech wood and metal.

Circle No. 204



ERG

ERG International's Delfi Stacking Chair can be ordered in 22 different epoxy finishes and 10 different plastic shell colors, in polypropylene plastic or upholstered insert over plastic shell. Delfi can stack four high without a dolly and 16-20 high with a dolly. Choose from a four-leg version with an elliptical arm, or a sled base or four-leg version with no arm.

Circle No. 205



FALCON

The Cascade Collection, designed by David Ritch and Mark Saffell, of 5D Design Studio in Los Angeles, is gracefully transitional, referencing architectural elements with its fluted corners and slightly arched legs and rails. The use of an exposed wood base frame on the lounge and club pieces highlights the soft beauty of maple and celebrates superior craftsmanship.

Circle No. 207



GUNLOCKE

The Chorus Stacker from Gunlocke is offered in maple, cherry, oak and walnut and a simple change of species, finish and upholstery can vary the look. A cart is also available for easy storage. Recommended stack is five high.

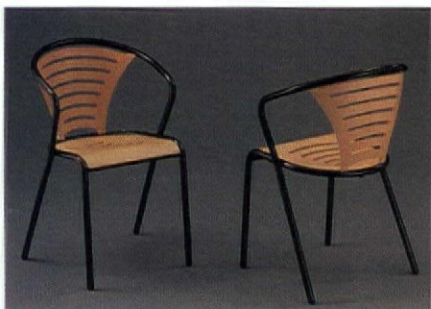
Circle No. 209



EXECUTIVE OFFICE CONCEPTS

Sega's louvered hardwood seat and back is multiple contoured to provide exceptional sitting comfort. EOC's Sega easily wipes clean and stays new looking longer. Both seat and back are field replaceable. Sega has rubber bumpers under the seat to protect the surfaces when stacking.

Circle No. 206



GF OFFICE FURNITURE

The 40/4 Stacking Chair by GF Office Furniture is designed by David Rowland for comfort and function. Its name derives from its ability to stack 40 chairs four ft. high on a specially designed dolly. Since the introduction of the original 40/4 in textured steel seat pan and back with chrome frame, several finishes and material options have been added.

Circle No. 208



HALCON

Halcon's Kent Island seating group designed by Ken Reinhard is available in several versions. The exposed wood frame on this stacker is available in cherry or maple with textiles from Paul Brayton Designs, Carnegie, Deepa, Jack Lenor Larsen, Stratford Hall and Unika Vaev.

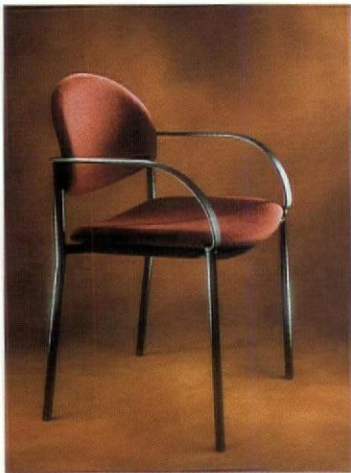
Circle No. 212



HARTER GROUP

Clio from The Harter Group provides fully upholstered ergonomic side chairs in arm and armless versions for a range of corporate and health care applications. The Clio stackable model can be stacked or stored when not in use. Arm versions stack six high; armless versions stack 10 high.

Circle No. 210



KI

Perry from KI combines the support of an articulating backrest with the capabilities of high-density stacking. The principle of the chair's articulation was developed by Charles Perry, renowned sculptor, architect and designer. The seat is hung from the lower back so the sitter's weight counter balances the tilting pressure on the upper backrest.

Circle No. 214



HAWORTH

Haworth's Improv series is a versatile line of guest, stacking and multipurpose chairs and tables. Designer Tom Edwards created this collection for a variety of high traffic public areas including cafeterias, conference rooms, health care facilities and corporate training and seminar rooms. The chair stacks 10 high on a dolly and six high on the floor. Even the tablet arm chairs can be stacked.

Circle No. 211



KRON

Kron and renowned architect Michael Graves introduce Pilon stackable side and armchair seating. Though eminently affordable, Pilon is built up to a standard of high design, comfort and durability. Optional ganging clips extend Pilon's uses to hospitality and seminar seating. In its wood version, Pilon is upholstered and available with or without arms.

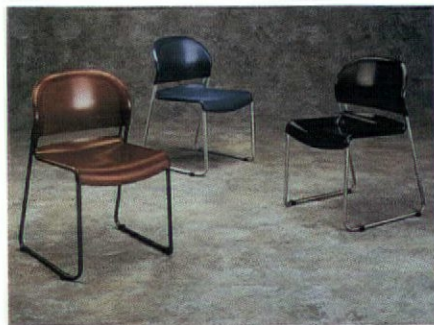
Circle No. 215



HON

GuestStacker® chairs from The HON Company offer comfort at a remarkable price. GuestStacker chairs are made of a high density polyethylene shell and 3/4-in. round, steel tube framing to withstand everyday use. Chairs easily snap together with locking clips. Chair design prevents wall damage by allowing clearance for the seat back when the frame rests against the wall's baserail.

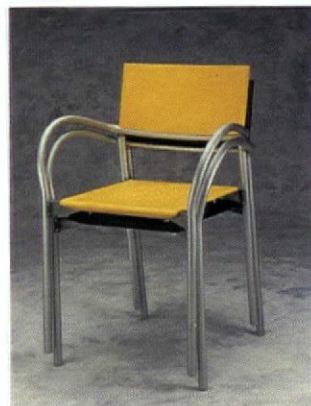
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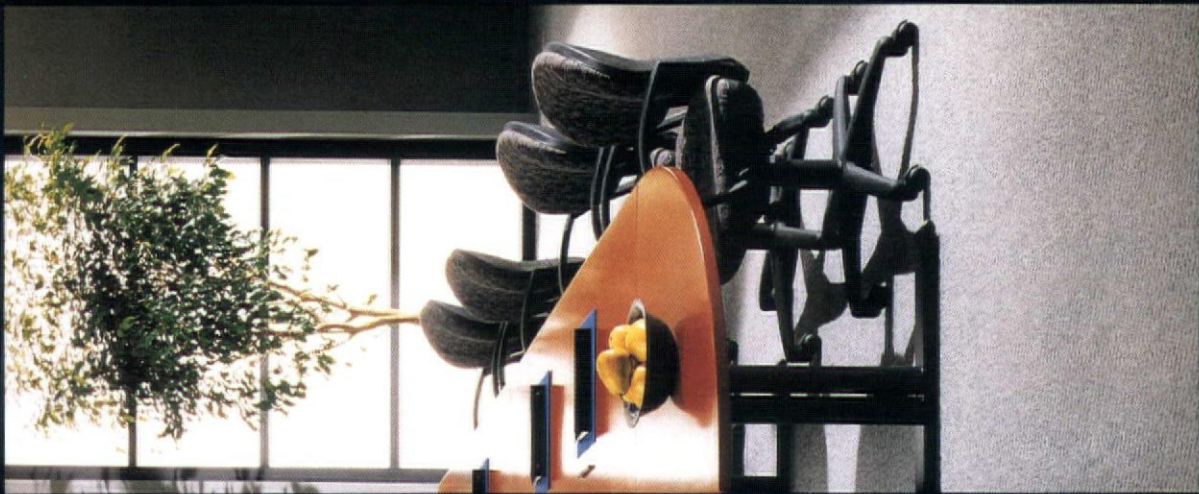


LOEWENSTEIN

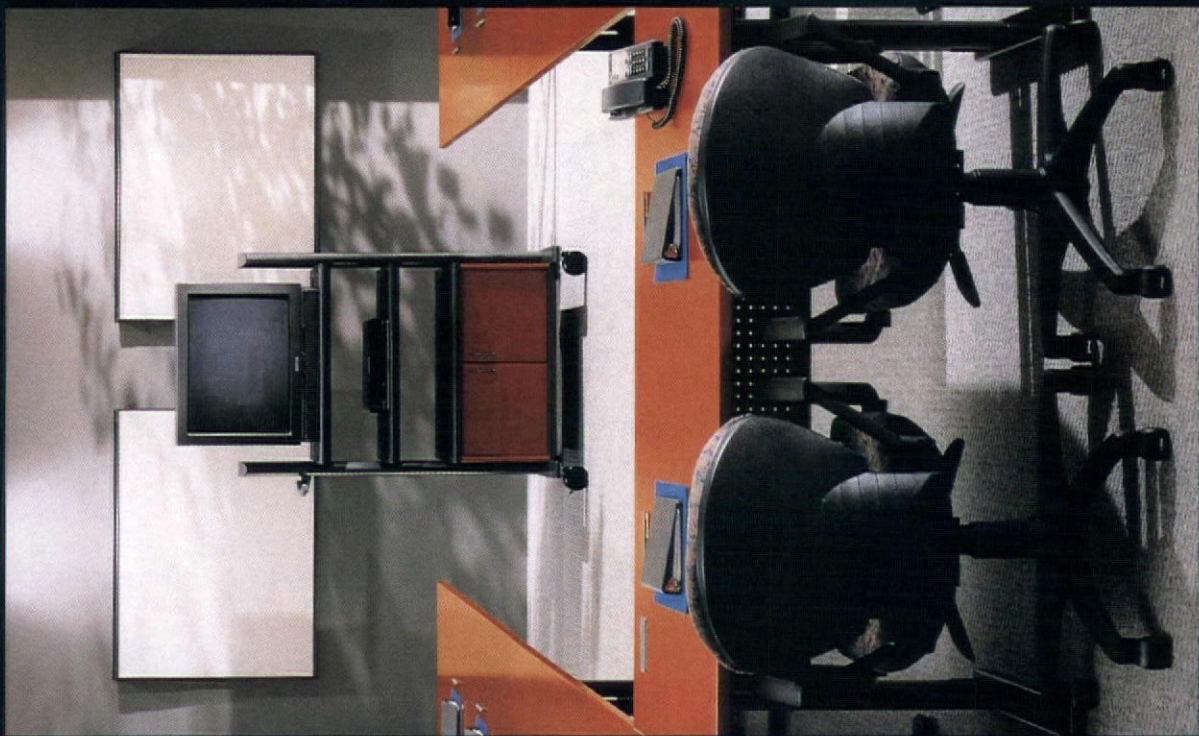
Breeze is a new stacking chair offered by Loewenstein. The chair is available in 10 standard seat/back colors. Flared arms are designed for extra seating width.

Circle No. 217





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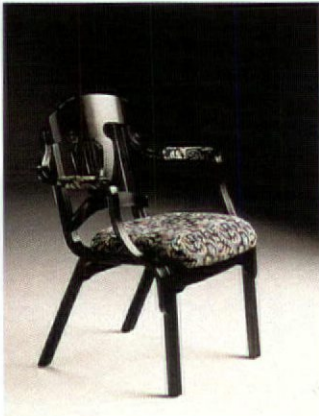
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SAUDER

The Opera Series by Sauder consists of Tristan, Carmen, Tosca and Otello chair collections. The Opera Series chairs offer resistance to wear and damage due to material quality and construction technique. Cushion panels are removable for easy cleaning, repair and replacement. The chairs are available in both side and arm chair styles.

Circle No. 218



SHAFER

Shafer Commercial Seating introduces a high style wood chair that is stackable. The WC-599 has a unique blend of simple lines and sophisticated curves. The chair is available in a variety of finishes and fabrics.

Circle No. 221



UNITED CHAIR

United Chair's ergo/stak combines ergonomic design with compact high density stacking capabilities. The ergo/stak is unparalleled for comfort because of its built-in lumbar support and waterfall seat front. The front crossbar is curved to provide solid frame support without limiting leg movement, and ergo/stak will stack 40 units on a dolly. The chair is available with or without arms in 12 standard colors. Upholstered models are also available.

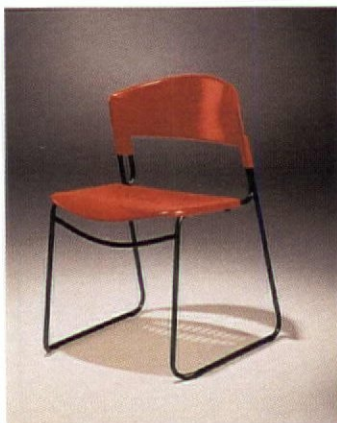
Circle No. 219



VECTA

The Assisa metal stacking chair from Vecta, with its contoured seat and back made of steel, complies with stringent flammability requirements. Perforations in the seat add visual interest and allow air to circulate. The chair is available in 32 Vecta thermoset colors on black or chrome tubular steel frames.

Circle No. 220



WESTIN-NIELSEN

The Dandy from Westin-Nielsen is lightweight and durable, made from a combination of wood arms, back and metal tubular legs. The chair is appropriate for meeting and training rooms, cafeterias, guest seating, reception areas and retail applications. It can be stacked up to five chairs high. Upholstered or wood seat available.

Circle No. 222



ALLSEATING

The Rainbow Series stacking chair from Allseating is available in a multitude of frame colors and styles, as a four leg stacker or sled base stacker with or without armrests that fit into the 14 gauge tubular steel frame. A stacking dolly easily accommodates 10 armchairs. Writing tablets and detachable ganging are available options.

Circle No. 200



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H A L C O N

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Hot Seat

KI's impressive Concerto auditorium seating will make designers wonder why nothing seems left out

By Roger Yee

Building a better mousetrap in the 1990s is complicated by the fact that while the customer wants a leaner and meaner device, no one tries to demand a single concession from the rodent. Whether the "mousetrap" happens to be a computer, a business suit or a no-fee checking account doesn't matter. The customer is frequently under similar pressure to do more with less, and vendors of successful goods and services need no more powerful incentive to meet the challenge in today's fiercely competitive marketplace than to win the customer. When the result is a genuine improvement on a basic consumer product such as Gillette's Sensor® razor, Chrysler's minivan or Apple Computer's PowerBook® laptop PC, an entire industry can be realigned overnight. This has been the goal of KI (Krueger International) in focusing on the auditorium seating market, and its impressive new Concerto line appears to have firmly grasped its objective.

The design brief for Concerto makes KI's strategy clear. "Our goal was to provide a comfortable, durable and flexible contemporary product at a price of \$125-140 a seat, delivered and installed," says Terry S. Bosch, vice president of marketing for KI. As Bosch observes, the price point is critical for what is considered to be the lower end of auditorium seating—which happens to encompass a vast number of institutional classrooms, lecture halls, auditoriums and even concert halls.

To KI, market conditions were ripe for change. "What the customer had been buying at the price point was an older design that was less accommodating to the sitter's body, less rugged despite of its intensive use and less adaptable in a variety of circumstances," Bosch recalls. "Frankly, nothing innovative had been done for this segment of the market in years. KI saw the opportunity to create a product with high value at a price the customer was used to paying."

A cross-functional team was formed at KI to develop Concerto that included individuals from industrial design, manufacturing,



engineering, marketing and finance. Working concurrently, team members met with universities, design firms, dealers and even a theater consultant before taking a fresh look at auditorium seating, and resolved to incorporate as many popular features as possible at the targeted cost. Among the major design and engineering challenges met by the team were the tablet arm, which uses an attractive, single-action, left- or right-handed mechanism with no pinch points; the gravity lift seat mechanism, which applies just the right amount of tension to return to an upright position when vacant; the pitch options, which enable seats to be set at different angles to reflect the viewing needs of balcony and front row sitters; and the seat and back contours, which achieve new levels of comfort and lumbar support for seating in this market.

Though progress on Concerto proceeded fairly smoothly, the team agreed to pause from time to time. "We were determined to achieve optimum angles and contours for maximum comfort, along with a winning appearance," Bosch observes. "A few times everyone decided it was time to stop and rethink the design—when it just didn't feel right." Even so, KI completed the development of Concerto, performing much of the design and engineering on CADD, in a respectable, 13-month interval.

