

New Faces of 1996

Why Peace and Quiet Have No Place in a Mutual Fund Company's Chicago Home

An Explosive Manhattan Office for a Hot Music Business That Explodes Every Day

Annual Design Business Outlook: How to Serve Clients Who Are Running Scared

The Hidden Ecological Life of an Ergonomic Chair—Before and After Normal Use

“The innovations you expect...

NEW ULTIMA™ RH90®:

Smoother, quieter... even a more durable surface!

- 500% more durable than other popular fine-textured ceilings
- Especially good for areas requiring frequent plenum access... quiet... high-humidity resistance



CONTRACT DESIGN

Editor-in-Chief Roger Yee
Executive Editor Jennifer Thiele Busch
Art Director Kristina Ruotolo
Senior Associate Editor Holly L. Richmond
Associate Editor Linda Burnett
Editorial Assistant Rita F. Catinella
Contributing Editor Amy Milshtein

Editorial Advisory Board

Carol Disrud, FIDA; Neil Frankel, AIA, IIDA; Jo Heinz, FIDA; Rayne Sherman, FIDA;
 Hazel Seigel; Andre Staffelbach, FIDA, ASID; Michael Wirtz, FIDA, ASID

Group Publisher Phillip A. Russo
Marketing Manager Michelle Cardello
Production Coordinator Vincent Habick
Circulation Manager Moira Boyle

Advertising Offices

National Sales Director: Richard J. Ancas (212) 615-2252
 Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Fax: (212) 279-3955

Account Managers/New York: Helene Fineberg (212) 615-2719, Jane McCabe (212) 615-2388
Account Executive/New York: Joseph Proscia (212) 615-2727
Sales Assistant: Robert Herzenberg (212) 615-2356
 Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Fax: (212) 279-3955

Regional Sales Manager/Chicago: Marie Kowalchuk (312) 205-3256
 Miller Freeman Inc., 6160 N. Cicero Ave., Suite 122, Chicago, IL 60646;
 Fax: (312) 545-5970

Account Managers/West Coast and Mexico: Jon Heng, Patricia Olaiz Heng
 755 La Mirada Ave., San Marino, CA 91108; (818) 799-3610;
 Fax: (818) 799-5853
 Fuente Del Pescador 178, 53950, Estado de Mexico; 245-03-98

National Classified Sales: Kathleen Singh (214) 419-7897, Laurie Toelle (214) 419-7893
 or (800) 688-7318
 Miller Freeman Inc., 13760 Noel Rd., Suite 500, Dallas, TX 75240; Fax: (214) 419-7900

Production and Circulation Offices: Miller Freeman Inc., 600 Harrison St., San
 Francisco, CA 94107; **Production:** (415) 905-2454 Fax: (415) 905-2236;
Circulation: (609) 466-3752 Fax: (609) 466-3791

Reprint Sales: Vicki Brewster (516) 365-2646 Fax: (516) 681-7315
 62 Northwoods Rd., Manhasset, NY 11030

Commercial Design Network Publications: Architectural Lighting; Contract Design; Facilities
 Design & Management; Catalog Request Service; Product Showcase

Chairman/CEO: Marshall W. Freeman, **Executive Vice President/COO:** Thomas L. Kemp,
Senior Vice President/CFD: Warren (Andy) Ambrose, **Senior Vice President:** David
 Nussbaum, **Senior Vice President:** Donald A. Pazour, **Senior Vice President:** Wini D. Ragus,
Vice President/Production: Andrew A. Mickus, **Vice President/Circulation:** Jerry Okabe, **Vice
 President/Building, Design & Gift Publishing Group:** Thomas J. Woodring.

CONTRACT DESIGN ISSN 1053-5632 is published monthly by Miller Freeman, Inc.,
 a member of the United Newspapers Group, 600 Harrison St., San Francisco, CA
 94107; (415) 905-2200. Editorial offices at One Penn Plaza, New York, NY 10119;
 (212) 714-1300; Fax: (212) 279-3955. **SUBSCRIPTIONS:** \$35/one year; \$60/two years
 for firms and individuals who specify, design, buy or replace contract furnishings.
 All other U.S. subscriptions \$65/year. All Canadian and Mexican subscriptions
 \$39/year for qualified subscribers and \$67/year for non-trade. All other foreign
 subscriptions \$90/year. Directory and special issues \$10. Single copy \$7.
 Prepayment required for single copy orders. **SINGLE COPY REQUESTS:** Call (800) 255-
 2824, or fax (708) 747-5972, or write Hallmark Data Systems, 6201 Howard St.,
 Niles, IL 60714. **CUSTOMER SERVICE INQUIRIES:** Call (800) 255-2824, or fax (708) 747-
 5972, or write Hallmark Data Systems, 6201 Howard St., Niles, IL 60714. **SUBSCRIP-
 TIONS & ADDRESS CHANGES:** Call (800) 255-2824, or fax (708) 747-5972, or write
 Hallmark Data Systems, 6201 Howard St., Niles, IL 60714. Allow four to six weeks
 for change of address. Provide old mailing label and new address, including zip or
 postal code. **POSTMASTER:** Send address changes Hallmark Data Systems, 6201
 Howard St., Niles, IL 60714. Second Class postage paid at San Francisco, CA, and
 additional mailing offices. The publisher assumes no responsibility for opinions
 expressed by editorial contributions to CONTRACT DESIGN. The publisher reserves
 the right to reject any advertising not in keeping with the publisher's standards.

Copyright © 1996 Miller Freeman Inc.

Miller Freeman
 A United News & Media publication

BPA **ABP** **THE COMMERCIAL DESIGN NETWORK**
 INTERNATIONAL® ● CONTRACT DESIGN ▲ FACILITIES DESIGN & MANAGEMENT



Photo: Abby Sadin Architect: Lieber Architects



Photo: Gregory Miller Architect: Torchia and Associates

All of our glass
 is protected
 by Skyline's
 ETCH SEALER™
 for beauty
 and durability.

Circle 3 on reader service card

Photo: Bruce Van Inwegen
 Architect: LSH/Hague-Richards Associates

SKYLINE DESIGN
 CHICAGO

PRODUCT FOCUS

- 18 **ALTERNATIVE FURNITURE SYSTEMS**
Designers are looking for office furnishings that support new ways of working. Manufacturers are supplying the demand with flexible furniture that does more.
- 21 **HOMING INSTINCT**
Fabric designs once thought to be residential are turning heads in contract settings with 3 Squared from Pollack & Associates.
- 22 **SIMPLY RACEY**
Vecta's Runner table, designed by Jeff Cronk, shows how to develop a multi-purpose table for the corporate race in the 1990s.
- 24 **PAST PERFECTED**
Classical furniture seldom approaches the freshness, versatility and grace of the new chairs and tables designed by Mark Goetz for Bernhardt.

DESIGN

- 27 **HOW TO SUCCEED IN DESIGN**
Why surprises in today's design practice won't take the New Faces of 1996 completely by surprise.
- 28 **MONEY TALKS**
The new offices of Chicago's Ariel Capital Management actively encourage employees to turn conversations into business ideas through a daring design by VOA Associates.
- 32 **BAD IS GOOD**
When Bad Boy Entertainment's space in New York, designed by Alternative Design, invites its visitors to enter a still-life of animation—it's not as paradoxical as you think.
- 36 **PULP NONFICTION**
More than pulp and circumstance can be found in the interiors of the American Forest & Paper Association in Washington, D.C., pulled together by Greenwell Goetz Architects, PC.

- 40 **NO COLD SHOWER**
Is anyone shocked when old meets new in Arcada Software's offices in San Luis Obispo, Calif., designed by Edwin S. Darden Associates Inc.?
- 44 **GUESS WHO'S COMING TO DINNER**
Wm. Ashley China's nouveau Toronto flagship store, designed by architect Christopher Barriscale, is hungry to expand the guest list.
- 48 **MUSICAL LAIRS**
Windham Hill Records' headquarters in Menlo Park, Calif., was designed by Banducci Associates Architects to play a sophisticated tune.
- 52 **INSIDE OUT**
An award-winning design in Manhattan by architect Vincent Polsinelli gives Lovinger Cohn Associates a clear view of what lies ahead, above and beyond.