The completed design of twin steel tube uprights and seven-ply plywood seat and back shells comes well equipped with attractive features: a new counterbalance weighted mechanism for the gravity lift seat, a 34-in. high fixed back available in three pitches (16°, 20° and 24°) to be set during installation, a rugged polypropylene lower back shroud to withstand scuffing and optional upholstered back panels and seat undersides for added comfort and acoustic control. Designers may choose a seat width of 19, 20, 21 or 22 in., seat and back foam 2 or 3 in. thick, optional swing arms, optional end panels finished in nylon, wood or upholstery, optional seat or row numbering, optional aisle lights and flat or sloped floor and riser mounts. Arm swings and removable units are available to meet ADA requirements, so that users may pack the maximum number of seats without having to resort to the traditional practice of leaving empty spaces for wheelchair sitters.

Such generous features at such aggressive price points have not gone unnoticed in the institutional marketplace. KI reports that it already has issued hundreds of quotes for projects that want to specify Concerto. It's a standing ovation for what may be a new standard of auditorium seating. ☺

Circle No. 236

STACKABLES.

Perry. Piretti. Matrix. Different designs. Different features. Different price points. Same company. KI. 1-800-424-2432.



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Improving Your Quality of Life

The functional and aesthetic needs of the traditional training environment (below), the team work space (right, top) and the conference room (right, bottom) are all supported by Presentation Environments furniture from Bretford, which combines flexibility, design continuity and high quality for the corporate market.

Teaching An Old Dog New Tricks

Bretford is passing on some important lessons about training room furniture to the A&D community in the form of its Presentation Environments collection

By Jennifer Thiele Busch

Bretford Manufacturing has been known to the A&D community as a manufacturer of reliable, well-priced education and training furniture; what it has not been particularly well known for is style and design sensitivity. All that changed this past NeoCon, however, where the introduction of Bretford's Presentation Environments collection of training furniture for the corporate market impressed attendees, competitors and the Best of NeoCon Awards jury alike as an effective and attractive solution to a design challenge that few manufacturers have yet addressed.

The creative influence of the industrial designer is quite evident in the Presentation Environments line, the most extensive and well conceived introduction in Bretford's 50-year history. Whitney Inc., a firm specializing in commercial interiors and product design, offered the knowledge, experience and enthusiasm needed to fulfill Bretford's plans to penetrate the design-conscious corporate realm—without sacrificing the quality and value associated with the company's more utilitarian and less aesthetically oriented products. "Bretford was already doing a good job in schools," explains Whitney director of design Salvatore Graziano. "But it needed a visual not currently existing in its line to jump into the corporate market."

The manufacturer did thorough research before committing itself to Presentation Environments. "The U.S. can't compete globally on a manufacturing cost basis, so we must compete on a quality basis," observes Bretford's contract sales manager Burke Quinn. That requires continued education of our work force. In 1994, the U.S. spent \$50.6 billion on training of all kinds.

Aside from promising market potential, designers pointed to a void in existing training room products. "Though a number of manufacturers produce training furniture," says Quinn, "nobody was pulling all the elements of the training environment together and offering a complete, consis-



tent product line in terms of design, quality and price."

Interior designers themselves, Graziano and Whitney president Mark Stenftenagel could vouch for these findings. "It was important that the line retain design continuity," emphasizes Stenftenagel. "Bretford's existing products needed to be redesigned to do a better job for the corporate market. Function, flexibility, proportion, scale, shapes and finishes were improved."

The results of these design goals are apparent in such functional features as power distribution and concealed wire management capabilities on tables and mobile equipment carts, height-adjustable, easy-access equipment shelves, heavy duty casters and handles, an intuitive folding mechanism on tables, and trim bumpers. Certain aesthetic elements are repeated throughout, and a range of top shapes and edge details, 40 top laminates, two veneers in six finishes, 15 powder coat base finishes and six trim colors are standard.

"The line is versatile to create many configuration alternatives, will accommodate any type of communication equipment available, and has aesthetic options to

complement any corporate environment," says Graziano.

The basis for the design continuity of the entire line is the steel structural unit that began life as the table leg. This D-tube adds stability to the table and is also used as a structural and wire management element of the carts and the lectern. Likewise, the table's perforated steel modesty panel, with an inside trough for concealed wire management, is repeated as an aesthetic detail in the carts and lectern.

"What is designed and what is produced are often two different things," admits Quinn. "We had weekly meetings with management, design, engineering and manufacturing, all committed to developing this product line. Mark and Sal helped translate our manufacturing capability into good design married with quality."

And the marriage is still going strong. "This thing has taken on its own energy," says Graziano, hinting that more good things will come from Whitney and Bretford. Perhaps some of that energy will even be channeled from instructors to pupils throughout corporate America as well.

Circle No. 235



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Serendipity Doo Daa!

Zimmer Gunsul Frasca Partnership has designed the Earth and Marine Sciences building at University of California, Santa Cruz for faculty members to synergistically encounter their rocks, isotopes—and each other

By Linda Burnett

The hard surfaces of the Earth and Marine Science Building at the UC Santa Cruz campus contrast with the campus greenery (above and opposite).

Since cutting down sacrosanct redwoods was out of the question, Zimmer Gunsul Frasca made sure its construction wouldn't damage the environment. At the same time, it made sure meeting areas abound both inside and outside for unexpected encounters among members of the faculty and student body.

Chance is often the midwife at the birth of great inventions and discoveries. Scottish scientist Alexander Fleming wasn't searching for penicillin, the most commonly used antibiotic today, in 1929 when he discovered that the mold he was studying was actually eating the bacteria surrounding it in a petri dish. Serendipitous discovery can also come about by chance meetings between scientists, or so probability would suggest. Indeed, this synergy is anticipated in the Earth and Marine Sciences building at the University of California, Santa Cruz, designed by Zimmer Gunsul Frasca Partnership. Housing each science in a separate building would have been not only impossible from a budget standpoint, it would also have been considered undesirable. Because earth and marine science, geology, tectonics, biology, chemistry, paleontology and seismology complement one another, the design of the new facility reflects their symbiotic relationship, striving to deemphasize distinctions enough to foster interdisciplinary discoveries.

A tall order perhaps, but not enough to daunt UC Santa Cruz. At the foot of the Santa Cruz mountains on Monterey Bay and the Pacific Ocean, the university founded in

1969 is renowned for its expertise in earth science, and is equipped with one of the country's chief seismologic facilities. Earthquakes are of more than theoretical interest in Santa Cruz. On October 17, 1989, the city stood at the epicenter of an earthquake that disrupted the third game of the World Series between the Oakland Athletics and the San Francisco Giants. Earthquakes and all, the university has no difficulty attracting students, particularly to its science departments, with 95% of its students competing to win a place on the 2,000-acre campus of eight residential colleges (with two more under construction) as a California resident.

The sciences had previously occupied three unrelated buildings on the UC Santa Cruz campus. With rapid expansion, however, the faculty and plethora of students could no longer be accommodated. "For the past 15 years these buildings weren't designed with us in mind," explains Gary Griggs, director of the Institute of Marine Sciences and chair of the advisory committee of faculty members that met regularly with the design team.

As funded by the State of California, the project would help to illuminate the rela-



This instrument room/metal analysis lab (right) would be the envy of marine biologists elsewhere. The space is designed for flexibility among users instead of a particular professor. With only science in mind, individual professor names are omitted from lab and office doors, keeping the space versatile and appropriate for years to come. A 300-seat auditorium (below) stands amidst offices and labs to broaden the range of people encounters.



relationship between the world hundreds of feet below solid ground and the wonders submerged in the world's seas. Faculty members wanted to unify different groups that might be studying such disparate elements as ancient rocks, the ocean floor and the occurrence of earthquakes, in ways more meaningful than just a one-building location.

Chance encounters? Interactivity? What sounds like probability theory became the building program. The 142,500-sq. ft. facility comprises a 60,000-sq. ft., L-shaped administration block where the offices are grouped together, just a walk away from the 72,500-sq. ft. block of lab space and a 10,000-sq. ft., 300-seat auditorium wing

other department members who might be working on similar projects or just exchange information.

Building a new structure on a campus covered with stately redwoods was not an easy task even for the environmentally correct. "People object if you cut the grass," jokes Robert Frasca, FAIA, design

Gadzooks—a genuine, inductively coupled plasma mass spectrometer

"We wanted to be next to our colleagues with interactive hubs to cross paths and run into each other," says Griggs. "This is how science gets done, in chance encounters by the coffee machine and water cooler."

with two 50-seat classrooms, all arrayed around a courtyard. The distance between the labs and offices allows space and time for the faculty to encounter students attending the lecture hall or classrooms, meet

partner and principal designer at Zimmer Gunsul Frasca. Sink holes (one was actually found), naturally hilly terrain and potential earthquakes inspired additional, cautionary measures in the facility's design and construction.

"We didn't design for earthquake potential," Frasca says of the stiff lab walls with lateral bracing. "We designed for the earthquake that will definitely occur. Often the biggest problem in an earthquake zone is buildings knocking each other down because each one vibrates at a different frequency."

Consequently, the steel-framed atrium is flexible to allow each of its defining structures to move independently. The space functions as the prime meeting area from which the other rooms branch out, providing ample space for researchers and teachers to intermingle, along with other campus groups, while the building supports its internal, multi-level and multi-function applications with different sections sitting on different levels with entrances on each one. Viewed as a whole, the components of the building resemble a hill town.

How does this hill town function internally? Keeping the work to be performed in mind rather than the individual users, Zimmer Gunsul Frasca has created a scientific facility that should maintain its appropriateness 50 years from now, even in the





face of ongoing faculty turnover. "We strove to keep names off offices and labs," Griggs points out. "It was better not to customize the facility to particular people so it wouldn't have to be rebuilt."

Some rooms therefore remain generic in design, while others such as those for earth science and tectonics have received high-tech laboratories with mass spectrometers, clean rooms and instrument rooms. Accommodations are standard enough to oblige multiple research topics in each room, yet there is also one of the most sophisticated laboratories anywhere to analyze the abundance of any element on the periodic table, featuring an ICPMS or inductively coupled plasma mass spectrometer. Faculty and students are currently working with isotopes to examine ancient climate through the concentration of elements on the ocean floor.

Maintaining a strict budget was important so that the Regents, the governing body of the University of California system, would approve the project. "Using wood veneer on particle board, separating the labs from the offices, and putting mechanical equipment in the basement instead of the roof were among the many ways we cut costs," says David Tanza, AIA, senior architect and project manager at UC Santa Cruz, who acts as the owner's representative for the university.

In fact, the laboratories and offices of the Earth and Marine Sciences building have yielded substantial economies by being kept apart. The laboratories incorporate high walls, acoustic isolation to resist vibration from lab instruments and inoperable windows, requiring air conditioning. By contrast, the offices feature lower walls, no vibration control and operable windows that alleviate the need for mechanical air handling.

So the stage is set at UC Santa Cruz for fortuitous chance to usher in scientific discoveries about the earth and marine sciences. Meanwhile, the Regents have their money's worth, while professors and students are now free to emerge from behind the lenses of their microscopes to roam the halls for some garrulous interactivity. The fact that scientists can be extroverts too may be a major discovery in itself—at least for the non-scientific members of the academic community. ☺

Project Summary: Earth and Marine Sciences Building

Location: Santa Cruz, CA. **Total floor area:** 147,000 sq. ft. **No. of floors:** 4. **Average floor size:** 35,000 sq. ft. **Cost/sq. ft.:** \$190. **Paint:** Kelly Moore, Themec, Carboline. **Dry wall:** U.S. Gypsum. **Masonry:** Willamette Graystone. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Shaw. **Ceiling:** USG Interiors. **Lighting:** Columbia, Litecontrol, Keystone, Alcco Prescolite, Sterner, Bega, Staff, Stanco, Emergilite. **Doors:** Eggers Industries, Security Metal Products, EFCO. **Door hardware:** Stanley, Glynn Johnson, Ives, Rixson, Von Duprin, LCN, Hager, Falcon. **Glass:** Viracon. **Window frames/treatment:** EFCO, Kirsh, Airolite. **Dining/auditorium seating:** Hussey. **Tables:** Collegedale. **Architectural woodworking:** Ventwood, Forms & Surfaces, Collegedale. **Signage:** Andco. **Elevators:** Dover. **HVAC:** York. **Fire safety:** Cerberus Pyrotronics. **Plumbing fixtures:** Water Saver. **Client:** The Regents of the University of California. **Architect and interior designer:** McLellan & Copenhagen/Zimmer Gunsul Frasca Partnership. **Structural engineer:** Rutherford & Cheken. **Mechanical/electrical engineer:** Glumac & Associates. **General contractor:** Continental Heller. **Lighting:** Glumac & Associates. **Acoustician:** Warren Blazier Associates. **Photographer:** Timothy Hursley, Mark Citret, Bernard Andre.

The more the merrier: Housing all the sciences in one building was more than a budgetary decision. Discoveries can be made even in the atrium (above, left), a popular meeting place for those with science on the brain. The view from a stairway reveals the reality of the building's proportions. The building is composed of a series of structures whose great size is easily overlooked in its "village" setting (above, right).





Swimming With Sharks

Big fish eating small fish is more than an analogy for the attorneys at Fennebresque Clark Swindell & Hay, Charlotte, N.C., in their new offices designed by Odell Associates

By Linda Burnett

Guessing the type of practice that thrives around the 500-gallon, salt-water aquarium at Fennebresque Clark Swindell & Hay in Charlotte, N.C., is a real stumbler. Would you believe corporate law? Since moving into its space in 1993, the firm's attorneys have been serving clients in the buying and selling of businesses, taxation, real estate, corporate lease negotiations and strategic planning. Among their most recent activities has been representing Nations Bank in financing the acquisition of National Gypsum by Delcor. Serious business, to be sure. Yet the law office designed by Odell Associates seems to be screaming out for employees and clients to laugh, kick back and smell the roses—or perhaps gaze at the fish—before biting down on their work.

A design like this doesn't go unnoticed if John Fennebresque and Bernard Clark are behind it. Fennebresque is often described as a rainmaker, a premier lawyer and business developer. It was news for Charlotte when the two left big jobs with corporate-size firms: Fennebresque, along with Gary Swindell and Jeff Hay, left Moore & Van Allen, while Clark left Arthur Andersen. As they planned their power merger, the lawyers anticipated two things for their new office. First, unlike past work environments, it would have an intimate atmosphere. And it had to have the largest fish tank possible—a request from Fennebresque, a long-time fish fancier.

With whimsy and dynamism and without many preconceived ideas, Odell Associates worked with the attorneys and their staff, including word processors and secretaries, to create the right type of space. Susan Dell, studio director at Odell, proposed to go all the way with the water/fish motif through purple carpets, turquoise walls, beach chairs and umbrellas and amorphic shapes. "After all,"



notes Lynn Osborne, project designer at Odell, "the client was adamantly against a typical attorney's office."

Indeed, Fennebresque Clark Swindell & Hay has come a long way from being just four founding partners. The firm occupies one floor with an office of 17 attorneys, eight of whom are partners, and 40 staff members including paralegals, accounting and support staff. Expansion was predicted from the start, so capacity for 26 window offices for lawyers is included in the design. Currently, all paralegals have window offices alongside the attorneys, an unconventional layout in all respects, since most law offices assign paralegals to interior work stations.

Clients awaiting counsel may be inspired by the fish swimming in the 500-gallon, salt-water aquarium situated next to the reception desk at Fennebresque, Clark, Swindell & Hay (opposite). The firm's lawyers want their corporate clients to know they're willing to take a risk with amorphic shapes (above)—and considerably more.

Window offices (below, left) aren't just for attorneys. Even the paralegals are assigned to the 26 window locations with support staff in the interior work stations (below, right). The founding partners didn't want another mega-firm. Keeping the interiors intimate and manageable with large open spaces on one floor makes morning greetings that much easier.

Even with anticipated expansion, the partners knew they wanted to remain a fairly small and manageable firm, avoiding the distance and lack of communication of the mega-firm. Running into colleagues on the way to the restroom or to a meeting wouldn't suffice. They wanted to be able to say good morning to each employee.

"The best word to describe us is active," says Scott Reese, office manager for Fennebresque Clark Swindell & Hay, who was involved in project planning. "There's a lot of verbal communication and networking in small groups." To facilitate such encounters, offices were designed large enough to accommodate conference tables, and a 16-seat conference room some call the Shark Tank was placed adjacent to the reception seating area. The latter mimics a fish with its angular vertical fins and curved walls of glass.

previous quarters terminating shortly, the project was completed within 10 weeks after the initial designs began. For Osborne, the only incentive stronger than angry landlords and limited funds for getting a job done so quickly was the baby she was about to deliver.

All the fanfare over the interiors serves as a dramatic reminder of what is—and isn't—characteristic of Charlotte, a city of some 400,000 residents that is one of the South's fastest growing financial centers. Most local commercial interiors are traditional in form and furnishing, with hunt-themed artwork and a Southern material vocabulary of burgundy and heavy oak. In this context, the fin-bearing, beachfront office has given the business community of Charlotte something to talk about.



Other intimate coves for gathering can be found in the kitchen, with its beach furniture and umbrellas, and the den, which is equipped for chatting and watching basketball on TV but is mostly used as a play area for employees' children when a child leaves school early, is sick or has a school holiday. However, there's no monstrous law library here. The majority of periodicals are on CD-ROMs, which can be reached from the attorneys' personal computers. Limiting the library to a minimum of essential books freed up space for other uses.

Beach umbrellas, fish and law books?

Since only a small budget was allocated for the interior design, most of the money was spent in the front area. Thus, visitors see such standard materials as paint and dry wall complemented by a Mexican limestone floor adding texture and color, and inexpensive beach accessories furnishing the rest of the space. With the lease of the

Ignoring the facility would be a challenge in itself. Located in NationsBank Corporate Center, a 60-story, signature skyscraper designed by Cesar Pelli for Hugh McColl, CEO of NationsBank, Fennebresque Clark Swindell & Hay has singularly managed to steer everyday conversations towards the unlikely subject of design. "When someone hears my name, the response is often, 'Oh, you're the firm with the fish tank,'" says Bernard Clark. "It has become a marketing thing for us, though we hadn't planned it that way."

The attorneys have found more than a momentary thrill from their surfing and sandy interiors. "The uniqueness of our office has brought us together," Clark comments joyously. "When new fish come to the office they're announced on the intercom and everyone gathers around the fish tank. It's a spirit of camaraderie." Stories about the fish themselves—such as the time when the fish tank was first introduced to the group and a shark promptly ate a fellow, \$200 fish.



Not everybody relished installing a 500-gallon, salt-water aquarium on the 29th floor of the tallest high-rise in Charlotte. The contractor was observed to pull his hair out over the feasibility of the project. Was it worth the hair loss? Fennebresque Clark Swindell & Hay thinks so.

"The unique design has been a positive spin," Clark declares. "Our brain power is an intangible asset that's difficult to relay in navy suits and white shirts. But our offices convey we are risk takers. This is how we can verbalize the way we are."

But don't be fooled by the informality. Fishing rods aren't allowed in the office. Sea or land, the predators know their prey—and stick to it. 🐟

Mueller. Files: Knoll. Architectural woodworking and cabinetmaking: Woodpecker Enterprises. Karocraft. Signage: Sign Art. Planters, accessories: Acura Fiberglass Corp. Client: Fennebresque Clark Swindell & Hay. Interior designer: Odell Interiors. Structural engineer: BL&P. Mechanical/electrical engineer: BL&P. General contractor: R.T. Dooley. Lighting designer: Odell Interiors. Furniture dealer: Miller Services. Photographer: Tim Buchman Photography.

Take off your sunglasses, this isn't a beach club. The cost cutting move of furnishing the kitchen (above, left) with beach accessories keeps the place lively and intimate. But the attorneys know when to get down to business. The "shark tank," the term they use for the conference room (above, right), is where they close deals and plan their next attack.

Project Summary: Fennebresque Clark Swindell & Hay

Location: Charlotte, NC. **Total floor area:** 24,500 sq. ft. **No. of floors:** 1. **Total staff size:** 42. **Cost/sq. ft.:** \$24. **Wallcovering:** Novawall. **Paint:** Polomyx, Zolatone, Devoe. **Laminate:** Nevamar, Wilsonart. **Vinyl flooring:** Tarkett. **Limestone:** Dean Agency. **Carpet:** Lees Commercial Carpet, J&J Industries. **Carpet fiber:** DuPont. **Ceiling:** US Interiors. **Lighting:** Leucos, Nessen, VeArt. **Doors:** Algoma. **Door hardware:** Yale. **Window treatment:** Mecho Shade. **Work stations:** KI. **Work station seating:** United Chair. **Lounge seating:** Bernhardt, Davis, Loewenstein, HBF, Vecta. **Upholstery:** Carnegie, Glant, Maharam, Rodolph. **Conference tables:** Woodpecker Enterprises, Kinetics. **Cafeteria, dining, auditorium tables:** LFI, Kinetics. **Other tables:** Tuohy.





Manhattan Transfer

When Bank of Tokyo, Ltd. relocated some of its people to a new office designed by Haines Lundberg Waehler in New York's Rockefeller Center, it needed more than a change of address

By Roger Yee

Going uptown: Bank of Tokyo, which has operated in New York since 1880, has relocated its corporate finance group, Bank of Tokyo Trust Company, from the Wall Street area to the heart of midtown at Rockefeller Center. Views of the executive facility on the 14th floor portray the new image it projects to corporate clientele. The Bank and HLW have created an International Style setting with such understated motifs as a sleek, black stone and leather reception area (above), and a corridor (opposite) featuring floating soffits and concealed wall sconces set in light wood paneling.

Navigating the rough seas of tumultuous political, economic and social change is nothing new to Bank of Tokyo, the 24th-largest bank in the world with assets of \$300 billion. Its predecessor, Yokohama Specie Bank, founded in 1880, was so closely identified with the Emperor that it acted as a vital emissary between a rapidly modernizing Meiji Japan and the outside world. As Bank of Tokyo Trust Company, founded in 1955, the Bank went on to establish itself as the most international of Japanese banks as well as its dominant force in foreign exchange. It will start yet another chapter in its history on April 1, 1996, when it merges with Mitsubishi Bank, the 6th-largest bank, to form Bank of Tokyo-Mitsubishi Bank—the world's largest bank with \$819 billion in assets. But the Bank can respond to less monumental change as well. Acknowledging that corporate financial clientele and other international banks had migrated from the Wall Street district of lower Manhattan, where the Bank has maintained U.S. headquarters at 100 Broadway, to the corporate gold coast of midtown Manhattan, it reassigned part of its New York operations. Bank of Tokyo Trust Company, in 1993 to a new, 156,800-sq. ft. facility in Rockefeller Center designed by Haines Lundberg Waehler (HLW).

Like other Japanese organizations, the Bank took time to deliberate its fate. "Long-term discussions were held about moving to midtown, where our clients are," admits Francis M. Medora, vice president, Bank of Tokyo. "Although most of the work force would relocate, the Bank saw no reason to include everyone. The decision was dictated strictly on business lines. It was a matter of considerable sensitivity."

Students of Japanese business will readily grasp what he means. Knowing your place is fundamental to Japanese society, and the Japanese business organization or *kaisha* is a microcosm of the social order in which deferential treatment is accorded to superiors based on age and rank. The Bank had occupied 100 Broadway for 20 years, so every effort was made to convince employees that the move was neither a promotion nor a demotion.

Of course, the Bank took advantage of the situation to confront a number of other issues, namely reducing time and cost in reassigning employees of various ranks and job functions to different work stations, delivering state-of-the-art information technology to every work station and creating an American-style environment with more private offices than traditional Japanese home offices or *honsha* have. "The Bank saw the





What does it take to remain a leader in global finance? Among the more visible aspects of Bank of Tokyo's new office are a high-tech boardroom (top) on the 14th floor and executive dining rooms (above) for entertaining clients on the 15th floor. Employees can also enjoy use of a moderately priced cafeteria operated by McGraw-Hill at Rockefeller Center.

move as an opportunity to make changes," notes Theodore Hammer, AIA, managing partner in charge of design for HLW. "A big re-engineering was unnecessary. However, the project gave everyone a chance to rethink how workers could become more efficient."

To closely monitor development of its new facility, the Bank formed a project team consisting of the executive committee and a

Why corporate Japan doesn't dream of window offices

working committee headed by Medora's immediate superior, Shigemasa Arai, a seasoned manager who had successfully completed other Bank facilities in New Jersey. Since the home office in Tokyo let the New York branch select its own real estate broker, architect and general contractor—uncommon for corporate Japan—decisions were made by the Bank and HLW with greater consistency and fewer false steps than this kind

of arrangement often entails. "We made our recommendations to the working committee," recalls Walter Zupancich, AIA, project manager for HLW. "Then the Japanese would confer in private and transmit their comments to us through Frank Medora."

Obviously everything hinged on the selection of a suitable building, so the Bank and HLW scrutinized the short list of candidates exhaustively before agreeing to lease floors 11, 12, 13 and 14 at 1251 Avenue of the Americas. Troubled as New York's commercial real estate has been since the 1990-1991 recession, there were surprisingly few properties with large, contiguous spaces to consider. As Hammer observes, even the chosen structure, known as the Mitsui building, a quintessential, slab-style skyscraper of the 1960s designed by Harrison & Abramovitz, imposed its own compromises. "We got a superb location, excellent transportation and amenities, and plenty of infrastructure in the cellular floor for computers, telephones and data networks," he says. "But we had to accept low floor-to-floor heights, long spaces and narrow core-to-window wall depths."

The architects were quick to neutralize the building's potential problems. They raised low ceilings close to the overhead slab wherever possible by channeling HVAC ducts in precise horizontal runs from the core that only drop the final elevation at selected intervals. They interrupted lengthy vistas with clusters of private offices at the ends of open plan departments that seemingly shorten the perspectives along the corridors into sequences of individual rooms. They played down narrow depths by letting open plan work stations run in perpendicular rows right to the window walls, a practice that echoes the Japanese indifference to occupying window offices. (Corporate Japan gives desks near windows to the *mado-giwa-zoku* or "window-gazing tribe" of middle managers who will be retired early.)

A different approach was devised to create the universal work station. The planning and design of work stations at 100 Broadway had not resulted in wide variations among individual work stations. However, each differentiation had been carefully based on rank, resulting in a range of floor areas, configurations and furnishings that continually complicated the relocation of employees. The Bank maintained the distinctions by adding or subtracting desks, credenzas and other pieces of free-standing furniture from its inventory, in

keeping with the Japanese preference for placing all employees in totally open spaces, regardless of seniority.

For HLW, the challenge was to produce a standard, open plan work station built from furniture system components that would permit managers only a few, lowkey modifications, such as the addition of a conference-style work surface, guest chairs, settee or occasional table. The firm

drafted a design brief calling for a U-shaped work station (eliminating the customary 90° rotation of Japanese managerial desks) that would be simultaneously efficient, comfortable, versatile and economical—plus accommodating to wiring and other requirements of office machines such as PCs, telephones and printers. Seating would be universally specified as well, so that the only permissible variation would be the inclusion of arms for managers.

Three furniture manufacturers were invited to submit their proposals. After each vendor assembled its prototype at 100 Broadway, Bank employees inspected them and offered suggestions. Interestingly enough, the winner was selected in large part because of its willingness to custom tailor its submission. "We were able to buy a work station that suited us to a T," Medora exults. "The manufacturer mixed and matched existing product lines to give us exactly what we wanted."

Once all elements of the interior design were in place, including such special features as a high-tech boardroom, a small branch bank for retail customers, an expanded trading room on a raised floor, a new executive dining room for entertaining clients and, in a particularly American touch the Bank appreciated, a Miesian, International Style design featuring light wood paneling, construction proceeded smoothly. Since the Bank had given itself ample lead time, Zupancich notes, it did not have to resort to fast track scheduling. "This wasn't a four-month dash," he adds.

What the merger of Bank of Tokyo and Mitsubishi Bank will mean for the new office is too early to predict. The Bank has options for additional space at 1251 Avenue of the Americas, and engaging the current building team to take it into the next century is not hard to imagine. Says Medora of the team, "We're all still friends."

Meanwhile, the Bank is busy greeting its midtown Manhattan clientele from its handsome new home at Rockefeller Center. As the Japanese might say, *shibaraku desu*—it's good to see you again. ☺

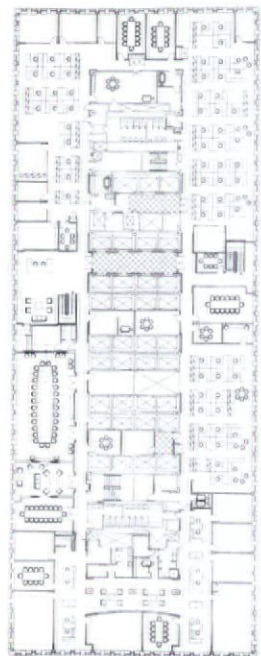
Project Summary: Bank of Tokyo, Ltd.

Location: New York, NY. **Total floor area:** 156,800 sq. ft. **No. of floors:** 4. **Average floor size:** 39,200 sq. ft. **Total staff size:** 600. **Wallcovering:** Carnegie, Rodolph, DesignTex. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Marble flooring:** Northeast Design Marble & Tile. **Carpet/carpet tile:** Prince Street Technologies, Bentley, Interface. **Carpet fiber:** Monsanto, DuPont. **Ceiling:** Armstrong. **Lighting:** Lightolier, Neo-Ray, Alko, CJ Lighting, Norbert Belfer. **Door hardware:** Corbin, Hiawatha. **Glass:** Kosson Glass. **Window treatment:** Mecho-Shade (shades), Roger Arlington, J. Robert Scott (draperies). **Railings:** Architectural Metal Manufacturing. **Veneers:** Veneer Products Ltd. **Work stations:** Herman Miller, Meridian. **Work station seating:** Steelcase, Stow Davis, Vecta, AI. **Lounge seating:** Metropolitan, Bernhardt. **Cafeteria, dining, audito-**

To update a 1960s skyscraper, HLW used raised ceilings where possible by carefully routing HVAC ducts, added clusters of private offices at the ends of open plan departments, installed wiring in cellular floors and furniture system raceways and raised the floor of the trading room (right, top). Cove lighting above the elevator lobby soffit (right, bottom) adds drama.



rium seating: Bernhardt, Gunlocke. **Other seating:** HBF, Metropolitan. **Upholstery:** HBF, Deepa, Lee Jofa, DesignTex. **Conference tables:** Wall/Goldfinger, Tuohy. **Cafeteria, dining, auditorium tables:** Metropolitan, Thrasher, Versteel. **Trading desks:** SBF1. **Other tables:** Tuohy. **Files:** Steelcase. **Shelving:** Penco. **Architectural woodworking and cabinetmaking:** Bauer Schmidt & Sons, Gale Woodworking, Komi of New York. **Signage:** Kaltech. **Planters, accessories:** Peter Pepper. **HVAC:** Liebert, Mammoth, Air Technology Systems. **Fire safety:** Reliable Automatic Sprinkler, Firecraft. **Building management system:** CSI. **Access flooring:** Tate. **Plumbing fixtures:** American Standard, Elkay. **Client:** Bank of Tokyo. **Architect:** Haines Lundberg Waehler International LLP (HLW). **Interior designer:** HLW. **Structural engineer:** HLW. **Mechanical and electrical engineer:** HLW. **Trading systems, computer technology engineer, audio-visual designer:** Walsh-Lowe & Assoc. **General contractor:** Kajima International. **Lighting designer:** HLW. **Furniture dealer:** Brenner Business Furniture. **Art consultant:** Vick Corporate Art. **Photographer:** Peter Paige Assoc.



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Airport '95

If architects and interior designers want to know why the quality of transportation facilities must be improved, they have only to ask today's hapless airline passengers



There's no "no there there"—with apologies to Gertrude Stein—for travelers at O'Hare International Terminal (above) in Chicago. The design by Perkins & Will recaptures the physical and emotional excitement of flight as passengers still like to think of it, with a soaring metal and glass structure that has their needs in mind. Photography by Hedrich-Blessing.