BUSINESS

- 56 **THE DESIGN BUSINESS OUTLOOK FOR 1996**
Clients are seeing their facilities in unprecedented ways, and the designers who work for them will have to share their visions.

TECHNOLOGY

- 63 **THE SECRET LIFE OF AN ERGONOMIC CHAIR**
Ergonomic seating has a place in the environment even before and after its service life, thanks to manufacturers trying to be green from the get go.

DEPARTMENTS

- 6 EDITORIAL
- 8 TRENDS
- 15 MARKETPLACE
- 65 CLASSIFIEDS
- 66 PRODUCT INDEX
- 67 AD INDEX
- 68 PERSONALITIES

Cover Photo: Detail from reception area of Ariel Capital Management, Chicago. Photographed by Steve Hall/Hedrich Blessing.

Pacific Design Center presents
WestWeek96

Like No Other Design Conference and Trade Market in the World
(To the A&D Trade Only)

March 13, 14, 15, 1996

Count Up 2000

Our 21st WestWeek • for the 21st Century

Look who's talking at

WestWeek...

partial listing

Richard Meier, FAIA • Dr. Alexander Tsiaras • Kaki Hockersmith • Giulio Castelli • Charles Lau • Paola Antonelli • Steven Ehrlich • Barton Myers • Frederick Fisher • John Baldessari • Steelcase Carol Soucek King • Dominique Browning • Uta Barth • Ronald Goldman • Victoria Casasco • Josh Schweitzer • Martin Weil • Mehrdad Yazdani • Roy Dowell • Lari Pittman • Lenny Steinberg • Alexis Smith • Audrey Alberts • Jo Carmen • David Hertz • Clara Igonda • Edward M. Jones • Larry Totah • Thayne Roberts • Lauren Rottet • Angi Ma Wong • plus 18 exhibitions, 27 UCLA Extension CEU Courses, Stars of Design, a unique "Conversations" breakfast program, Hi-Tea with Rizzoli, Alternative Office environments, Salone Del Mobile di Milano/Milan Furniture Fair, a smashing "As Time Goes By" party, and watch for Swatch.

are you listening?



REGISTER TODAY!

WestWeek Hotline

310 657 0800 x311 voice
310 659 5214 fax

Hotel and Travel Information

800 421 9537 or Fax 310 475 6881

UCLA Extension Registration Hotline

310 825 9061

Pacific Design Center On-Line Registration

www.plannetonline.com/pdc

Pacific Design Center
8687 Melrose Avenue
Los Angeles, California 90069

The solutions you need"SM

Armstrong

CEILING AND WALL SYSTEMS

HERE'S PROOF...



PRODUCTIVE SPACES

Acoustical ceiling systems and walls to reduce noise distractions
... *Ultima RH90 offers .70 NRC!*



DURABILITY

Many products offer impact, corrosion, chemical resistance
... *Ultima RH90 has exceptional resistance to scratching, scrubbing... even high humidity!*



DESIGN VERSATILITY

Over 4000 choices for any design or budget
... *Ultima RH90 gives you a smoother texture!*



SAVES MONEY

Light reflectance, thermal insulation cut energy costs
... *Ultima RH90's durability slashes replacement expense!*



SAFETY

UL fire-resistive and seismic-rated systems
... *Ultima RH90 is Class A and designed for Armstrong's seismic-rated grid!*



CONVENIENCE

Local source ceilings/grid through trained reps, approved distributors
... *Call your Armstrong representative, local distributor or 1 800 448-1405 about NEW Ultima RH90!*

NO HASSLES

Questions? Need a solution from someone who understands the problems? Want test data on new Ultima RH90? You can trust our TechLine experts ...

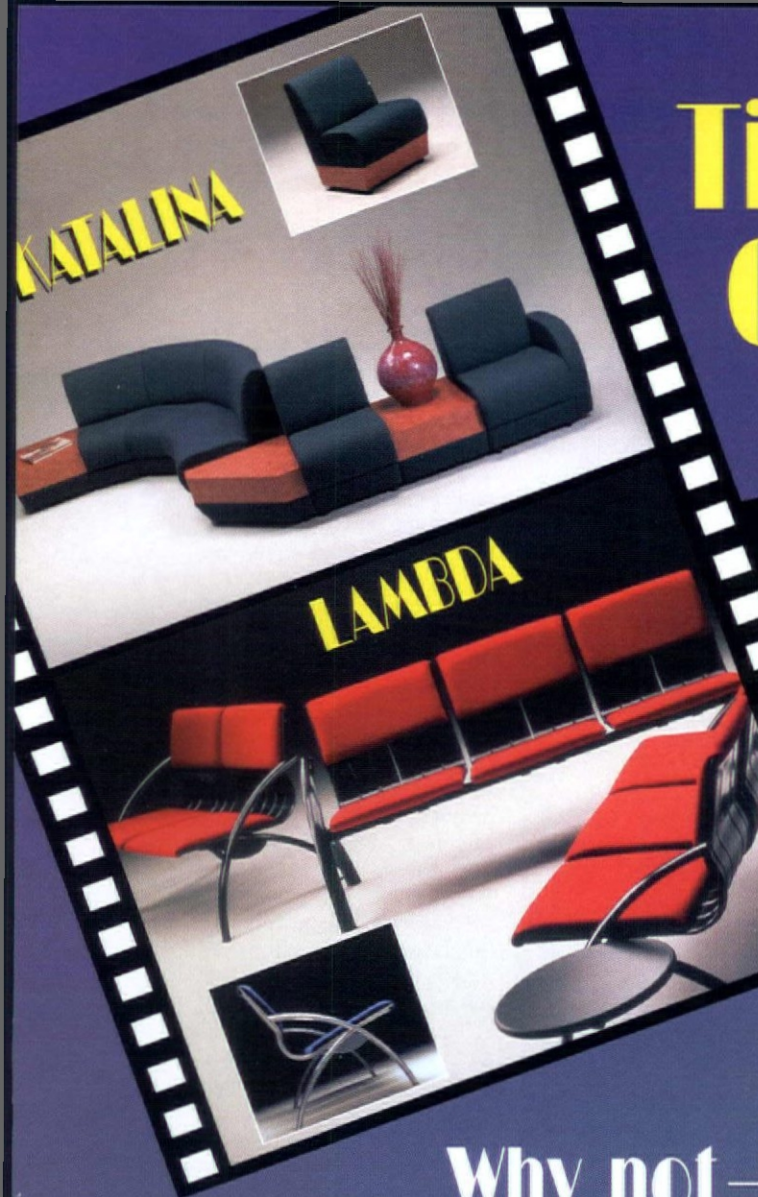


- FREE acoustical analysis
- Technical help – fire-rated assemblies
- CAD assistance, performance data

1 800 448-1405 (option 3)

"We're standing by... so you can keep moving"

Time to Change Sets?



Why not—
Isn't that how
they make movies?

Choose **ERG** for your
next set change
and you'll be a star!



ERG INTERNATIONAL

Seating and Table Solutions

Ph: 805-981-9978

Fx: 805-981-9878

Circle 4 on reader service card



The Calm Before The Storm

On the eve of revolutions that topple them, successful organizations seldom have the faintest notion of what lies ahead because they have ceased to view the world as a arena they must conquer or be conquered. There are indications that the U.S. leaders of an industry that is a major supplier to the facility development process occupy that precarious position right now. The signs bear watching if only because the vitality of the entire design community may be at stake. Consider the leading symptoms and how they were manifested in eerily similar ways by the leaders of two strategic American industries, namely General Motors in cars and IBM in computers.

Symptom No. 1: The product lines of the industry leaders have stagnated in a format that no longer corresponds to the way the design community and its clients want to design and work.

This was the state of affairs at General Motors in the 1970s, when the company Alfred Sloan built commanded a good half of the U.S. car market and decided to dilute its powerful brand names into marketing niches that all used the same engineering platforms to build essentially indistinguishable cars. Consumers were not happy with the look-alike Chevrolets, Pontiacs, Oldsmobiles, Buicks and Cadillacs, and when the OPEC oil embargoes struck in 1973 and 1979, they found a compelling excuse to look for cars with better fuel economy, which never concerned Detroit, from Europe and Asia.