Travelers of a certain age may still remember when airlines actually welcomed passengers, crooning such siren songs as "Delta Is Ready When You Are," "Pan Am Makes the Going Great," "Fly the American Way," "Eastern, the Wings of Man," and "Fly the Friendly Skies of United." Try serenading passengers with those melodies today and you may see grown men and women—particularly business people paying full fare—cry. America's scheduled airlines find themselves in the curious position of flying 500 million passengers and 12 billion ton miles of freight and mail annually, employing a work force of 500,000 and generating over \$80 billion in annual revenues—while losing \$12 billion in 1989-1993, laying off in excess of 100,000 employees in the same period, maintaining one of the world's oldest fleets aloft with more than a quarter of the airplanes being over 20 years old, and enduring unhappy customers who, despite reduced fares and frequent flyer mileage, complain of lack of service, overbooked flights, mechanical difficulties, delayed schedules, tiny seats and overflowing overhead bins. Architects and interior designers who wonder how transportation facilities can mitigate this disaster need only look at the sorry state of passengers when they are grounded.

No, designers can't do much to improve the transportation industry. America's airlines are saddled with commodity services, high fixed costs, low marginal costs and rebellious employees, and must solve their own problems. However, transportation facilities could help to offset much of the stress of travel during the intervals when passengers are boarding, disembarking or waiting for their flights, which can stretch for hours.

If municipalities, designers and the transportation industry suspended their traditional bias for designing facilities primarily to satisfy the operating requirements of carriers and started treating passengers as valued customers, they might discover that time spent in these facilities could be much more pleasant—and profitable—for all. Of course, priority would still be given to achieving such basic goals as circulation that is logical and con-

venient, security that is effective but not overbearing, and orientation that is self-explanatory without relying too heavily on signage. However, even travelers with a little free time want more than this.

Perhaps the questions that the design community should be asking are the very same ones that the transportation industry has all but forgotten: What do people want at each stage of their journey? How can they make satisfying use of their time in transit through activities that could pay for themselves? Why would they want to patronize a given carrier and its transportation facility in light of the alternatives?

Tentative answers can be found in such diverse places as Union Station in Washington, D.C., Pittsburgh International Airport, the Metro Downtown Seattle Transit Project and the projects appearing on the following pages, where architects and interior designers are persuading managers of transportation facilities that travelers deserve better environments—and are often willing to spend money to escape the oblivion within their walls. Instead of being seen as waiting rooms for other destinations, transportation facilities of the future may become appealing destinations in their own right. Who knows? If airlines keep mistreating their passengers, airports may turn out to be the best part of flying. ☺



↑ Gates M6-M21
☎ Telephones 3-21

M6

M7

Flying First

"Just passing through" no longer applies to the world's busiest airport with the completion of Chicago's O'Hare International Terminal, designed by Perkins & Will

By Jennifer Thiele Busch

Chicago's streets were radiating World Cup Soccer fever in the summer of 1994, when the bars on Rush and Halstead were packed with fans celebrating in a multiplicity of languages. International travelers fortunate enough to be in the Windy City for the tournament probably felt more welcome there than anywhere else in America—even from the moment they stepped off the plane into O'Hare's new International Terminal. With a price tag of \$618 million and a technologically advanced design by Perkins & Will, the terminal leaves little doubt that the Second City is committed to being first in flight.

O'Hare has long held the status of the world's busiest airport, handling over 840,000 flights per year. In 1992, nearly 50,000 of those flights were international, carrying over 5.28 million passengers to and from destinations worldwide. Though that level of activity calls for modern, efficient and comfortable airport facilities to support travelers and air carriers alike, the existing international terminal was certainly not—in terms of size, capacity, location, appearance and ability to process travelers through customs quickly and efficiently—according to Commissioner David Mosenen of Chicago's Department of Aviation.

"Growth in international travel has surpassed growth in domestic travel four-fold in recent years," states Mosenen. "There are an increased number of passengers and carriers, and Chicago did not have the facilities to accommodate them. This new terminal makes a real statement for Chicago in bringing it onto the international stage. As one of the finest and largest in the country, it creates a port of entry of international caliber."

O'Hare's new, 1.2 million-sq. ft. facility, also known as Terminal 5, is equipped to handle 4,000 passengers per hour, with 21 gates, 156 ticket counter positions, 68 customs booths, 11 baggage carousels, 11 moving walkways, an automated transit system (ATS) and a 32,000-sq. ft. concession area to serve them. All in all, the new terminal is triple the size of its predecessor. But the statistics reveal only one part of the challenge the architects faced in designing this major transportation facility.

Perkins & Will worked with two distinct client groups at O'Hare. For the 20 international airline carriers who funded the terminal and would be its primary users, the main

concern was efficiency and passenger comfort. "Travelers are far more sophisticated that they used to be," explains David Woodcock, an SAS Airlines station manager and chairman of the International Terminal Airline Parties, a committee representing O'Hare's international carriers. "They'll avoid an airport that has a reputation for being miserable."

The City of Chicago, which oversaw and coordinated the project, wanted the design to express a sense of civic pride. "Chicago is renowned for its great Modern architecture," explains Mosenen, "and we certainly wanted a building that was up to that reputation."

Naturally budget was also an important consideration. "If you left it up to the architects, they would build a Taj Mahal," muses Woodcock. "But if you left it up to the airlines, they would build a hangar." Thus the design process would have to yield a compromise between the two options. "This is a functionally driven building based on flow. There are no arbitrary forms," says Perkins & Will executive vice president Ralph Johnson, who lead the design team. "The key to keeping the carriers and the City happy was to take the functional requirements and give them some symbolic significance."

Terminal 5 at O'Hare was also subject to strict construction parameters. "An earlier master plan had set the taxiway configuration, the gate positions, the location of the airport peoplemover and the basic shape of the building," Johnson recalls. "We had to design the building around those existing conditions."

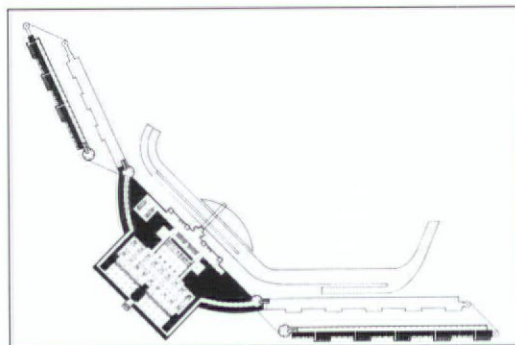
The terminal design responds directly to its irregularly-shaped, 100-acre site bordered by existing taxiways and runways. The rela-



This three-story rotunda space (opposite) perfectly captures the essence of Perkins & Will's design for O'Hare International Airport's Terminal 5. Soaring exposed steel trusses and clerestory windows create a monumental impact for a building intended to command a certain amount of civic pride, while the floating ceiling planes of the curving concourse and the related carpet patterns express a sense of forward motion that assists passengers in wayfinding. Outside, the steel and glass structure of Terminal 5 is as impressive as it is inside, especially at night when fully illuminated (above). It is the first building people see as they enter the airport.



Terminal 5's expansive ticketing pavilion (top) and concession-lined galleria (above) share the same sense of openness and brightness. The Terminal's circulation plan channels all passengers from the center of the ticketing lobby through the galleria to a single security checkpoint, to insure maximum exposure for all retail shops and restaurants.



tively straightforward four-level plan reserved the top level for departing flights, the middle level on grade for internal mechanical, baggage handling, airline maintenance and support functions, and the bottom level below grade for arrivals. A mezzanine above the departure level houses additional internal functions.

Within this basic stacking plan, however, were additional requirements to consider. For security reasons, upper and lower level departure and arrival functions would maintain total physical separation, ample curbside and tick-

et counter frontage would be needed to distribute people evenly throughout the space, and a single entry point to the concourse on the departure level would minimize security staffing requirements and maximize passenger exposure to retail and restaurant concessions. Site constraints had also dictated a single-loaded terminal. "Gates would be arranged in a linear fashion—that was a given," states Johnson. "It is not the ideal, but we had to work with it."

A linear arrangement also proved to be the most effective solution for the ticket counters, given the fixed roadway and curbside. Ultimately, 800 ft. of ticket counter

frontage was laid out to accommodate the Terminal 5 curbside. "It was a challenge to get enough circulation and queuing space in the ticketing lobby, while minimizing the distance passengers would have to travel between the curb and the counters," recalls Johnson. "Cost factors also figured significantly here. What we arrived at is workable but tight."

Departing passengers leaving the ticketing/check-in area for the gates enter a concession-lined galleria at the center of the ticket lobby. "We designed the space so that is very obvious which way passengers are supposed to go next," observes Johnson. "The ticket hall becomes larger in the center to make the sequence of spaces very clear."

At the opposite end of the galleria, passengers must pass through a semi-circular concession area to arrive at the single, six-station security checkpoint, a traffic pattern that gives all retail shops and restaurants maximum visibility. "Concessions are a complement, not a critical factor," says Mosena. "The lion's share of the operating costs of an airline

You can get something for nothing

terminal are paid by the airlines themselves, and therefore the passengers. But there is an increasing interest among airports to bring in more revenue and serve the passengers better with concessions." (Even O'Hare's tiniest international passengers now have something to look forward to, with the opening of FAO Schwarz's first airport store.)

On the other side of the checkpoint the concourse splits in two, leading in either direction to the gates. "We knew that because of the single-loaded concourse we would be working with long distances that the passengers would travel," notes Johnson. "We dealt with that issue through the architecture." The beginning part of each concourse follows the outside curve of the terminal, eventually joining the linear portion of the concourse at a circular knuckle that breaks up the otherwise long, straight circulation patterns.

Arriving passengers are ushered off jetways down a series of gently sloping ramps to the lower arrivals corridor of the Federal Inspection Services (FIS) area containing immigration and customs. A dramatic arrivals sequence continues through two rotundas and into the sub-grade, skylighted immigration area, after which processed passengers are guided through the central opening to baggage claim. From baggage claim, arriving passengers finally enter the meeter/greeter area where concessions, information, ground transportation and the airport's ATS are readily available.

"Passenger comfort was paramount in designing the arrivals sequence," says Johnson. "At the same time, the intent was to create a stimulating environment that would heighten the passengers' awareness of Chicago." Moving walkways, carpeted ramps that minimize the need for stairs, escalators and elevators, and translucent clerestory windows and skylights that let natural light flood the arrivals area help facilitate passenger comfort, while a state-of-the-art FIS area with 68 booths (not all in continuous use) help keep traffic moving.

Visual access to the outdoors and murals of Chicago painted by artists from each of its 12 sister cities worldwide grace the walls of the rotunda, offering passengers their first exciting impressions of the City. Chicago has also put its best and most hospitable foot forward in Terminal 5 with such amenities as visitor information centers staffed by multilingual airport representatives, programmable signage in 17 languages and free luggage carts.

The most notable first impression—or parting glimpse—of Chicago still lies in the expressive architecture of Terminal 5 itself, however. The City of Chicago was concerned that the exterior of the building be as monumental as its interior, since the International Terminal is the first that comes into view as you enter O'Hare. Indeed, the exposed structural steel truss system and expansive glass sidewalls, clerestories and skylights that allow natural light to flood the entire space also make a design statement from the outside, especially at night when the Terminal glows with illuminated transparency.

Much of what makes Terminal 5's architecture outstanding can be attributed to the form, texture and detailing of ceilings. From the full height expanse of the ticketing pavilion to the skylit galleria and concessions area to the lower-height, floating ceiling planes of the concourses, spaces are largely defined by what is going on overhead. Flooring details are also used throughout to reflect ceiling details and reinforce the circulation pattern for more intuitive wayfinding. Linear lighting fixtures on curving concourses, for example, are mirrored by bold stripes in the carpet underfoot. The combination suggests a corridor in perpetual forward motion.

"The Terminal is a signature for the airport," admits Woodcock. "But it was the airlines' concern that it be very functional, too. The passengers who use it are primarily trying to get from point A to point B as easily as possible. This facility obliges them with a logical flow, easy connections, enough space and no chaos."

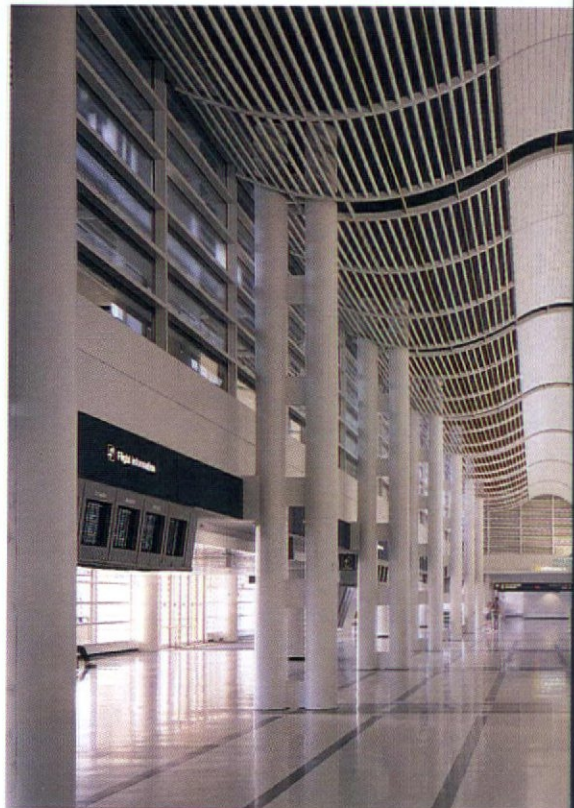
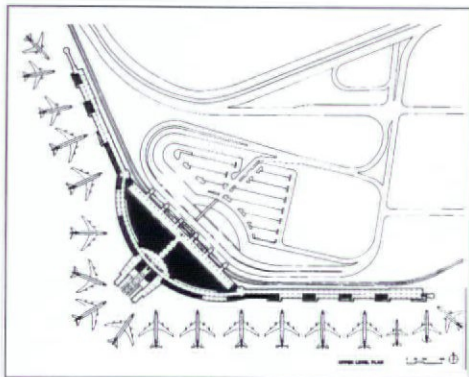
The City, of course, had some additional goals in mind. As Mayor Richard M. Daley commented at the ribbon cutting ceremony on May 27, 1993, "As international trade

and business continue to expand, we will have a stronger presence on the playing field. Multi-national companies looking for American locations will choose Chicago because we're ready for the 21st Century."

Not that good, old-fashioned hospitality isn't important as well. A state-of-the-art customs area and computerized signage in 17 languages notwithstanding, the free luggage carts—common across Europe but an oddity in the United States—really say it all. The City of Chicago is bending over backwards to welcome the world to its windy shores. ☺

Project Summary: O'Hare International Terminal

Location: Chicago, IL. **Total floor area:** 1.2 million sq. ft. **No. of floors:** 4. **Crowd capacity:** 4,000 passengers per hour. **Total cost:** \$618 million. **Wall partitions:** U.S. Gypsum. **Flooring:** American Olean, Wausau Tile, Armstrong. **Carpet:** Interface. **Ceiling:** USG Interiors, Steel Ceilings. **Lighting:** Lightolier, Metalux, SPI Lighting, Day-Brite, Kirlin, Neo-Ray, Kurtz. **Door hardware:** Russwin. **Curtain wall:** Flour City Architectural Metals, E.G. Smith. **Exterior glazing:** Flour City, Cardinal I.G. **Exterior architectural coating:** PPG. **Entrances, storefronts:** Flour City, Keane Monroe. **Skylights:** United Skys. **Elevators, escalators:** Montgomery. **Life safety, energy management:** Landis & Gyr. **Security:** TRW. **Lighting controls:** Macro Electronics, Panatrol. **Plumbing fixtures:** Kohler. **Client:** Chicago Department of Aviation, City of Chicago. **Architect/interior designer:** Group One Design, a joint venture of Perkins & Will, Heard & Associates Ltd., Consoer, Townsend & Associates Inc. **Structural/mechanical/electrical engineer:** Group One Design. **Program managers:** Terminal 5 Team, an association of Harbour Construction, R.M. Chin Assoc., Parsons Construction, Savings & Solutions. **Construction managers:** Terminal 5 Venture, a partnership of Gilbane Building Co., UBM Inc., Globetrotters Engineering Corp., d'Escoto Inc., Rubinos & Mesia Engineers. **Photographer:** Nick Merrick, Hedrich-Blessing.



Ceiling forms play important roles in the arrivals sequence. The undulating ceiling in the immigration area (top) heightens the passengers' sense of arrival and directs them towards the center of the area. The curving, diaphanous ceiling plane of the meeters/greeters lobby (above) expresses flight and enhances the sense of transition for the passenger.



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Beyond Basic Training

Take the express track to satisfaction at Miyazaki Station in Kyushu, Japan, to see how Japan Railways and RTKL inspire busy passengers to stop—and shop for 20-30 minutes at a time

By Holly Richmond

For a quarter of a century the Japanese have run at the forefront of the global race to produce goods and services that satisfy humankind's craving for everything "more, better, faster, cheaper." Yet elements of change are seldom welcomed in Japan without provision—and what Hasegawa Nyozeikan describes in *The Lost Japan* as "a reliance on Japanese intuition and mystic will." A shining example of this commingling of old and new is the design of Miyazaki Station, a 9,000-sq. ft. facility designed by RTKL Associates Inc. that serves as the central train station for the city of Miyazaki, located in southwestern Japan on Kyushu Island.

The Japanese justly take pride in their trains, riding on one of the most efficient and extensive rail networks in the world with the majority of service provided by recently privatized Japan Railways (JR). Trains such as the *Shinkansen*, the "Bullet Train," travel at speeds of up to 136 m.p.h., offering an attractive alternative to air and bus travel. Currently, JR is upgrading numerous regional stations and train lines to encourage people to use this method of transportation even more frequently.

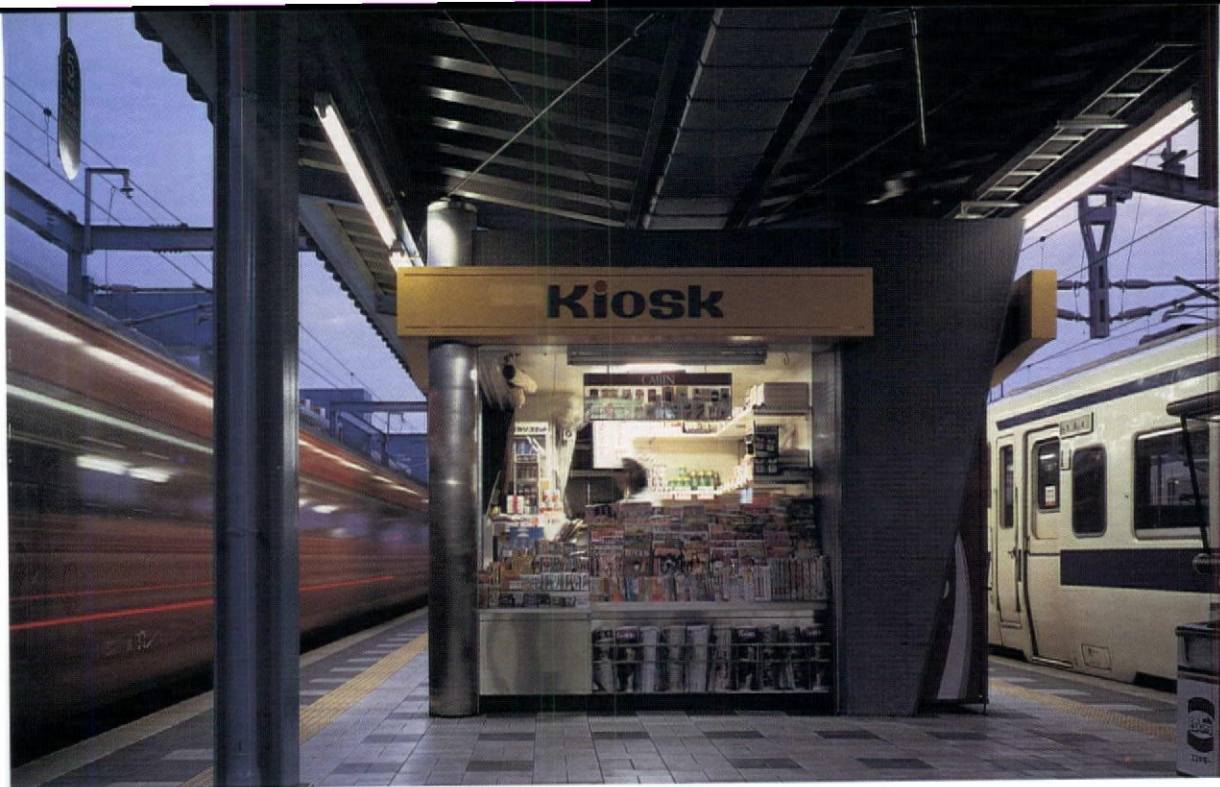
So why would a country that so highly values its rail network as well as its cultural traditions choose RTKL, an architectural firm based in Dallas, Texas, U.S.A., rather than a Japanese firm to design Miyazaki

Station? Actually, the decision was based on an ancient business practice known as *keiretsu*, which translates as affiliation, and is familiar to Americans as networking. Representatives of JR heard favorable comments about RTKL from their corporate peers, and were subsequently impressed when they viewed a number of the firm's completed projects throughout Japan.

"We were looking toward the new millennium and wanted to experiment with unconventional design plans," recalls Toshio Kawabe, director of equipment section, Technology and Operation Headquarters, JR, Kyushu. "At first we found it difficult to work with RTKL because of the language barrier. But after several meetings, and once we became accustomed to using an interpreter, the design procedure progressed smoothly."

Heritage runs deep in Miyazaki, a small, seaside city considered to be the hometown of Jimmu, the mythological progenitor of the Japanese Imperial family. Before the advent of cheap overseas travel, the city was the traditional honeymoon capital of Japan. To entice vacationers once again and to appeal to younger Japanese, a modern, high-tech image boost was in order. A new train station was considered the perfect place in Miyazaki to make a dramatic first impression, just as passengers disembark.

When the sun goes down over the quaint seaside city of Miyazaki, Japan, the back-lit platforms of Miyazaki Station add to the facility's appeal as more than a commuter destination (opposite). The exterior incorporates the area's subtropical climate with the theme of motion captured in a series of deep blue towers, a horizontally louvered frame, and a bright yellow canopy running in a continuous wave pattern (above). Miyazaki Station has led the way in reshaping the image of the city, once the honeymoon capital of Japan.



Miyazaki Station's platforms (top) are a comfortable and even enjoyable place for passengers to wait for the train. Perforated aluminum panels protect against strong winds and aid in air and sound filtration, while convenient kiosks sell everything from newspapers to box lunches or *bento*. Passengers will also appreciate the interior design, which uses tropical materials and colors to enhance the airy, resort-like character (above).

Though traditional train stations in Japan are bland, utilitarian structures, Miyazaki Station set the pace for the commercial redevelopment of the city by allowing RTKL's architects to re-examine the typology of train stations and their place in Japanese society. "JR envisioned a city icon, something Miyazaki could put on posters and postcards," notes Lance Josal, vice president and managing director at RTKL.

"Therefore we placed emphasis on the tropical climate and a theme of motion. We came up with a design that transcends the everyday commuter station. Miyazaki Station is a destination point."

What does the JR passenger actually see? A glance at the site plan reveals a complex intersection of multiple activity zones: the station itself, various passenger waiting, drive-up and parking zones for automobiles, taxis and buses, landscaped outdoor plazas for festivals, and connections to adjacent commercial development and pedestrian paths. The exterior portion of the open-air station incorporates a series of deep blue towers, a horizontally louvered frame that screens the platform from high winds and also aids in air and sound filtration, and a bright yellow canopy running in a continuous "wave" pattern along the retail promenade.

RTKL, which was responsible for the exterior architecture and the interior of the station, public concourse and office areas, paid close attention to the color combinations since some, like red and yellow, are not viewed as complementary in Japan. The

station's blue and yellow color scheme works particularly well. It's tropical—and also happens to be JR's corporate colors.

Similar colors, forms and materials appear throughout the facility, right up to the elevated outdoor waiting platforms. Michael Gentemann, project architect for RTKL, is especially pleased with the functional and aesthetic appeal of the outdoor area. "We played up the idea of movement," he says, "by backlighting the three-layered protection screens, which create dramatic shadows in the evenings." Passengers are equally pleased, he adds, because they can purchase a variety of convenience items at nearby kiosks, such as the *bento* box lunches and copies of *President*, a popular journal for business leaders.

The main entrance eloquently symbolizes the fact that Miyazaki Station is a new gateway to the city. The composition of the westward-facing elevation incorporates a vast steel screen, 700 ft. long x 50 ft. high, which clearly signifies it is the main entrance. Inside, bold signage points passengers in the right direction, whether to the main lobby, minor transit lobby, central ticketing concourse or retail shops. Each area is spatially defined by individual ceiling treatments, yet unified by a long, gently curving wall.

Barry Hughes, project designer for RTKL, points out that Miyazaki Station differs from typical train stations because the concourse is split longitudinally with ticket windows on either side to allow continuous circulation. The reorganization of the old station's plans and sections followed a series of logical steps, though the existing low ceiling height proved challenging. "We opened up the volume as much as possible," says Hughes, "and used design



details such as metal panels and space frames in aerodynamic shapes to enhance the station's modern directive."

Another point at which Miyazaki Station differs from others is that 48% of its 10,800 daily users do errands like shopping and banking at JR Miyazaki Fresta, the mall-like portion of the station that extends in both directions off the central concourse and lobbies. According to Haruki Egashira, assistant

Project Summary: Miyazaki Station

Location: Miyazaki City, Kyushu, Japan. **Total floor area:** 96,840 sq. ft. **No. of floors:** 2. **Total staff size:** 30. **Wallcovering:** Mitsubishi Burlington, Tori, Nest Japan. **Plaster board:** Yoshino Sekko. **Flooring:** Innovative Marble, Carpet/carpet tile: Mitsubishi Burlington. **Vinyl sheets:** Tajima. **Lighting:** Mitsubishi Electric Lifetech Kyushu. **Doors:** YKK Miyazaki. **Glass:** Asahi Glass,

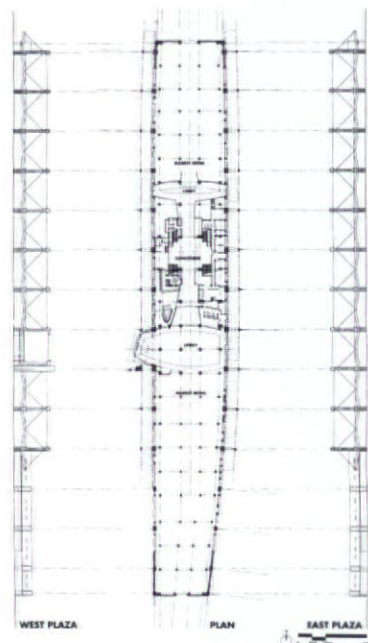
A train station so appealing you can almost take it home?

director, planning department, Sales Headquarters, JR Kyushu, the station's retailers see plenty of action. He notes, "Station users, a group that includes 24% students, 18% commuters and 10% tourists, spend between 20 and 30 minutes in each visit."

Miyazaki Station employs 27 full-time and three part-time workers. With 10 to 12 employees being on duty at a time, RTKL outfitted the station with six administrative offices on the main concourse and locker rooms on the second floor. Hisaji Itami, building administrative director of Miyazaki Station, happily reports that both employees and visitors are enjoying the new facility, and he has proof in numbers. "Transportation and retail sales have grown steadily since opening day, with transportation transactions reaching 1.8 billion yen in 1994, and retail achieving close to 2.6 billion yen," he adds.

Established as a bold landmark and a favored gathering place for the community, Miyazaki Station gives both JR and RTKL cause to anticipate future projects. "The architecture not only reinforces the way the building is used," Josal asserts, "it is truly progressive and a precedent setter for Japan Rail." Wherever passengers' trains ultimately take them, they can be sure they're on the express track to satisfaction when they arrive in Miyazaki.

Window treatment: YKK Miyazaki, Nichibel. **Lobby chairs and tables:** Aichi, Joy Road by Koyuyo, Inc. **Other seating:** Itoki. **Dining chairs and tables:** Itoki. **Office desks and chairs:** Itoki. **Other tables:** Itoki. **Files:** Itoki. **Shelving:** Itoki. **Wood furniture:** Seibu Department Store. **Architectural woodworking:** Itoki. **Signage:** Adachi, Nishi-Nihon Denki Seisakusho. **Accessories:** TIC Citizen. **HVAC:** Matsushita Electric Industry, Daikin Industry, Kamohara Seisakusho. **Fire safety:** Nomi Disaster Prevention, TOA. **Access flooring:** Sanyo Industry. **Hygienic systems and equipment:** INAX. **Client:** Kyushu Railway Company (JR Kyushu). **Architect:** RTKL International Ltd. (Dallas/Tokyo). **Associate architect:** Seibu Kotsu. **Structural engineer:** Seibu Kotsu Architectural Office. **Mechanical engineer:** K.S.K. Inc. **Electrical engineer:** Mitsubishi Electric Lifetech Kyushu, Kyushu Electric System. **General contractor:** Tekken Kyutetsu Joint Venture. **Construction:** New Elevated Miyazaki Station Building Joint Venture. **Acoustician:** RIC Design. **Photographer:** Steve Hall/Hedrich-Blessing.



Miyazaki Station follows a longitudinal design which places the concourse in the middle (left) with ticket windows on either side to allow for continuous circulation. Stores extend in both directions, as well as easily accessible passenger drop-off/pick-up areas (below), and parking zones for automobiles, taxis and buses. Because many passengers perform numerous errands on premises, retail sales actually outpace train ticket sales.



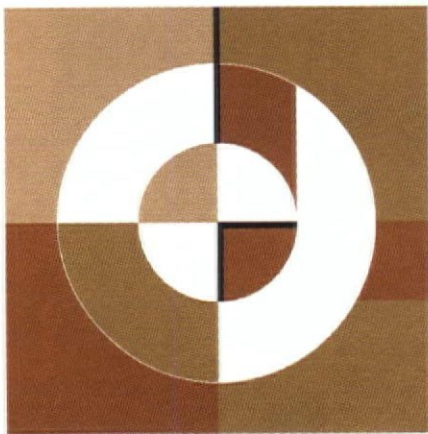


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The IIDA/Contract Design

APEX AWARDS

When will all the new concepts for revolutionizing the workplace begin to look like contract furnishings you can specify now?



Time to walk the talk. Have we all heard enough about value pricing, teamwork, total quality management, back to basics and more to wonder where the results are? Such was the mood of the jurors at the 27th annual International Interior Design Association/Contract Design Apex Awards program, a contract furnishings design competition judged in early August at Chicago's Merchandise Mart, home of the national office of the IIDA. For this year's distinguished jurors, who included Mark Goetz of TZ Design, New York, current IIDA president Judith Hastings, FIIDA, Hastings Interior Design, Newport Beach, Calif., Nicholas Luzietti, IIDA, VOA Associates, Chicago, Sina Pearson, Sina Pearson Textiles, New York and Peter Wooding, FIDSA, Peter Wooding Design Associates, Providence, R.I., the hope that the contract furnishings industry would transform good intention into effective action was at least partly fulfilled. Manufacturers succeeded in introducing 26 contract furnishings products offered for sale after September 1, 1994, that the jurors deemed worthy of Apex Awards and Commendations.



Jurors felt a compelling need to go beyond theories about new ways of working—telecommuting, teamwork, virtual office, hotelling and the like—to new types of furnishings that could actually create unprecedented environments. "Give us the right tools," said Luzietti. His feeling that the bulk of the furnishings industry continues to manufacture products to serve outdated models of business administration was echoed by other jurors.

That austerity is a fact of life in much of the materials and construction for today's furnishings was not disputed. Medium-density fiberboard or MDF, for example, is acknowledged to be the foundation of furniture making in the 1990s. Still, as Goetz noted, "Products that make first-class use

of basic, utilitarian materials are not as commonly found as they should be."

However, the universal adoption of a "value-priced" strategy for new product development should not be equated with shoddy, malfunctioning or ugly furnishings, jurors warned. "Good design should look good as well as feel good," commented Hastings. She challenged the furnishings industry to find new ways to create value that do not require a downgrading of expectations on the part of designers or their clients.