IBM also found itself in a position of dominance in the 1970s, when Thomas Watson's heirs decreed that information technology would center on the mainframe, and everything else would be subservient to it, including individuals at terminals and the software that issued operational commands. This insured that an organization's ability to process data would be controlled by a cadre of specialists who decided whose batch would be processed when. IBM finally tested the PC waters with off-the-shelf technology in 1981, and was shocked at how customers bolted from the mainframe's dictatorship.

Symptom No. 2: The industry's self-confidence in its product lines is shown in its emphasis on production and distribution, its refusal to take risks in R&D and its reluctance to listen seriously to its most knowledgeable critics.

Innovative work in automobile technology was being performed at the GM Tech Center and elsewhere in GM's global empire in the 1970s, but the sad truth was that few breakthroughs found their way into GM cars until European and Asian automakers embarrassed "the General" into offering them in the 1980s. Instead, consumers were fed a stream of cosmetic restylings

while the company fussed over production, distribution and finance.

As the holder of an impressive number of patents issued to its people around the world, IBM could have planned its own, neat exit strategy from the mainframe business when it became apparent in the 1970s that microelectronics would put the power of mainframes in objects the size of toasters or smaller. However, faith in the mainframe passed from scientific observation to religious observance, so dissenters in IBM either shut up or left.

Symptom No. 3: Hungry competitors began making contact with the industry's most sophisticated customers to display innovative product lines and to genuinely listen to their needs.

Volkswagen made its push into the States in the 1960s and the Japanese tried and failed at the same time only to return in the 1970s with much better cars. Today, Japan has 25% of the U.S. car market while GM has 32%.

Though still in the PC race, IBM must feel like a beggar at the banquet it once hosted. Packard Bell has 32.2% of retail PC sales while IBM gets 8.2%, and the spotlight is passing from hardware to software and the Internet.

If the nation's top office furniture makers look around them, they will see architects and interior designers anxious to help them succeed in the next century. Should they not, there's help coming—from Orgatec and elsewhere. ☛



Roger Yee

Roger Yee
Editor-in-Chief

Geiger BRICKEL

innovative

design.

32 wood finish selections

exciting new textiles

74 European leather choices

on-time performance

high quality/competitive prices

a 10 year warranty

one source/one responsibility

manufactured in the U.S.A.

price: \$1,360. list COM/COL

over 30 years serving customers



Woven Chair
Designer: Timothy deFiebre

veneer

basket weave.

Circle 5 on reader service card

InterPlan '95 has banner year

New York - November 1-3 in Manhattan marked another successful InterPlan, the annual design industry market event co-sponsored by Designer's Saturday, Inc. and Miller Freeman Inc., publishers of *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines. Celebrating its second year, InterPlan again brought a record number of designers, architects, facility managers and contract furnishings manufacturers to New York City to view new products and services, keep abreast of industry trends and network with old friends and new acquaintances.

In 1995, InterPlan attracted nearly 10,000 attendees, up 11% over the previous year. The show space was 38% larger, and the number of Designer's Saturday members participating was 217—four times the number that participated in 1992, the last year for the original Designer's Saturday format. Also, 3,000 guests, 50% more than last year, attended the Designer's Saturday Gala at the Metropolitan Museum of Art. And attendees responded enthusiastically to the interdisciplinary educational conference, designed by the InterPlan Executive Board and a prestigious panel of industry advisors to address the most pressing information needs of today's buying team.

"We couldn't be happier," says show director Henry Dicker of Miller Freeman. "While the numbers tell the story, it's what's behind the numbers that's important. InterPlan has expanded to accommodate exhibitors in new areas of contract products and services, and incorporates manufacturers who may not have showrooms in the city. This gives attendees what they want—the chance to see new products in a wide variety of categories. And that in turn gives exhibitors what they want—people who come to see their products."

Undoubtedly one factor that contributed greatly to InterPlan's success in 1995 was the trade show's move to a new venue, the New York Coliseum. In addition to being conveniently located, the Coliseum featured a fresh, thought-provoking environmental design created specifically for InterPlan by husband-and-wife design team Janine James and Jon Otis of The Moderns. Using a signature 18-ft., sculptural steel totem in the reception area and carrying that design element throughout the trade show floor in the form of aisle markers and signage, James and Otis vividly conveyed images about how technology in its many forms has profoundly changed our lives, our work and our vocabulary. How these trends are affecting designers and how designers can help their clients understand and master the new challenges they present related directly to the underlying theme of InterPlan.

Individual exhibitors also did their part to ensure an attractive, compelling and design-



oriented environment at the show, and to honor that effort, show management sponsored the first annual InterPlan Exhibit Design Competition. Bendheim Architectural Glass was awarded the Best of Show award for its intelligent integration of its product line into its booth design. All InterPlan exhibitors were reviewed by the jurors in the competition, which was held on the first day of the show. The judges were Jennifer Thiele Busch, executive editor, *Contract Design* magazine; James D'Auria, AIA, principal, James D'Auria Associates; Edward A. Toran, CFM, director, space planning & design, facilities & services, MetLife; and Jon Otis, principal, The Moderns.

Other winners in the booth design competition included: In the single booth category, a

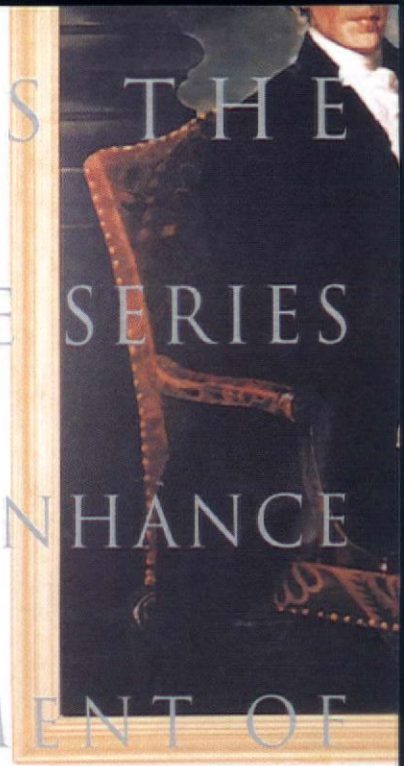
Janine James and Jon Otis of The Moderns used a signature 18-ft., sculptural steel totem in the reception area (above, left) and carried that design element throughout the InterPlan trade show floor in the form of aisle markers and signage (above, right) to convey images about how technology in its many forms has profoundly changed our lives, our work and our vocabulary.

Photography by Paul Warchol.

Gold award winners in the InterPlan Exhibit Design Competition included Interface, in the small island/peninsula category (below, top left); Blumenthal, in the single booth category (below, top right); Steelcase, in the large island/peninsula category (below, bottom left); and Bendheim Architectural Glass, in the in-line booth category (below, bottom right). Bendheim also took the award for Best of Show. Photography by Paul Warchol.



HBF INTRODUCES THE
COURANT CONFERENCE SERIES
AND WILLOW CHAIR TO ENHANCE
THE OFFICE ENVIRONMENT OF



TODAY AND TOMORROW WITH
ELEGANCE, INTELLIGENCE AND STYLE.

DESIGNED TO ACCOMMODATE NEW TECHNOLOGY,

THE COURANT AND WILLOW SERIES OFFER A FULL

RANGE OF VERSATILE CONFERENCE PIECES DETAILED

TO SUIT TRADITIONAL OR CONTEMPORARY ENVIRONMENTS.

HBF POST OFFICE BOX 8 HICKORY NC 28603 704.328.2064 FAX: 704.328.8816

Circle 6 on reader service card

TRENDS

gold award to Blumenthal and a bronze award to Momentum Textiles; in the in-line booth category, a gold award to Bendheim Architectural Glass and a bronze award to Innovations in Wallcoverings; in the small island/peninsula category, a gold award to Interface Flooring Systems, a silver award to Howe Furniture and a bronze award to The Harbinger Co.; in the large island/peninsula category a gold award to Steelcase, a silver award to Herman Miller and a bronze award to United Chair. Miller Freeman's Commercial Design Network, including *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines, also wishes to extend its sincere thanks to Mark Goetz for his generous time and efforts spent designing the booth for the Commercial Design Network.