If anything, clients expect more from the design community even as they attempt to pay less in fees and budgets. As Wooding pointed out, "Consumers see the cost of personal computers decline without a corresponding fall in quality." Difficult as times may be for the furnishings industry, the jurors maintained that architects and interior designers are encountering the same kind of sentiment among their clients. Indeed, when clients run their hands under mid-priced ergonomic chairs today and feel rough edges, they are more prone to ask why rather than make excuses for inadequate budgets.

No matter what America's employers hope to exact from the work force, jurors strongly felt that people are yearning for visual interest and meaning in their commercial and institutional environments. "Aesthetics may be far more influential in everyday life than we think," suggested Pearson. Certainly the many dollars spent by businesses in industrial design, graphic design, packaging design, photography, cinema, computer imaging, architecture and interior design to persuade customers to buy their products and services support the notion that the visible world says a lot—for better or worse—about our society. When our great grandchildren judge our late 20th-century material culture by examining one of today's "value-priced" ergonomic chairs, what will they think of us? ☺



CHARLES S. GELBER AWARD for BEST OF COMPETITION
and Apex Award for Casegoods & Freestanding Furniture

**Wilkahn Inc. for Confair,
designed by Wiege and
Andreas Störko, Störko
Disegno Industriale**

"This design takes teaching in a new direction—through a powerful marriage of utility and aesthetics. In its refinement of form and high degree of finish, the collection is so well thought out that every object is completely resolved. As a result, it is a rare accomplishment: a true ensemble of pieces."

Circle No. 240



SEATING

Apex Award
Wilkhahn Inc.: Modus

"Here is a wonderful example of ergonomic seating that is superbly tooled, easy for even the unschooled sitter to use, and responsive to every movement of the sitter's body. What more could it do?"

SEATING

Apex Award
Wilkhahn Inc. for
Modus, designed by
Klaus Franck, Werner
Sauer and Wiege.
Circle No. 241

Apex Commendation
Landscape Forms Inc.
for Hyde Park Bench,
designed by Brian Kane,
Kane Design Studio.
Circle No. 242



SEATING

Apex Commendation
Landscape Forms Inc.:
Hyde Park Bench

"Who could resist this sturdy, comfortable and charming bench designed for the 1990s, which speaks a more gracious era in its curving form and fine details? It should be very popular."

Apex Commendation
Keilhauer for Chatham,
designed by Tom
Deacon, Tom Deacon
Design.
Circle No. 243

SEATING

Apex Commendation
Keilhauer: Chatham

"The design details are brilliantly resolved in this wood and leather chair, which is paradoxically small on the outside yet big on the inside. What's more, you can really relax in it."

Apex Commendation
David Edward for
Royalton Lounge Chair,
designed by Andrew
Gower and Gregory
Pitts, David Edward.
Circle No. 244



SEATING

Apex Commendation
David Edward: Royalton Lounge Chair

"What catches your attention about this design is of course the elegant bombé contours. Yet you're not disappointed when you sit down because the chair feels so good. It will have many applications."



CASEGOODS & FREESTANDING FURNITURE

Apex Award and Charles
S. Gelber Award for
Best of Competition
Wilkhahn Inc. for
Confair, designed by
Wiege and Andreas
Störiko, Störiko
Disegno Industriale
(Shown on p. 54)
Circle No. 240

Apex Commendation
Halcon for Cadence,
designed by John Thiele
and Brian Graham,
Thiele and Graham.
Circle No. 245

CASEGOODS & FREESTANDING FURNITURE

Apex Commendation
Halcon: Cadence

"Building utilitarian yet attractive casegoods for today's cost-conscious customers gets harder every day, yet here is an elegant design that makes first-class use of a humble structural material."



SYSTEMS/ COMPONENT/ MODULAR

Apex Award
Tuohy Furniture Co.
for Chicago Collection,
designed by Brian
Kane, Kane Design
Studio.

Circle No. 246

Apex Commendation
Haworth, Inc. for
Crossings Furniture
Collection, designed
by Brian Alexander,
Roque Corpuz, Jeff
Reuschel, Clarkson
Thorp, Bob Weener.

Circle No. 247



SYSTEMS/COMPONENT/MODULAR

Apex Award

Tuohy Furniture Co.: Chicago Collection

"Furniture systems too often lack a human touch. This design is a delightful exception, offering such domestic touches as window-style openings, drop-leaf tops, decorative lighting and adjustable shelves."

SYSTEMS/COMPONENT/MODULAR

Apex Commendation

Haworth Inc.:

Crossings Furniture Collection

"After all the talk about teams in the workplace, we finally see this intriguing 'kit of parts' furniture that combines clever components with frankly beautiful finishes, and has fun doing it."



TEXTILES

Apex Award
Jack Lenor Larsen for
Jacob's Ladder,
designed by Lori
Weitzner, Jack Lenor
Larsen.

Circle No. 248

Apex Award
NEO Design Inc. for
Fossil Collection,
designed by Roman
Oakey, Inc.

Circle No. 249

Apex Award
Maharam for Atelier
Collection, designed
by Maharam Design
Studio.

Circle No. 250



TEXTILES

Apex Award

Jack Lenor Larsen: Jacob's Ladder

"Forget for a moment the high level of technical accomplishment this design incorporates, and you have a beautiful, durable and colorful fabric with a wonderful hand."

TEXTILES

Apex Award

NEO Design Inc.: Fossil Collection

"One could get lost exploring this design, with its highly detailed patterns, distinctive textures and subtle colors. The pattern featuring a dense layering of ferns is particularly striking."

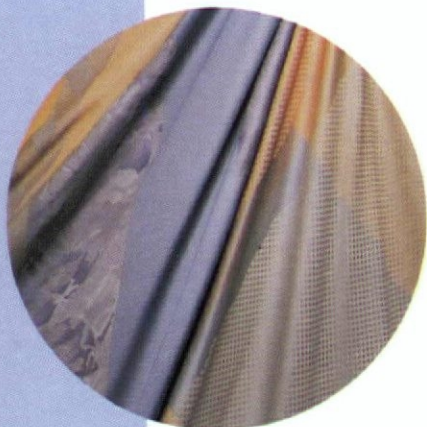


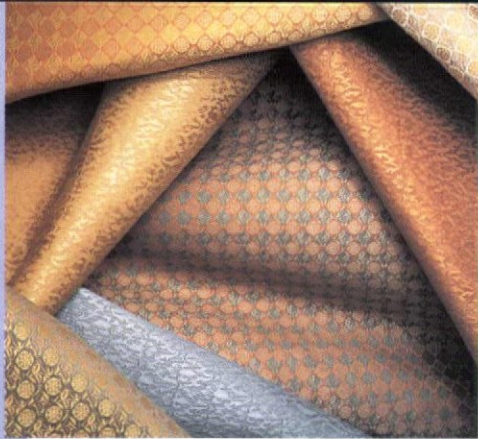
TEXTILES

Apex Award

Maharam: Atelier Collection

"Cubicle cloth has to be tough and affordable to serve today's hospitals. On the other hand, this design raises the stakes with colors and patterns that are simply stunning."





TEXTILES

Apex Commendation

Textus Group Inc.: Versailles Collection

"What we have here is an innovative and versatile collection that offers a variety of patterns—including a geometric that really pops—with physical qualities of both softness and strength."

Apex Commendation
Textus Group, Inc. for
the Versailles
Collection, designed
by Hazel Siegel,
Textus Group.
Circle No. 251

Apex Commendation
Arc-Com Fabrics Inc.
for Light Images,
designed by Arc-Com
Design Studio.
Circle No. 252

TEXTILES

Apex Commendation

Arc-Com Fabrics Inc.: Light Images

"How exciting to see traditional concepts pushed as they are in this design, evoking such precedents as Josef Hofmann and the era of Victoria and Albert. It's well thought out and widely applicable."



Apex Commendation
Arc-Com Fabrics Inc.
for Nature Dance,
designed by Charles
Gibilterra Design
Studio and Arc-Com
Design Studio.
Circle No. 253

Apex Commendation
Deepa Textiles for
Between the Lines,
designed by Deepa
Atelier.
Circle No. 254



TEXTILES

Arc-Com Fabrics Inc.: Nature Dance

"The strong textures and striking patterns displayed in this design are exciting to behold and should work well in the right applications. Having a fine, wool hand as well is a plus."

FLOORING

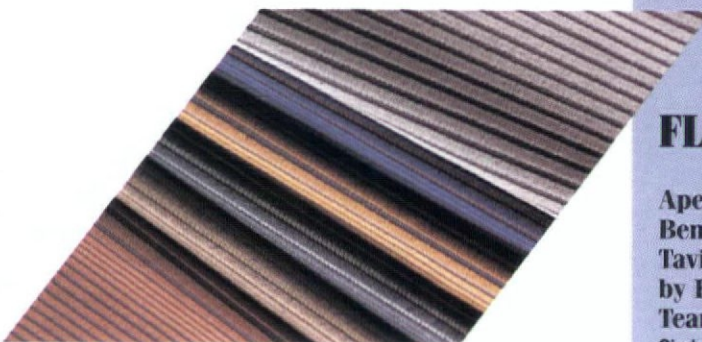
Apex Commendation
Bentley Mills for
Tavistock, designed
by Bentley Design
Team.
Circle No. 255

TEXTILES

Apex Commendation

Deepa Textiles: Between the Lines

"Who needs more stripes? A design like this makes you realize that you still do—because the beautiful raised and lowered stripes and richly colored gros pointe make you see stripes anew."



FLOORING

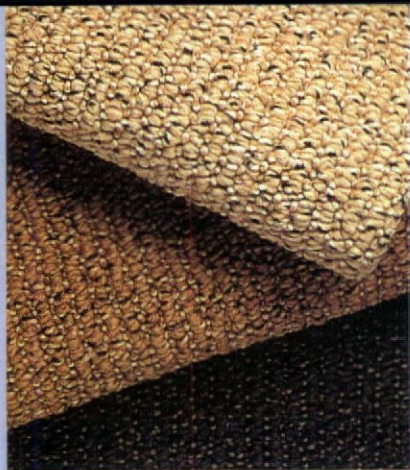
Apex Commendation

Bentley Mills: Tavistock

"An excellent carpet for various commercial installations, with good colors and attractive patterns to complement numerous interior designs."



Apex Commendation
Monterey Carpets Inc.
 for The Natural,
 designed by the
Monterey Design Team.
 Circle No. 256



Apex Commendation
Interface Flooring
 Systems for Northern
 Exposure, designed by
Roman Oakey, Inc.
 Circle No. 257

ARCHITECTURAL FINISHES & SYSTEMS/ BUILDING MATERIALS

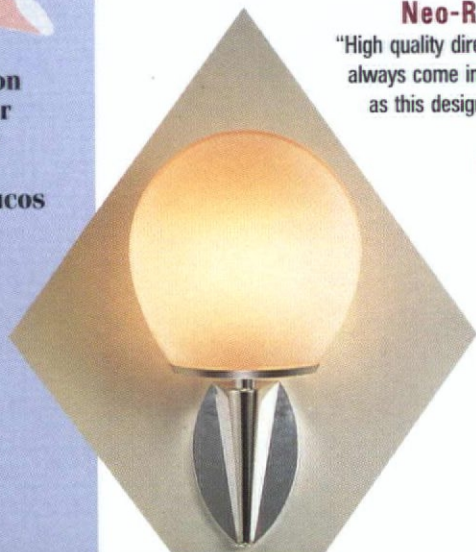
Apex Award
USG Interiors, Inc. for
Curvatura 3-
Dimensional Ceiling
 System, designed by
Product Design and
Development, USG
Interiors, Inc.
 Circle No. 258



LIGHTING

Apex Commendation
Neo-Ray Lighting for
 Nuage, designed by
Patric O'Malley, Joseph
McMahon, Joseph
DiBernardo, Michael
Castelli, Gensler and
Associates/Architects,
Hillman-DiBernardo &
Associates, Inc.
 Circle No. 259

Apex Commendation
Leucos USA Inc. for
 Pulce, designed by
Roberto Pamio,
 Architect, **New Leucos**
USA spa.
 Circle No. 260



FLOORING

Apex Commendation

Monterey Carpets Inc.: The Natural

"This fine, ribbed carpet offers designers good, solid colors and a wonderful overall ground to work from that should flatter many interiors."

FLOORING

Apex Commendation

Interface Flooring Systems: **Northern Exposure**

"Giving designers an innovative, hand-woven look, good colors and solid construction should make this carpet very successful."



ARCHITECTURAL FINISHES & SYSTEMS/BUILDING MATERIALS

Apex Award

USG Interiors Inc.:

Curvatura 3-Dimensional Ceiling System"

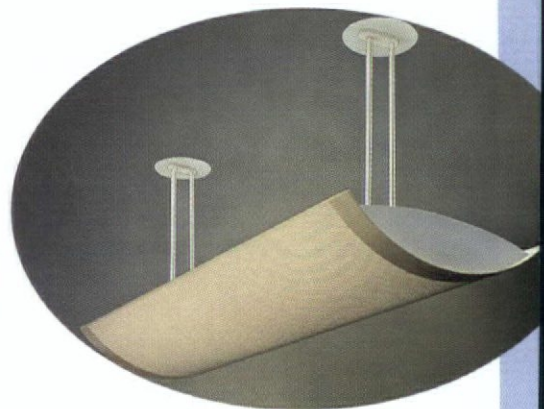
"Architects and interior designers should be thankful that a design like this comes along, making complex ceiling treatments much easier to achieve, both technically and economically."

LIGHTING

Apex Commendation

Neo-Ray Lighting: Nuage

"High quality direct and indirect light doesn't always come in as elegantly refined a form as this design. Even though the fixture is self-effacing, it is quite handsome in its own right."



LIGHTING

Apex Commendation

Leucos USA Inc.: Pulce

"Just because a sconce lighting fixture hangs off a wall does not mean it must fade into the wall, and this design proves the point with a sculpted form that we caress with our eyes."



LIGHTING

Apex Commendation

Leucos USA Inc.: Vittoria/TI Table

"A table lamp with a witty, intelligent character such as this one has should find many waiting applications in hotels, restaurants and even a fortunate executive suite or two."

SPECIALTIES

Apex Commendation

Meridian Inc.:

Keyless Entry Storage System

"Some of the most innovative design products are useful in ways other than those we can see. In this design, physical presence is clearly secondary to utility, but aesthetics have not been ignored either."



Apex Commendation
Leucos USA Inc. for
Vittoria/TI Table,
designed by Renato
Toso and Noti Massari,
Architects, New
Leucos USA spa.
Circle No. 261

SPECIALTIES

Apex Commendation
Meridian Inc. for
Keyless Entry Storage
System, designed by
Meridian Inc.

Circle No. 262

Apex Commendation
Metro Furniture for
SoftBoard with
TeamWork Mobile
Easel, designed by
Metro Design Team
with Microfield
Graphics.

Circle No. 263

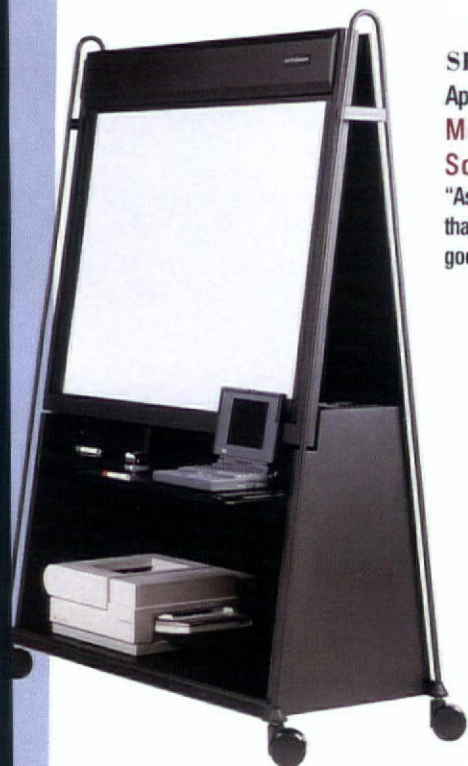
SPECIALTIES

Apex Commendation

Metro Furniture:

SoftBoard with TeamWork Mobile Easel

"As we search for new ways to communicate, we invent new forms that are like and unlike what we've known before. This design is a good example, a sleek, high-tech update of a traditional device."