In 1996, InterPlan will return to the Coliseum for the dates November 7-9, which puts the show on a Thursday, Friday, Saturday schedule by popular request. "We know we have a winner by the number of exhibitors who have already signed letters of intent for next year's show," says Hank de Cillia, executive director of Designer's Saturday, Inc. "Most of the exhibitors who returned this year took a larger space and we see this trend continuing next year." See you in Manhattan in November!

InterPlan '96 wants you

New York - If you can make it here, you can make it anywhere. InterPlan, the interior design and facility management exposition that convenes at the New York Coliseum on November 7-9, 1996, formally extends an invitation to the architecture and interior design community to submit proposals for presentations on topics of commercial and institutional interior design and facility management to be given at InterPlan 96. Descriptions of proposed presentations in outline or executive summary form can be submitted to Joan Tyre, InterPlan conference program coordinator, at Miller Freeman, Inc., One Penn Plaza, New York, NY 10119-1198.

For more information, readers may write or call Tyre at (212) 615-2229. To receive an InterPlan conference program planning kit, readers may fax their business cards to Tyre at (212) 279-3969.

InterPlan is co-sponsored by Designer's Saturday, Inc., a not-for-profit trade association of contract interiors manufacturers, and Miller Freeman Inc., a trade show management company and publisher of *Contract Design*, *Facilities Design and Management* and *Architectural Lighting* magazines.

Congress keeps federal prison industries out of commercial market

Grand Rapids, Mich. - The Business and Institutional Furniture Manufacturer's Association (BIFMA) announced that a House-Senate Conference Committee reconciling two versions of an Appropriations Bill agreed to keep Federal Prison Industries (FPI) from selling to the general public.

HR 2076, which appropriates funds for the Commerce, State and Justice Departments in fiscal year '96, included language created by Sen. Phil Gramm which would have allowed prison-made products to be sold commercially. Those goods are currently available only to federal agencies. BIFMA encouraged members of Congress to prohibit such a change due to the unfair nature of FPI's existing operation in the federal marketplace. Office furniture manufacturers oppose FPI's "mandatory source status" that forces federal agencies to get new office furniture and approximately 70 other products from the prison shops. BIFMA members argued that the first order of business in reforming FPI should be eliminating mandatory source status.

Washington Metro in Daffodil



Simply Irresistible in Bette

TRENDS

In another development, BIFMA and five other organizations have received support from the U.S. Chamber of Commerce in a fight against an FPI proposal to expand its share of the Federal market for systems furniture. Along with BIFMA and the U.S. Chamber of Commerce, the seven groups joining together to fight the proposal include: The Business Products Industry Association, The Coalition For Government Procurement, The American Society of Interior Designers, The International Interior Design Association and The National Association of Manufacturers.

Surveys reveal automation trends, financial recovery

Newton, Mass. - Professional Services Management Journal's (PSMJ) sixth annual PSMJ Office Automation and CAD Survey reveals significant trends relating to automation in the design profession and provides information on how design firms utilize technology, price services and chart profits for CAD and other automation tools.

The PSMJ survey includes the following statistical data: productivity gains with CAD, 50%; percentage of Intel (PC)-based hardware platforms used, 84.5%; average total

cost to acquire a CAD system, \$110,000; average days for training for CAD operators, 11; percentage of projects using CAD, 90%; percentage of Macintosh-based hardware platforms, 4.6%; percentage of firms using Autocad, 87%; percentage of firms using Intergraph, 44%; percentage of firms using Novell Network Software, 48%.

Another survey that is monitoring design firm trends is the 1995 Financial Performance Survey for Design Firms, conducted and sponsored by Birnberg and Associates and Timberline Software, and co-sponsored by the Financial Managers Group. According to this survey, a recovery continues in the financial health of design firms. Their 1992 survey found profit levels of architectural and engineering practices to be at historical lows. The findings of the recent survey highlight a three year improvement trend.

The survey claims that there are many reasons for why the financial fortunes of designers have rebounded. Many weaker firms may have failed or have merged with stronger partners by this point in the construction cycle. Staffs in many offices have been pared to only essential employees. Also, workloads have risen for those remaining, enhancing productivity, while efforts at cutting overhead have resulted in more efficient operations.

Commissions and Awards

James Polshek and Partners, New York, is designing Columbia Law School's William C. Warren Hall, the new 10-story home of Morningside Heights Legal Services and the Columbia Law Review, in New York.

Hellmuth, Obata + Kassabaum Inc. (HOK), headquartered in St. Louis, is designing several projects in India, including: India's first privatized international airport, proposed for Cochin in the state of Kerala; the headquarters of Reliance Industries, Bombay; a 500-MW power station for the Government of Karnataka (GAK); a mixed-use facility in Bangalore, which will include an office tower, guest quarters, country club and power plant, with Prakriti Developers; and the new Hyatt Regency Madras in Madras.

New York-based Lehrer McGovern Bovis Inc. (LMB), has been selected by The Equitable Life Assurance Society of the U.S. as construction manager for the relocation of its corporate headquarters from 787 Seventh Avenue, New York, to 1290 Avenue of the Americas, New York. The architect for the project is The Switzer Group of New York.

Glen Eden's Who's Who lists five banks,
two embassies and one very special house.

And does nothing to discourage more name dropping on our part.

The White House Private Residence; NationsBank - Charlotte; Chase Manhattan Bank - New York; Bank of Oklahoma - Tulsa; Chemical Bank - New York; Comerica Bank - Detroit; Australian Embassy; Japanese Embassy; Goldman Sachs - New York; State Department - Paris; Nabisco Headquarters - New York; Chicago Tribune - Chicago; Sears Roebuck Hoffman Estate - Chicago; McDonald's Headquarters - Oakbrook, IL; Anheuser-Busch - St. Louis; Neiman Marcus - Dallas; EDS - Dallas; Frenchman's Creek Country Club - Delray Beach, FL; Caesar's Palace - Las Vegas and Atlantic City; Radio City Music Hall - New York; Walt Disney Offices - New York; Michael J. Fox; Bruce Willis, Jay Leno, Madonna, Charles Bronson, Robert Redford, Dale Earnhardt, Ted Danson, Whitney Houston.



Look for this mark of excellence and the quality brands of the Wools of New Zealand. They assure you of carpet that passes 20 demanding performance tests. Carpet produced to meet high environmental standards. Carpet made from wool grown only on the clean, green fields of New Zealand.

Glen Eden
WOOL CARPET

430 Union Grove Road, Calhoun, GA 30701
800-843-1728 • 706-629-4950 • FAX 706-629-4551

Call 1-800-843-1728 for our free brochure and your nearest Glen Eden agent.

*Furnishings this
exceptional
could only
come from an
exceptional
source.*



*A fresh
direction for
occasional tables
and distinctive
niche products.*

NUCRAFT

Conference Room • Reception Area • Private Office

Nucraft Furniture Company

5151 West River Drive, Comstock Park, MI 49321

1-800-453-0100

TRENDS

L.E. Seitz Associates, Inc., Coral Gables, Fla., is one of five Dade County "small businesses" to receive one of *The Miami Herald's* coveted "Pacesetter Awards," recognizing the achievements of such companies and their importance to south Florida's economy.

Philadelphia-based Ballinger has been selected to design a new corporate headquarters facility for the century-old Philadelphia can and bottle manufacturer Crown, Cork & Seal Company.

Cannon, Grand Island, N.Y., has received two awards for its design of the Roberto Clemente Elementary School in Rochester, N.Y. The American Institute of Architects (AIA) presented its Citation for Design Excellence for a new educational facility to the firm, while the AIA and the Council of Educational Facility Planners, International, jointly awarded Cannon with The American School & University Architectural Portfolio award, the nation's only tribute to educational design excellence.

The Echeverria Design Group, Coral Gables, Fla., has been retained to provide comprehensive space planning and interior design services for a 103,000-sq. ft. Burdines department store being built in Vero Beach, Fla.

Brennan Beer Gorman/Architects, New York, was selected with Coakley & Williams Construction Company, Greenbelt, Md., as the design/build team for the new 200-room Guest House of the Walter Reed Army Medical Center, Washington, D.C.

The H. Chambers Company, Baltimore, has been awarded interior design contracts for Indian Lakes Resort and Nordic Hills Resort & Conference Center, both located near Chicago. They have also been awarded the design contracts for Sheraton Suites, Wilmington, Del.; Pittsburgh Hilton & Towers, Pittsburgh; and the Sea Splash Plantation Resort, Negril, Jamaica.