**CUSTOM/
CRAFTED
PRODUCTS**

Apex Commendation
Deepa Textiles for
Product Education &
Entertainment,
designed by Deepa
Atelier.

Circle No. 264

CUSTOM/CRAFTED PRODUCTS

Apex Commendation

Deepa Textiles: Product Education & Entertainment

"If the name of the game is to attract our attention, this design fills the bill. There is no way you can pass by a collection of textiles posing as hats without stopping, smiling—and taking a closer look."

CUSTOM/CRAFTED PRODUCTS

Apex Commendation

**Interface Flooring Systems: Easels for
the Interface Flooring Systems
Chicago Showroom**

"Utility, beauty and a trace of whimsy are all embodied in this basic tool of business, beautifully yet sturdily made of humble materials. It's what good design is all about."



Apex Commendation
Interface Flooring
Systems for Easels for
the Interface Flooring
Systems Chicago
Showroom, designed
by Tim Cozzens,
Interface Flooring
Systems in
collaboration with The
Environments Group.

Circle No. 265



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Circle 2 on reader service card

Paper Trail

A brochure can reach all the prospective clients your firm can't meet in person, but it won't do the job if it's projecting the wrong image

By Vilma Barr

If you are a practicing architect or interior designer, one of the only aspects about a brochure that your firm cannot exercise freedom of choice over is whether or not to have one. In today's marketplace, a brochure or equivalent document that describes your practice in images and words is as necessary as your letterhead and business cards. It delivers a message to your clients in your own, personal language when you cannot be there.

What a brochure is and is not is worth considering. It is a sales-supportive vehicle that communicates your experience, your staff, your quality of work and your organization's philosophy of practice—albeit briefly. It is not a panacea that will get your business where you want it to go by itself.

Don't concern yourself excessively about producing the "right" brochure. Your brochure can be as elegant, snappy or clever as you wish. Whatever you want to achieve, however, will take some thought and planning to fully realize.

Brochures 101: Worthwhile reading for people with no time to read?

To make your brochure come alive, you will need to give it a concise personality. Merely assembling photographs of projects, relating your firm's history, listing your past or present clients and describing your projects in writing will not convey the dynamics of your practice. One of the most effective ways to distribute brochures is by mail, and like other direct mail pieces, your brochure will have only a few moments to grab the reader's attention.

When you plan a corporate or specialty market brochure, take time to analyze what you want the brochure to do, what you want the marketplace to know, and why your firm should be considered to serve your clients' future design projects. Give readers what they want: beneficial solutions to their problems, expressed clearly and emphatically.

Some useful guidelines do exist for creating effective brochures that transcend the individual qualities of the firms they represent.

- The qualities of an effective brochure, stated in the broadest terms, should include: honesty, brevity, readability (written in the reader's language), interest, edification (giving usable data about projects) and attractiveness.

**If you really think
your six-person firm
should publish a
16-page, all-color
piece costing \$12-13
a copy, you can
afford it and it fits
the target market—
go ahead**

- The core of the brochure's information will encompass: who you are and what you do; location, phone, fax, and electronic mail address; firm's size and disciplines; clients; projects; and your organizational structure.

After you have considered these guidelines, develop a strategy for your marketing approach. Who are the decision makers you want your brochure to reach? For every general question, you will need to find specific answers that pertain to your firm.

- What are these decision makers interested in? (*High return on investment? Wise spending? Personal advancement?*)

- What kinds of training do they have? (*Business? Engineering? Design? Science?*)

- What would they find unique about your firm? (*Cost-saving examples? Experience?*)

- Whom do they typically select for your type of service? (*In-house personnel? Large national firm? Small local firm?*)

Once you have profiled your firm's markets, you should profile your own firm. (Do this in reverse, if you prefer.) What you are really doing is developing key sales themes. List what you represent to the outside world and find ways to back up your assessments.

- Are you reliable? (*Thorough follow up?*)

- Do you have experienced project management? (*Specialists to coordinate job details? Frequent and project communications?*)

- Do you provide full service? (*In-house architecture, engineering, interior design, graphic design and so on? Offices and associated offices around the nation or the world?*)

- Do you employ planning experts? (*Proprietary computer space allocation?*)

- Do you employ renovation experts? (*Expertise in the building envelop and mechanical/electrical systems of older buildings?*)

Producing the brochure: When is a picture worth 1,000 words—or vice versa?

Just as some ways are more effective than others to produce good architecture and interior design, there are pointers to keep in mind if you want to produce good brochures.

- Formats are not arbitrary. Some firms want a brochure that resembles an expanded calling card, while others want a compendium of their life's work. A flexible format that can be customized to fit specific users suits some firms quite nicely. Others want a bound brochure they can just pick off the shelf, ready to go. A mini-brochure that can be carried in quantity and handed out at conferences and casual meetings is a popular format for in-person distribution. For a follow-up mailing or visit, you might produce a target market brochure, a four-page brochure, newsletter or project description sheet.

- Copy counts. Not only should the text be brief, it should sound natural and effortless. Too many brochures are written in stiff, stilted "designese," as if the authors were trying to pass a Mensa examination. The best brochure copy can be read aloud to sound as if someone were talking to you across a table. Punchy statements and dramatic phrases evoke clear, exciting and memorable mental images in the reader's mind.

- Hire a graphic design consultant. Given accurate direction and informed feedback, a graphic design consultant is a good investment. Several consultants

should be interviewed for their intellectual as well as artistic style.

- Keep brochures smaller than your buildings. Oversize brochures that cannot fit into a file are difficult for clients to accommodate.

- Maintain a high level of visual comprehension. To test the quality of your brochure's graphic design, ask yourself if there is any obstacle between the message and the reader. Is the type effective in size and font? Is the copy compelling? Is there a pleasing balance between text and illustration?

- Let typography work for you. Use subheads, bullets and other graphic techniques to break up text and make it more readable.

- Give your photographs and illustrations center stage. The larger the image, the stronger the impact. Use the best photography and image reproduction method you can afford.

Cost and distribution: It's affordable if your clients don't mind paying for it

No hard and fast rules exist on how much a brochure should cost. If you really think it's appropriate for your six-person firm to publish a 16-page, all-color piece that will cost between \$12-13 a copy to produce, you can afford it and it fits the market segment you have targeted, go ahead. Keep in mind these other pointers as well.

- Plug major cost constraints into the

specifications early in the planning. Cost for printing vary regionally. Commercial printers bid each job on the basis of complexity, paper stock and number of graphic elements that have to be stripped in.

- Don't print too few pieces just to save money. The bigger the run, the lower the cost per piece. If small runs are produced by commercial offset printing, they will be expensive because the printer's set-up charges must be absorbed by fewer pieces.

- Consider using commercial electronic imaging as a source of excellent color reproductions for small runs. Most clients rate quality four-color processing and sharp laser copies as nearly equal for review purposes.

Having invested so much time and money in producing your brochure, you will surely want to take time and care in distributing them. Here are factors to account for in doing the job right.

- Order a sufficient initial quantity of brochures for the time period in which you plan to use them.

- Plan the envelope or other packaging at the same time you design the brochure.

- Start assembling or updating your mailing list while your brochure is going through design and production, giving careful thought to any names to be added or deleted.

- Employ a hanger card with space for a personal signature to accompany your

brochure if you don't wish to hide the brochure with a full-size letter.

- Retain a mailing service if you lack the staff to handle stuffing and sealing in a timely manner.

Do's and don'ts for your brochure

The right brochure for your firm clearly depends in the end on who you are. Its form and content will powerfully influence your clients' perception of you. For what they're worth, the author summarizes a few additional tips for producing effective brochures based on lessons learned in the field.

- Do give your brochure's cover style and zip. Of all the brochure's visual elements, the cover image is the one most often seen.

- Do use a "you/your" focus rather than a "we/us." Speak to client in his or her language. Show that you know your client's hot buttons.

- Do tell readers who you are and what you do right away, starting with the front cover. You must let readers identify you immediately with the tempting package you have delivered to them.

- Do be concise. We are in the era of information overload.

- Do keep your format flexible in order to respond quickly and economically to shifts in the marketplace.

- If you have a corporate brochure, do include identifying visual aspects in the design of target market brochures to achieve a family resemblance.

- Do provide a postage-paid return card for recipients to call, write or fax for information.

- Do send copies of the specialty brochure and a press release about its availability to appropriate media.

- Don't weigh down your brochure with pricey graphic gimmicks such as multiple wrappers, double and triple embossing or gold stamping. Your cost-conscious clients will notice.

- Don't skimp on quality either. Allocate sufficient budget so that your brochure does not become an instant throwaway.

- Don't send unbound pieces of paper. Recipients won't keep them organized for you.

- Lastly, don't waste the back cover. Use it for relevant text and illustrations.

Your brochure can be thought of as your silent sales person. It will reach a lot more people than you can possibly meet in person. Consequently, you may want to think of it as an extension of your firm that will set the stage for what comes later. Produce it properly—as an investment for attracting future work rather than an expense—and it will produce for you. ☺

Vilma Barr is a New York-based author and media consultant. Her most recent book is Promotion Strategies for Design and Construction Firms, published in the summer of 1995 by Van Nostrand Reinhold (ISBN 0-442-01439-2).

Affordable Elegance in Outdoor Living



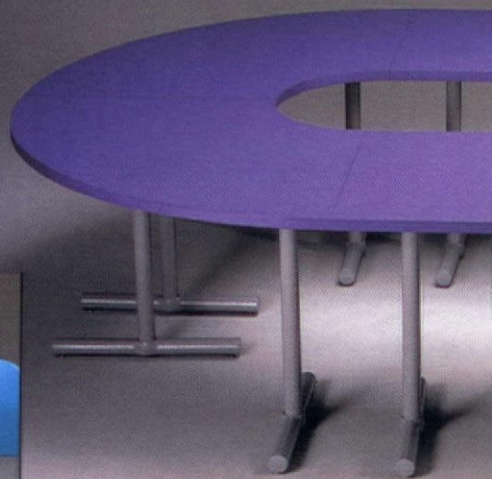
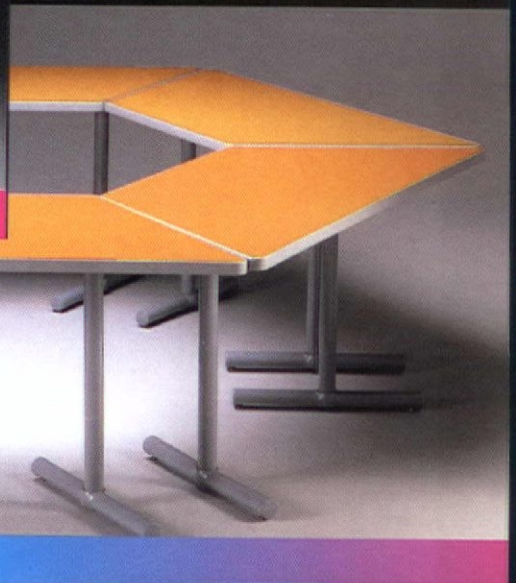
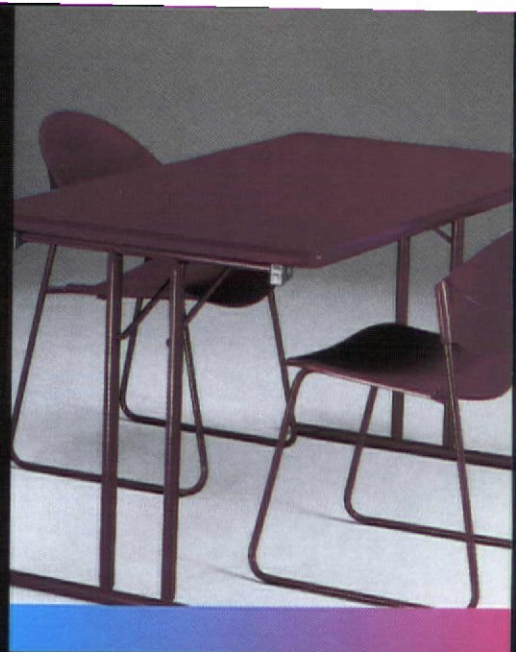
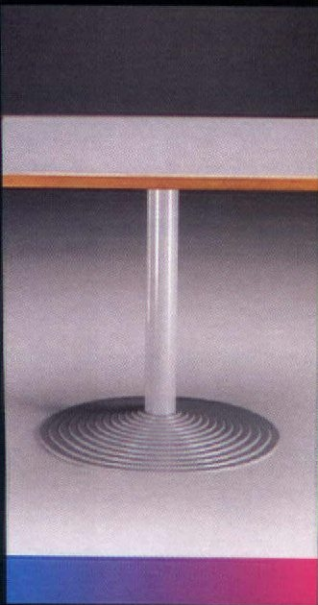
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A Table Leg To Stand On?

To get the most out of today's custom architectural woodworking, architects, interior designers and the mills themselves are rethinking the way we use wood

By Linda Burnett

The boardroom table must fit 40 people amply on two 30- or 40-ft. long sides, scale down for smaller conferences, have a matching credenza and podium, and incorporate stone inlays and wire management for microphones and computer terminals. Naturally the architect and the client will do anything to get it—within budget that is. Luckily, custom architectural woodworking mills are ready to handle requests just like this, big or small, anywhere in the United States.

Yet the sky still has higher limits than architectural woodworking. Like children in a toy store, architects and interior designers may believe at first that they can specify any piece of architectural woodwork under the sun. Some designers even think they are doing their mills a favor by designing and specifying their needs in precise detail, from the species of wood to the location of the blind mortise. Put more than one creative mind to work at solving the problem, however, and you may end up with more ways to look at the problem than you bargained for.

Clearly, the mills approach woodworking from a different road, paying closer attention to factors such as feasibility, cost and time. "We prefer it when all they have is a floor plan and we can work with the designers on the conceptual design," admits John Wall, president of Wall/Goldfinger, Inc. in Northfield, Vt., a mill with representatives in Boston, New York, Philadelphia, and Washington, that calls on some 400 design firms. Voicing much the same philosophy, the Wigand Corp. in Colorado Springs, Colo., a division of Stow Davis, recommends being introduced to a project at the earliest, conceptual phase of design development, advising the design team in the use of veneers, finishes and detailing.

What does a mill need to know at this stage? It will seek answers to such questions as: What materials should be used? What special equipment (for example, microphones, data ports or TV monitors) are to be



Though some architects prefer to design the architectural details of custom woodworking projects before calling on the mills, the latter prefer to get involved from the start. Wall/Goldfinger implemented the design of this financial investment company boardroom table (top, photograph by Bill Wasserman) for Jung/Brannen Associates Architects, and this boardroom furniture for Harvard Medical School, designed by Tsoi/Kobus & Associates (bottom, photograph by Steve Rosenthal).



incorporated? Will the design motif be traditional or contemporary? Should the work be assembled and delivered as one piece or arrive on the job site in parts? After deliver-

ing a proposal of sketches to the design team for approval, the mill assigns a ballpark price.

The design then goes back and forth between the technical project manager at the mill, composing the drawings, traditionally on paper and more often now on CAD, and the architect or interior designer representing the client. "By getting in up front, we can fully use our skills," says Wall. "The result is less expensive."

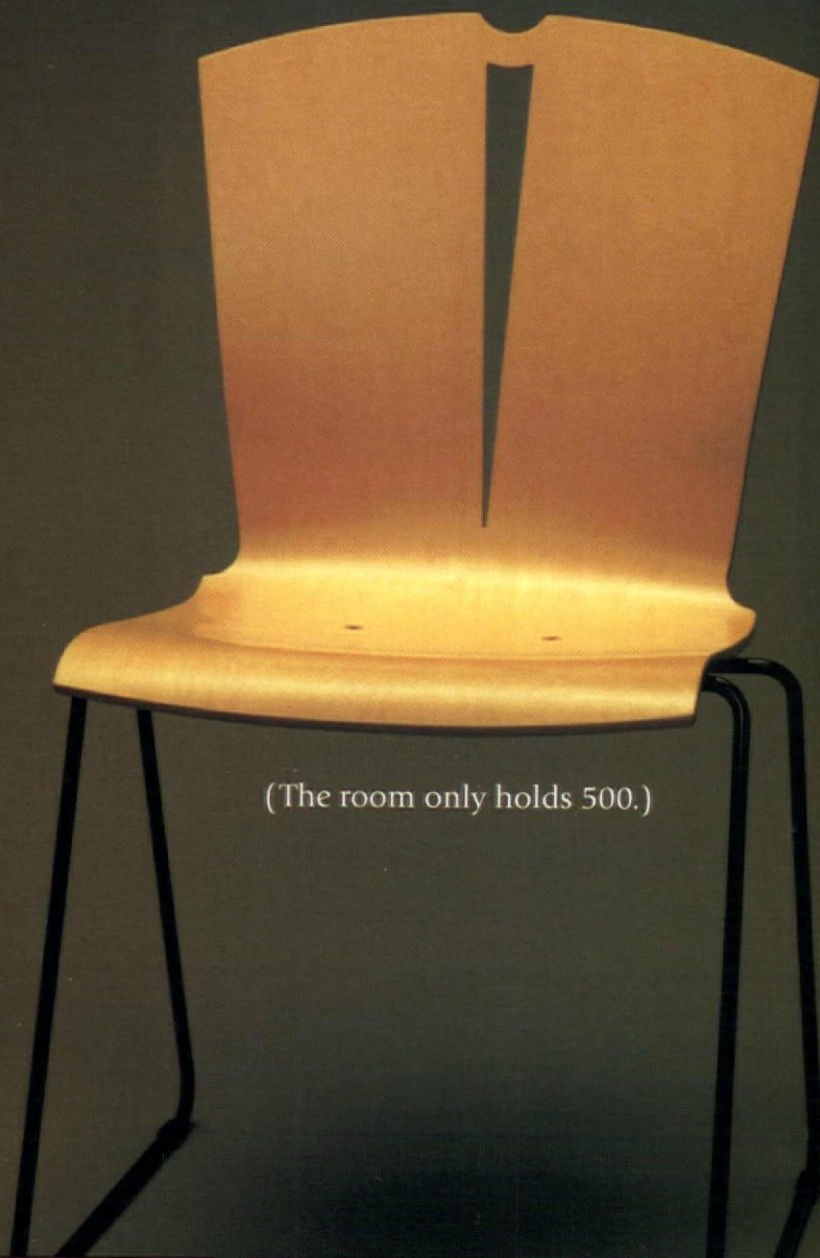
Paradoxically, when the architect attempts to provide the detailing, the woodworking often becomes more costly or technically difficult to achieve. The mill will probably urge the architect to forego at least some of the details for the sake of hitting budget. Though architects are loathe to admit it, few people will ever get the chance to notice—much less examine—the skilled artistry and subtlety of a relatively marginal feature such as the table legs underneath a big slab of wood.

The economics of custom work: Where's the added profit if it costs more?

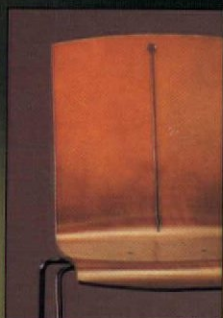
Of course, specifying an existing piece of furniture from a manufacturer of standard product lines is generally more cost efficient than jobbing out custom work to an architectural woodworking mill. But the smaller, custom mills can be competitively priced if the order is in bulk, for say, 20 conference tables. The most commonly encountered special requests today call for the inclusion of wiring and reconfiguration, such as the client who needs to fill three conference rooms with three tables that can be transformed into one conference room with one table. Competition among the architectural woodworking mills is severe, with clients often hoping to instigate a bidding war. Not surprisingly, bidding is an undesirable situation from the mill's point of view, wasting time and money (the less of which leads to reduced accuracy) for all parties concerned—much as a design competition can adversely affect the fortunes of participating architects and interior designers.

Although the economy has affected the mill industry as much as any other, the last two years have shown marked improvement, with design firms that patronize the mills

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finding themselves in a stabler market position with more incoming work. Adolph Trautman, director of marketing for Wigand and an industry veteran with over 40 years of experience, says it is difficult to reap big profits in mill work. "The competition is cut throat," he laments, "and attempts to limit costs often lead to no profit at all for the sake of creating a solid client relationship."

A resurgence is occurring nonetheless. "Ten or twelve years ago the woodworking industry was at its peak," states Dan Boyd, senior vice president at John Langenbacher Company in Bronx, N.Y. "People weren't as concerned about cost and the rain forest. In the last five years business has been coming back." Boyd cites a stronger economy and the education of designers and architects about the rain forest and its managed care as factors in the woodworking revival.

Specifying wood: A matter of cost, appearance or environmental correctness?

Which wood to specify is usually a matter of affordable taste. Cherry is a popular choice, as it avoids the issue of rain forest devastation and offers inherently diverse patterns. On the other hand, mahogany, a rain forest wood, is always popular whether or not it has been harvested under plantation-like conditions for sustainable yield.

Have designers been changing their specifications for the sake of their clients' budgets or the environment? Judging by the widespread use of veneers, both concerns

may be responsible. Veneers are specified as a cost-effective means to extract a highest yield from logs, almost 20 times the amount used otherwise. At the same time, the typical substrate of plywood or fiberboard tends to be considerably more stable than solid wood in response to such environmental stresses as changes in temperature and humidity.

For architects and interior designers who are concerned about rain forest preservation, buying woods and veneers from well managed forests is likely to remain a top priority. The main hitch, however, is that it is often difficult to find suppliers to certify the use of managed forests. The Tropical Forest Foundation suggests that specifiers learn about the woods before making a choice, but stresses that designers and architects are not expected to intentionally avoid the use of a particular wood.

(The Foundation offers a brochure, "Model Specifications for Architects and Designers," that lists topics, terminology and questions that should be of concern to woodworking specifiers. Accordingly, "best practices" means forests that are being managed through professionally administered forestry management and logging plans that ensure regeneration.)

The future of woodworking: Will human hands ever let go?

There is no doubt that CAD is driving architectural woodworking to be faster, cheaper and even better. Wall/Goldfinger is

switching to AutoCAD, preferring to send designs to architects and designers on disk rather than on paper. Langenbacher's Boyd agrees. "If you don't move with CAD," he asserts, "you don't get to play the game."

Often cutting machines can be plugged into CAD for a quicker job with few man-induced errors. If an initial error exists, however, the whole project can be ruined without the mistake being picked up until the end. One-of-a kind projects, by contrast, can't be put on automatic pilot and must still be worked out by hand.

Will location continue to matter for the future of woodworkers? Many woodworkers are now moving away from the cities while catering to an increasingly global clientele. For Wall/Goldfinger, the lower costs of overhead in Vermont more than compensates for the shorter distances of shipping from within a big city.

All the same, Langenbacher, situated in the Bronx and subject to New York City taxes and union rates, has no plans for leaving the Big Apple. Some non-union companies in the Midwest are admittedly making its market more competitive. But Langenbacher doesn't foresee moving out of the Big Apple, preferring to respond to any New York crisis in a New York minute.

Competition with fellow small businesses as well as the big guys should keep mills working faster, cheaper and better for years to come. Meanwhile, each firm is maneuvering to get a leg up on the competition. A table leg, that is. ☺

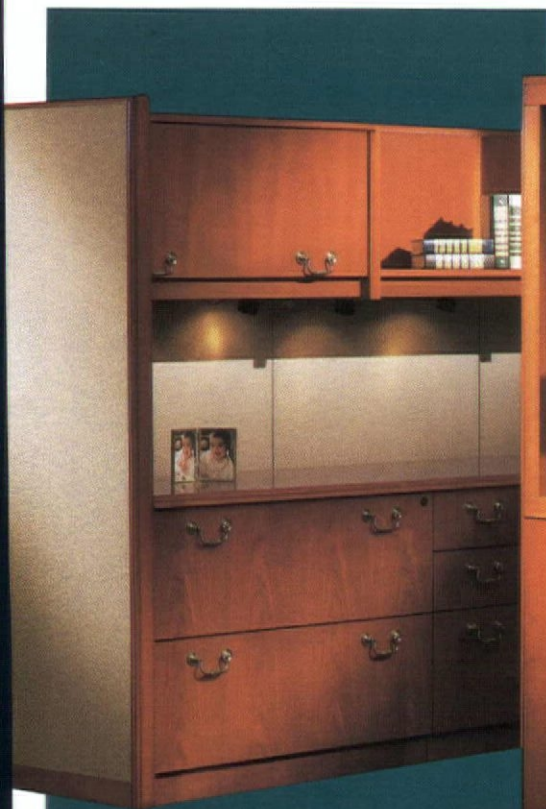
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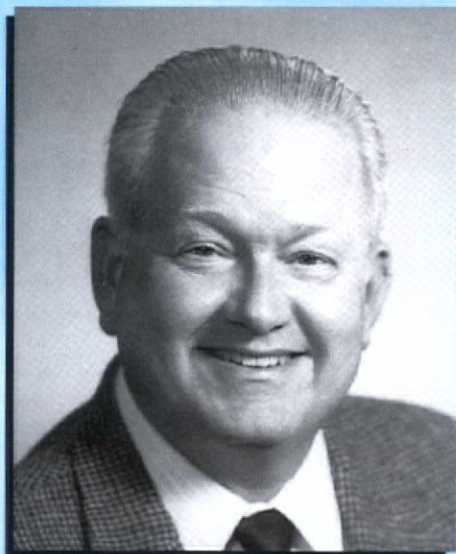
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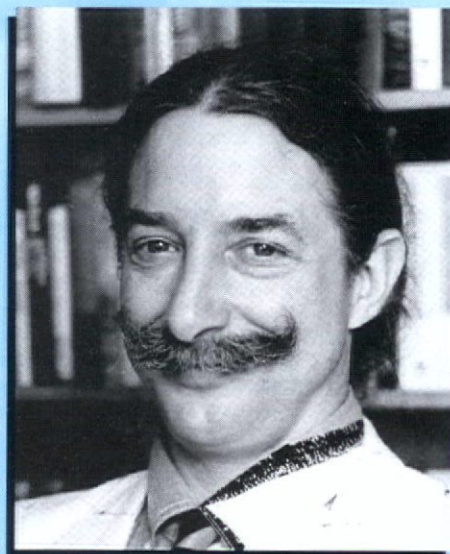
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PERSONALITIES



Stoyles

Taking the floor

Richard Stoyles

"I get satisfaction out of being first," replies Richard Stoyles, director, Creative Design Services for Milliken Carpet in La Grange, Ga., when asked about his favorite aspect of the job. "There's a lot to be said for creating a successful product that makes a real design statement." He came to Milliken in 1986 from West Yorkshire, England, where he was head of design for the International Wool Secretariat, to do just that. He's had plenty of practice being first since then with Milliken's Premier Visions, the first carpet to win IIDA's "Best of Competition" Gold Award in 1988 and a "Best of NeoCon" Gold Award in 1994.

Perhaps more important is the recognition he receives from the textile industry. As a member of the International Colour Authority, the Textile Institute and the Chartered Society of Designers, Stoyles lectures frequently on how color and design trends affect the global marketplace. "I take into account fiber supply and demand, and what colors show off these fibers best," he explains. "But technology and worldwide influences like the Olympics also play a role."

Fads come and go, but Stoyles notes that colors follow a gradual progression over the years, and the best-selling colors do not necessarily correspond to the latest fashion craze. "Our customers do not want to use a color in their facility that will be obsolete in a few years," he says. What will keep Milliken customers happy in the future? Stoyles is keeping his answer under wraps—or in this case, under Milliken carpet.

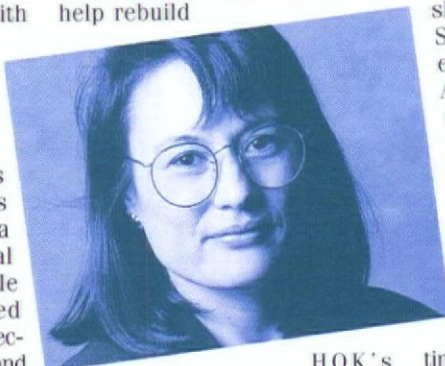
What's your sign?

Kiku Obata

Does having a last name like Obata—especially in St. Louis, home of renowned architects Hellmuth, Obata & Kassabaum—mean "special privileges"? Kiku Obata, daughter of HOK co-founder and co-chairman Gyo Obata, and now president and creative director of her own environmental and graphic design firm, paid her dues like everyone else. "Obviously I've been exposed to this industry my whole life," she explains of her career choice. "I started working at HOK making stats when I was 14."

Nevertheless, Obata didn't exactly follow in her father's footsteps, graduating from Stanford in fine arts. "We can affect the built environment so much through color, texture, graphics and signage," she observes. "These things add the 'people' element to interior spaces. I prefer the immediacy of that to architecture."

After working in San Francisco as a photographer and graphic artist, Obata returned to St. Louis at her father's request in 1975 to help rebuild



Obata

HOK's graphics department after a devastating fire. In 1977, she formed Obata-Kuehner Inc., which later became Kiku Obata & Co., where 42 designers, architects, graphic artists and marketing pros create signage, print and retail projects. A turning point was doing signage and graphics for Melvin Simon & Associates' Mall of America in Bloomington, Minn. "Retail design became a specialty of ours," she says.

Not that Obata has much time to shop herself, with two children and three stepchildren at home. She does play squash, however, because it's a good workout—yet self-contained. A bit like shopping after all, isn't it Kiku?

Betcha can't

Lori Weitzner

Mention anything designers *can't* do to New York textile designer Lori Weitzner and her eyes open wide. "Why should a designer be limited?" she asks. "I've created packaging for Estée Lauder, dinnerware for Rosenthal and paper products for the Museum of Modern Art. Working with a variety of projects and people, especially in other mediums, is very stimulating."

If Weitzner hurries to design one collection after another for Jack Lenor Larsen, she's felt the urgency for years—long before graduating in textile design from Syracuse in 1983. "As I child, I wanted to be a fashion designer," she recalls. "My parents reminded me with my old scrapbooks."

Whatever direction Weitzner's career takes, the point she wants to make is always her own. After unhappily fulfilling Fieldcrest's need for what she calls "Laura Ashley knock-offs," she fled New York to show her designs in Europe. Smart move: After exhibiting at Frankfurt's Heimtextil, she settled in Milan and then Switzerland to serve such clients as Missoni, Fede Cheti, Assia and Boller Winkler, before returning to the States to work for herself. The only problem now is having so little time for so many clients. "I must decide on my direction," she admits. "I get so excited about projects that I forget I'm running a business too."

Not that she doesn't find time for sports, reading, working with school children and defending the rights of animals. The only activity she doesn't seem to have time for is what drew her to design in the first place: painting. Has anyone dared to suggest that designers *can't* paint, Lori?

She's not sleepless

Andrea Vanecko

With her father an architect at Skidmore Owings and Merrill for 25 years, Andrea Vanecko's greatest influence was right at home. "I lived and breathed architecture before I even walked," she reveals. To Vanecko, growing up in Chicago



Weitzner

was like being in architecture heaven, not only for its pride in its skyline, but also for its support of its architects.

It wasn't difficult for Vanecko to accept the job of her dreams, working at SOM, Chicago. Then came a year in Paris, followed by a stint at SOM's New York office prior to becoming vice president and design director for ISD. After giving birth to her first child, she agreed in 1989 to become interior design director at Callison, Seattle. "I thought it would be a challenge to focus on client service," says Vanecko, "not just design."

More challenges are coming. "There are still a lot of places the profession hasn't gone," she insists. "We gain so much knowledge about our clients through our projects that we know more about their businesses than they do." In developing Eddie Bauer's new Seattle headquarters, she has focused on supporting its business.

Seattle itself has inspired Vanecko and her family with its dynamic, cosmopolitan community. Yet raising three children and stretching the role of the interior designer at Callison, she is making an indelible impression of her own on her children. If history repeats itself, they may soon be dreaming of reporting to Callison on weekday mornings—just like mom.



Vanecko