Robert Young Associates (RYA), a Dallas-based retail planning and design firm, has been commissioned by JCPenney to design four of the seven stores acquired from Woodward & Lothrop, in Mont-

gomery Mall, Bethesda, Md., Columbia Center, Columbia, Md., Landmark Center, Alexandria, Va., and Wheaton Plaza, Wheaton, Md. Langdon Wilson Architecture Planning Interiors, Phoenix, Ariz., has been selected for the expansion and renovation of the Winkleman Town Hall, Winkleman, Ariz.

The Grand prize winners of the 15th Annual Gold Key Awards for Excellence in Hospitality Design, which recognize designers of restaurants and lodging properties for excellence in hospitality design, include: Restaurants-All Types, L. Bogdanow & Associates Architects, New York, for the Cub Room, New York; Hotel Lobby/Reception Area, Zena Design Group, Seattle, for the Bellevue Club, Bellevue, Wash.; Guest Rooms & Suites, Wilson & Associates, Dallas, for the Hyatt Regency, Osaka, Japan; Senior Living Facility, DiMella Shaffer Associates, Boston, for Orchard Cove, Canton, Mass.

The John F. Kennedy Center for the Performing Arts in Washington D.C., will undergo a \$50 million overhaul beginning next summer. Two Washington D.C. architectural firms, Quinn Evans and Hartman-Cox will oversee the project, in conjunction with Jaffe, Holden, Scarborough Acoustics, Inc. of Norwalk, Conn.

Boston-based Soep Associates, Inc., a full-service space planning and architectural firm, has been retained by The Tambone Corp., Burlington, Mass., to assist with the design and architectural services necessary to construct space for Boston Advance Technology, Marlborough, Mass.

Backen Arrigoni & Ross, San Francisco, won the 1995 "Store of the Year" Award in the 1995 Institute of Store Planners and Visual Merchandising + Store Design Magazine Interior Design Competition for its design of the Pottery Barn store in San Francisco.

New York-based Fitzpatrick Design Group was retained by Laura Ashley to design a prototype for stores throughout the UK and US, and by Mercantile Stores Co., to design a new Maison Blanche store in The Mall of Louisiana, Baton Rouge.

TRENDS

People In The News

In the November 1995 issue of *Contract Design*, the photograph of the IIDA/Contract Design Charles S. Gelber Best of Competition Award winner, Wilkhahn's Confair, was taken by **Chuck Choi**.

The David C. Singler Foundation (DCSF) honored the recipients of its first Intern Awards. The Honorable David N. Dinkins, former Mayor of New York City, awarded five African-American students from the Pratt Institute of Architecture, New York, who were placed with major New York architectural firms and university programs this past summer. The third and fourth-year Pratt students interns include: **Shaneekua Bent**, who worked at Skidmore, Owings & Merrill (SOM), **Andrew Jordan**, at HOK, **Lashford Lowe**, at Perkins Eastman Architects, and **Carlyle A. Fraser, Jr.** and **Joseph J. Warner**, who both worked at Hunter College.

HBF Hickory, N.C., has appointed **Remona Holloway** to the position of HBF textiles' sales manager, **Tony Dar** to manager of product and manufacturing engineering, and **Kevin Cloniger** as product development engineer.

Executive Office Concepts, Compton, Calif., has promoted **Michael Levis** to vice president of sales.

Wilsonart International, Temple, Texas, has named **Roger Oates** national sales manager.

Columbus Coated Fabrics (CCF), Columbus, Ohio, a division of Borden, Inc, has announced a number of promotions and appointments in its commercial wallcoverings division. **Jim Weaver** has been promoted to general manager-commercial wallcovering. **Kym Lee** has been promoted to director of marketing and design for commercial wallcovering. **Sara Marusa** joins CCF as the Guard brand assistant product manager; **Sharon Ferega** has been promoted to the corresponding position for the Satinesque brand.

Hiro Isogai has joined the Atlanta of HOK as senior associate and director of design.

Law Environmental Consultants, Inc., New York, has announced the addition of **M.H. Flick**, director of business development, to the team of professionals at Law's New York office.

Sheldon Fox, FAIA, founding principal of Kohn Pedersen Fox Associates P.C., New York, has announced his retirement.

Peggy McTigue has joined New-York based Perkins & Will as director of business development for the firm's interiors studio.

Barton R. Chambers, AIA, **Ann L. Dudrow**, **Jeffrey J. Gunning, AIA**, **Pablo Laguarda, AIA**, **R. Stephen Spinazzola, PE** and **Daun Paul St. Amand, AIA**, have been promoted from associate vice president to vice president at RTKL Associates Inc., headquartered in Baltimore.

Kay Lang has joined Nadel, Los Angeles, as vice president and director of interior design.

Michael Sorrentino has resigned as president of two of the New York-based Donghia units, Donghia Furniture and Donghia Textiles.

Joyce Dobyns LaValle has been named president and chief executive officer of Prince Street Technologies, Ltd., Atlanta.

Hillier Philadelphia: Architects has announced that **Bradley Lambertsen, AIA**, has been promoted to associate principal, and senior designer **Tom McHugh** has been elected to the Steering Committee of the AIA's National Interiors group.

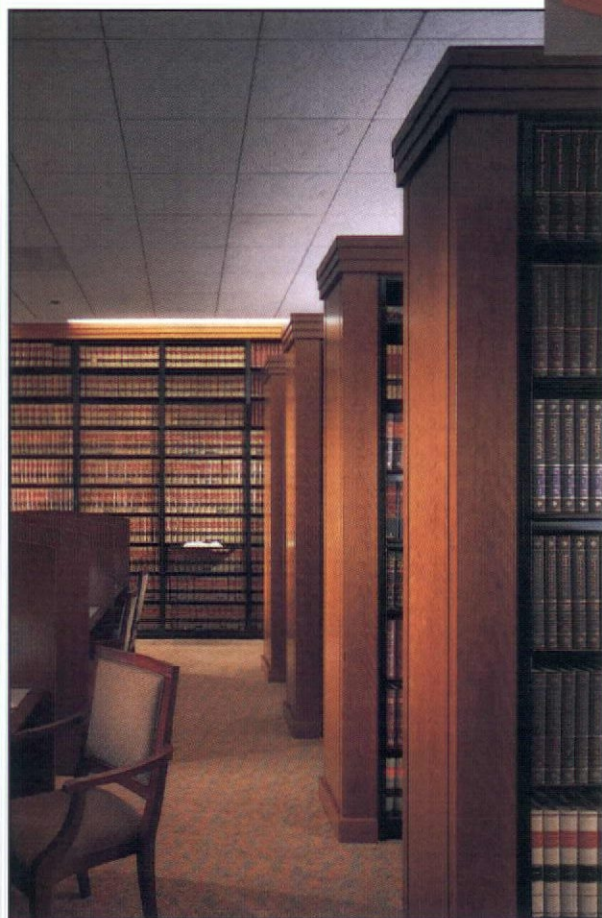
Business Briefs

Richard Pollack & Associates (RPA), San Francisco, has established the **Richard Pollack & Associates Scholarship Fund of The San Francisco Foundation**. Working with the Architectural Youth Program and The San Francisco Foundation, RPA will select one San Francisco high school student each year to receive a scholarship for the study of architecture or design at a Bay Area college, university or training center. For information about the scholarship fund, contact Steven Zetlan at (415) 788-4400 or to

THE WARMTH OF WOOD.

THE STRENGTH OF SOLID STEEL.

WOODTEK™



RIGID STEEL STRUCTURE

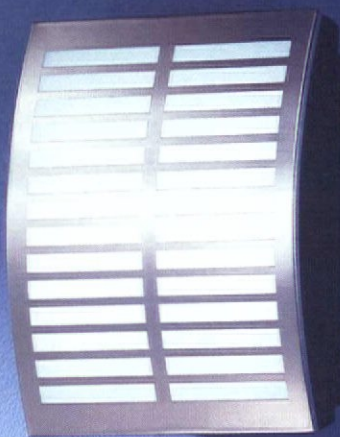
CLAD WITH RICH WOODS

BEAUTY OF CUSTOM MILLWORK

Circle 9 reader service card

RICHARDS • WILCOX
Aurora Shelving

600 South Lake • Aurora, IL 60506 • 708.897.6951 • FX 708.897.6994



We've put our
backs to the wall
for you.



In fact, our fronts are pretty close, too.

All Manning ADA lighting is no more than four-inches deep, to help you comply with the Americans with Disabilities Act. These slim, elegant wall sconces are available in your choice of color, finish and lamping. We'll even manufacture custom lighting based on your specifications. Stay out in front of ADA regulations—send for your free Manning ADA catalog today.



R.A. Manning Company, P.O. Box 1063, Sheboygan, WI 53082-1063
414-458-2184, Fax 414-458-2491

Circle 10 reader service card

make a donation, contact Jeff Shields at The San Francisco Foundation (415) 495-3100.

James H. Kasschau purchased all of the stock of **International Contract Furnishings, Inc.**, owned by **Tinicum Incorporated**, a New York investment company, for an undisclosed price. Kasschau becomes president and CEO of the 30-year-old furniture and textile importer and manufacturer.

The London office of **HOK** has been joined by a noted U.K. architecture practice, **Cecil Denny Highton and Partners (CDHP)**, to form the London-based company **HOK International Limited**. HOK has also opened another U.S. office in Atlanta.

Steelcase Inc., Grand Rapids, Mich., has entered into a limited licensing agreement with **Muebles Wonderful**, a Steelcase dealer and long-established furniture manufacturer in Bogota, Colombia. The agreement allows Muebles Wonderful to manufacture and distribute certain Steelcase Inc. products throughout Columbia.

Interior Architects, headquartered in San Francisco, has announced the opening of its sixth office, located in Dallas, under the leadership of Robert M. Deering, IIDA.

KPA, formerly known as **Kenneth Parker Associates**, Philadelphia, has completed a management buy-out from **MEDIQ**, along with its sister company **Medifac**. It will now be doing business as **Granary Associates**, Philadelphia.

Guilford Mills, Inc., headquartered in Greensboro, N.C., announces the opening of a Central American regional office in Guatemala City, Guatemala. Vinicio Saavedra is the manager of the new office, which will facilitate distribution of textiles through Central and South America.

Smith Blackburn Stauffer Architects and Planners, Washington D.C., has changed its name to **Blackburn Architects, P.C.**

Paul Simons, president of the **Mayline Company** located in Sheboygan, Wis., announced the acquisition of **Kwik-File, Inc.**, Minneapolis.

Kwik-File Inc. will be renamed **Kwik-File LLC** and become a wholly owned subsidiary of the **Mayline Company**. It will continue operations at its current manufacturing facility located in Minneapolis.

Coming Events

December 8-February 25: The White House Collection of Contemporary American Crafts, American Craft Museum, New York; (212) 956-3535.

January 16-21: International Furniture Fair, KolnMesse, Cologne, Germany; Call 0221/821-2562 or fax 0221/821-3417.

February 3-7: American Consulting Engineers Council: The Business of Design Consulting, Holiday Inn Crown Plaza, Las Vegas; call (202) 347-7474.

February 4-5: American Consulting Engineers Council: 1996 Meeting of the Design Professionals Coalition Senior Principals, Washington D.C.; (202) 393-2426.

February 9-11: American Consulting Engineers Council: Reengineering America's Architecture, Washington, D.C.; (202) 626-7482.

March 13-15: WestWeek '96, Pacific Design Center, Los Angeles; (310) 657-0800, ext.311.

March 19-21: Interior, the International Trade Fair for Interior Furnishings and Contract Business, Hong Kong Convention and Exhibition Centre, Hong Kong; Call (069) 7575-6393 or fax (069) 7575-6139.

March 20-24: 1996 IDEC International Conference, Denver Marriott/City Center, Denver; Contact Terri Carlton, (312) 467-1950.

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

April 13-15: Store Fixturing Show, POPAI® Expo, Visual Merchandising Show, Retail Operations & Construction Expo, Exhibit Ideas Show, McCormick Place North, Chicago; Fax (800) 646-0091.

MARKETPLACE

National Office Furniture Company, a Division of Kimball International, has expanded the Pennant Seating collection to include lounge seating offered in club chair, loveseat and sofa models. The Pennant series allows the customer to choose from an extensive in-house fabric program, including Momentum and Maharam patterns. National products are designed and manufactured to meet or exceed BIFMA and ANSI standards.

Circle No. 212



NEW YEAR'S RESOLUTIONS

Sitag International introduces the Reality task/conference chair with integrated arm rests. The task/conference chair offers a perforated back shell to maintain comfortable body temperature, removable back and seat cushions for easy and inexpensive re-upholstery, lockable tilt mechanism and other features that make the chair suitable for many applications. Only high quality, durable and fully recyclable materials are used, including a water-based urethane foam.

Circle No. 214



A sculpted tip-shear design creates the pattern of Europa, a new carpet style in the Hidden Treasures collection from Mannington Commercial. Its abstract floral pattern is a subtle yet distinctive complement to corporate interiors and other commercial spaces. Europa is crafted of 100% Monsanto Ultron® VIP Type 6,6 nylon and is treated with 3M Commercial Carpet Protector and Permanent Static Control. It is available in a 12-ft.-6-in. broadloom width and is backed by Mannington's 10-year limited commercial wear warranty.

Circle No. 213

ERG International's Delfi Series offers a choice of four-leg with elliptical arm (as pictured), sled base, or four-leg, no arm models. This chair is available with swivel, fixed tandem, tilt-up tandem and tablet arm options. Delfi's most recent introduction is its new stackable tablet arm chairs with left- or right-handed flip-up tablets. These chairs offer 10 different plastic shell colors and 22 different epoxy finishes as standard features to choose from. Delfi is available in polypropylene plastic or upholstered insert over plastic shell.

Circle No. 208



Grammer is launching its new environmentally friendly Natura Basis office chair in the lower price range. Natura Basis products come with a return and recycling guarantee at no extra charge. This means that your product will be taken back by Grammer after use, disassembled, sorted and recycled. Customers can choose from three versions: small swivel chair, large swivel chair and visitor's chair. Natura Basis meets all the ergonomic requirements and offers a five-year guarantee.

Circle No. 206



MARKETPLACE



The HON Company introduces the 65000 Series, a new line of computer furniture designed specifically for the small office and home office. Rectangular desks and radiused corner tops come in many sizes to fit the smallest space or expand with a growing operation. Storage options include overhead hutches from the company's 11200 and 66000 Series product lines; and 20000 Series hanging or mobile pedestals. Articulating keyboard rests are also offered to enhance worker comfort.

Circle No. 200

The Slumber chair from Brandrud offers a unique, integrated sleeping function useful for patient room seating. Unlike a conventional sleeper bed with its separate mattress, these pieces can be easily converted from a traditionally dimensioned lounge chair or loveseat.

Circle No. 202



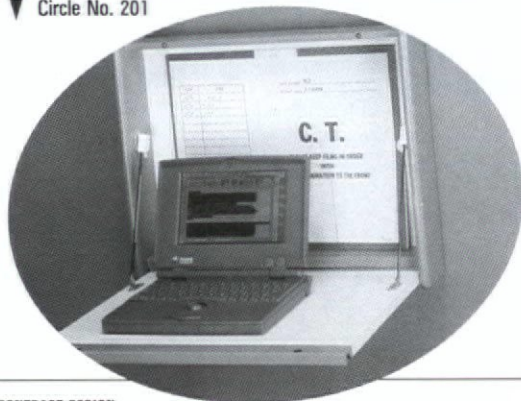
The FlosMurano lighting line, from Flos USA and Venini, offers the table lamp Chiara designed by architect Cini Boeri. The body of the lamp is a sleek column stemming from a smooth supporting disk. The focal point is the shallow Murano glass shade with an angled profile casting widespread light. Chiara, which can accommodate a bulb of up to 150 watts, is available in two colorways: a sapphire body with a pale blue shade and a white body with a light pink shade.

Circle No. 205

THE WEATHER OUTSIDE IS FRIGHTFUL

The Express Desk wall-mounted work station from Peter Pepper Products Inc. is ideal for health care facilities, nursing stations or public planning areas. The Express Desk is only 4 in. deep when closed, and inside is a compartment suitable for clip boards, medical charts or lap top computers. It features a smooth glide-down door with adjustable speed stays, strong continuous hinge, integral handle and magnetic catch. The solid hardwood sides and frame are available with radiused or transitional edge details, finished in a selection of rich woods or colors.

Circle No. 201



Tropitone's new Masterworks Cast Collection of "sand-cast" aluminum furniture is comprised of seven distinct designs, including Isabella (shown). The curves and patterns of each piece are detailed and all joints are precisely matched and welded. These welds are

then hand-ground and polished for a seamless appearance. All lounge seating cushions are specifically designed for either indoor or outdoor use and utilize Tropitone's "Cloud-9" thermal bonded polyester fill.

Circle No. 203



MARKETPLACE



The new Tuxedo Lamp from Donovan Design Co. recalls the elegance that was once synonymous with the most grand of resorts, Tuxedo Park, New York. The lamp stands 27-1/2 in. high and features two antique white fibreglass shades, a solid brass and satin silver finished stem and an 8-in. round mahogany base. The Tuxedo is an unusual hybrid of Art Nouveau and classic 30's American Deco styling.

Circle No. 204



Habu, the new furniture collection introduced by Hassan Abouseda for HAF, consists of a sofa, armchair, divan, daybed, and side table. The components include a simple base constructed in maple or mahogany; a curved stainless steel frame that has been hand finished to a low luster sheen for back and arms; leather stretched over the steel armature and cushions covered in a variety of different materials.

Circle No. 209



The Columbia Collection from Charles McMurray Designs is tailored for executive offices, conference areas and dining. Designed by Charles McMurray, the Columbia Collection incorporates the 2000 and 2100 series of lounge seating with two available seat heights in a wide variety of sizes and upholstery combinations, the 3000 series of conference and dining chairs, and the 3100 series of Executive Swivel-Tilt chairs. Each frame is crafted from the finest American cherry, mahogany or ash, and is hand-assembled and hand-finished by craftsmen.

Circle No. 207

BUT THE DESIGNS ARE SO DELIGHTFUL



Lees Commercial Carpets announces a technological breakthrough: the FRS (Full Repeat Scroll) machine, which can reproduce virtually any design on loop pile carpet, including corporate logos. The computer-driven FRS can build a new design with a computer-aided device, or it can scan an existing design, which appears on the computer screen. The FRC design capability is of special interest to professionals who have been commissioned to create a corporate design identity to be carried throughout an entire facility or chain of facilities.

Circle No. 210



Laminart introduces four new melamine-finished veneers to its Veneerart® laminate collection, which includes (shown, left to right.) Ribbon Mahogany, Figured Anigre, American Cherry, American Elm, Honduras Mahogany, Canadian Maple, Figured Mahogany and American Beech. These flat cut and bookmatched real wood veneers are finished to bring out each species' natural color and graining. They are appropriate for all high-end applications requiring the look and feel of genuine wood with a durable finish.

Circle No. 211

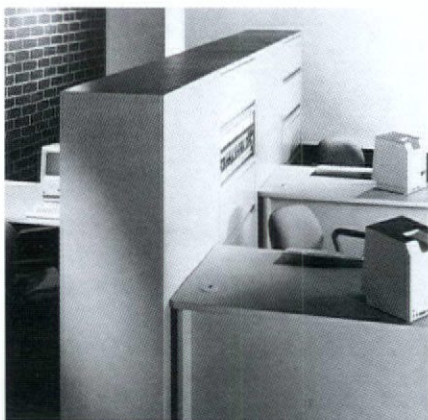
Alternative Furniture Systems

Laying out an office has become progressively harder as the office moves further from its roots in the Industrial Revolution, when it was merely an appendage of the factory or an extension of the home. The result is that the office keeps adopting icons that ultimately fall victim to what the great Viennese economist Joseph Schumpeter called the "creative destruction" of capitalism. So gone are the partners' desk and the roll-top desk. Going, going, gone may also be the open plan work station as we now know it, as the type of organization it served so well metamorphoses once again. No one knows yet what environment will emerge to suit browsers of the World Wide Web, but manufacturers have suggested the products here for consideration.

TAB PRODUCTS CO.

Designer Series Cabinets from TAB Products can function as both storage units and as furniture-quality space dividers or partitions. In open office environments, using an attractive group of filing cabinets is a cost-effective way to divide one work area from another. The Designer Series, with its complete letter and legal roll-out fixed shelf and electronic media configurations, is the most extensive line of its kind. The cabinet is available in eight heights, three widths, two depths and a full range of designer colors.

Circle No. 226



SLIGH FURNITURE CO.

Sligh Furniture Co. has introduced a new version of its ComputerCabinet®, a home office concealed within an armoire. The new ComputerCabinet offers a more compact profile than the original, along with several new functional features, such as a pull-out keyboard tray with palm rest that spans the entire length of the desktop. It also offers pull-out, side-mounted storage drawers that can accommodate files, books and miscellaneous office supplies. The new ComputerCabinet is crafted of hardwood solids and quartered ash veneers.

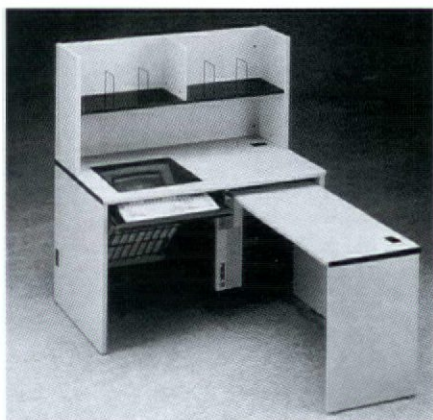
Circle No. 228



NOVA OFFICE FURNITURE INC.

Nova Solutions Inc. manufactures the 85 series, a line of monitor-below-the-work-surface desks and related casegoods. Nova desks position the monitor at a 35 degree to 40 degree angle beneath the work surface at an eye-to-screen distance of 30-in or more from the eyes. The pictured secretarial desk with organizer accommodates CRT, CPU, keyboard drawer, printer and/or typewriter for maximum utilization of space for multi-task workers.

Circle No. 227



NIENKÄMPER

Nienkämper introduces Parabola Mobile Components. The curvaceous table desk incorporates a pivot mechanism that permits the executive to create additional space by easily shifting the table. The kneespace credenza is on casters to facilitate re-positioning to accommodate a work area or change of equipment. Standard options are a wire raceway in the back of the credenza and pull-out CPU shelf. New matte "Granite" colors in wheat, burgundy, marine and forest enhance wood tops and drawer fronts.

Circle No. 229



HASKELL OF PITTSBURGH

The System One® Workplace, is designed to grow and change with today's interactive, team-oriented office. With the System One® Workplace, meeting areas can be created with easy-to-move, freestanding tear drop, half round and conference end tables. Privacy can be placed where needed, and a single workstation can be moved without disturbing surrounding work stations. Haskell offers panel or c-leg styling, self edge or radius edge tops, seated or standing height privacy screens and fixed, mobile or hanging pedestals.

Circle No. 230



TRANSWALL

Reasons, by Transwall Corporation, is an innovative panel stacking system that creates flexibility in workstation space planning. This interchangeable, modular system can be configured into open plan systems, private offices, teamwork spaces, hoteling areas or a combination of these systems. Teamwork spaces can be created side-by-side because work surfaces may be located at different positions on either side of the panel. Panels may also be located at varying heights to provide visual and acoustical privacy.

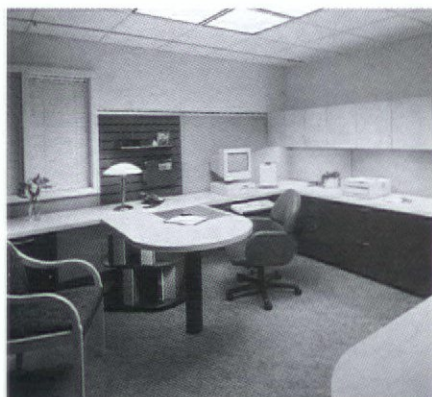
Circle No. 231



KIMBALL INTERNATIONAL

Cetra®/Footprint® from Kimball International is a collection of components that offers functional, dimensional and aesthetic interface between fixed wall and open plan offices. Cetra panels divide open spaces and deliver voice, data and electronic connections to places not utilizing walls for support. The Footprint office shown has a U-Top extension, flipper-door cabinets for storage and lateral files. Other options include an under-surface carousel storage unit and slat tile storage accessories.

Circle No. 232



HAWORTH, INC.

Crossings addresses the need for offices to be rearranged and adapted by individual users in order to create environments specific to their tasks. The components of the collection are categorized as perimeters, work planes, technology support, stow-aways, organizers and power & communications management. Materials and finishes range from tinted particle board to painted metal tubes, to the use of saddle bags to hold computer parts.

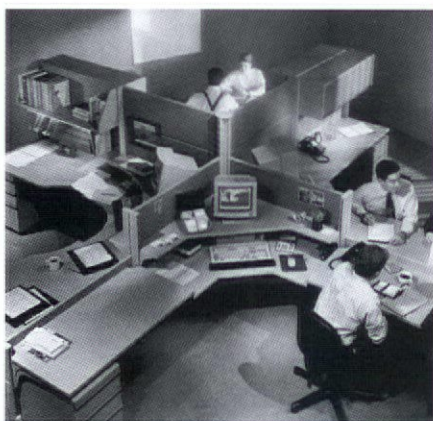
Circle No. 233



ROSEMOUNT OFFICE SYSTEMS

The Velocity™ System from Rosemount Office Systems can start as a simple desk or training table and easily build to a complete workstation(s). All of the work surfaces and upper storage are height adjustable. Removable interior legs eliminate any under work surface obstacles, thereby providing a barrier-free work area. Adjustable privacy inserts are available in tackable, acoustic, vision, marker board and accessory board options.

Circle No. 234



KI

KI offers SystemsWall LH, a low-height wall system that blends architectural form with panel system performance. Work surfaces on SystemsWall LH are designed to form around the work process, and curvilinear and angular work surfaces allow it to fit any office situation. SystemsWall also offers complete, organized cable and wire management. The panels are available in a full range of sizes and a wide variety of shell finishes.

Circle No. 235



GEIGER BRICKEL/ EPH

Geiger Brickel calls its home computer workstation EPH™, or Executive Power at Home.™ The EPH workstation is solid wood in a mahogany finish and consists of a large rectangular work surface with two built-in open storage shelves on the right side for printer, modem and fax. On the left, is an optional "peninsula" work surface with a rounded end for at-desk conferencing. Optional overhead storage cabinets and library shelves affix to the rectangular work surface, and a mobile file storage unit fits underneath to provide storage room.

Circle No. 236



KYO

Kyo Corporation's alternative furniture system provides flexible cable management and work surface options. The arc table is supplied with power, phone and data connections through a service column. The Kyo resource table's height adjustment allows it to be "nested" under the main work surface to save floorspace or set higher to provide a reference surface. Removable transfer boxes provide information storage and filing. The configuration is completed by a circular meeting table.

Circle No. 239



TECHLINE

Techline offers Techline Desking, a system of freestanding office components that offer the combination of rich wood veneers with high quality laminates. Techline Desking does not require attachment to walls or floors, and offers maximum design flexibility for the single user or work groups. Also, file pedestals on casters can roll easily underneath work surfaces.

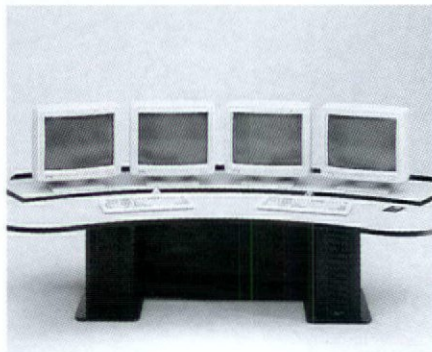
Circle No. 237



VIKING

The Banana Workstation, which takes its name from its unusual shape, was designed by John Sims of UK-based Ergonomic Workstations, Ltd. The Banana Workstation is easily moved across a carpeted floor for engineer access. Both front and rear work-surfaces can be adjusted to the correct working height using the surface-mounted control panel. The Banana Workstation can accommodate up to five large monitors complete with total cable distribution.

Circle No. 240



BRETFORD MANUFACTURING

Bretford Manufacturing offers the "Presentation Environments" line of communications support furniture. The line features folding training/seminar tables matched with several choices of presentation accessories, including audio visual carts, overhead and multimedia presentation tables, lecterns and projection screens. The line features a contemporary look created by a combination of metal with laminate surfaces. Table tops are available in rectangle and elliptic designs, allowing users to create multiple configurations.

Circle No. 238



STEELCASE

The Personal Harbor® workspace compresses individual space to free up room for group needs. Personal Harbor is a 48-sq. ft. individual space with a curved door, high panels and a partially enclosed ceiling that offers privacy and concentration. Steelcase Inc. received design assistance from Robert Luchetti Associates of Cambridge, Mass., in developing the early prototypes of the Personal Harbor workspace.

Circle No. 241





**When it comes to affordable systems,
EOC is putting the wood on it!**

- Wood, laminate, polyurethane, and metal finishes
- 12 work surface edge details and shapes forever
- Contemporary, transitional & traditional stylings
- Endless panel and free standing componentry
- Stack panel modules in all offerings
- Quality construction and detailings
 - Layout assistance and freight free delivery

For more information
call 800-421-5927



Circle 12 on reader service card





Among the highlights of the new collections designed for Bernhardt by Mark Goetz are Mayfair (above, left), Caravelle (above, middle) and Shelbourne (above, right).

Our past is accompanying us—beyond time and even the solar system. Among the 27 pieces of music recorded on the copper phonograph record enclosed in the satellites Voyager 2, launched on August 20, 1977, and Voyager 1, launched on September 5, 1977, was a Baroque masterpiece from Johann Sebastian Bach, *Prelude and Fugue No. 1 in C Minor*, from the *Well Tempered Clavier Book 2*. Back on planet earth, historic, “traditional” and “classical” design continues to hold sway over a significant number of consumers in the age of information.

When Jerry G. Helling, vice president and division manager of Bernhardt Furniture Company, challenged Mark Goetz, industrial designer, to create new contract pieces for public spaces in retailing, hotels, restaurants, airport lounges, corporate offices and the like in March 1994, he called for a “fresher, more progressive” aesthetic to extend the company’s classical designs in wood—without repudiating them. “Businesses and institutions are fostering a dynamic, increasingly informal and customer-driven environment,” Helling indicates, “and new furniture is needed for it.” Now, some 21 months later, Bernhardt introduces the results: 14 chairs, including such models as Mayfair, Caravelle and Seattle, and three tables, Shelbourne, Vista and Montana.

Of course, the combination of industrial design, CAD, old-world craftsmanship and modern manufacturing technology goes a long way towards making such an achievement possible. Goetz, co-designer with Timothy Richartz of the American Standards collection of casegoods, seating and tables for Bernhardt, readily acknowledges this. Yet he adds that the legendary skills of Bern-

hardt’s artisans and technicians were perhaps the most critical ingredients. “This company has such tremendous capabilities,” Goetz points out. “It can build its own wood frames rather than buy them from others, carve forms both in the round and bas-relief, and produce traditional wood furniture as efficiently as any other manufacturer—if not more.”

How Goetz and Bernhardt came to understand and exploit these advantages speaks volumes about successful manufacturing today. For example, Goetz shared his responsibilities with a multidisciplinary team from the outset, including Helling and other key Bernhardt personnel drawn from the ranks of industrial design, frame building, upholstery, plant management, accounting, sales and marketing to maximize productivity, economy, speed and coordination. Goetz also studied manufacturing operations on the shop floor with production workers to appreciate what they could best assemble. In addition, he cooperated with Bernhardt’s design and production staff to take full advantage of CAD and other computer-driven processes to accelerate the development process.

Surprisingly enough, the new designs first appeared through the simple act of drawing. “I started with small, 8 1/2-in. x 11-in. sketches that I developed to full size,” Goetz says. “At full size, I used my arm to make strong, sweeping gestures that helped me to capture the spirit I wanted. While I always kept in mind what was needed physiologically by the user, I was able to concentrate on giving form better this way.”

Each design took a late 20th-century conceptual leap,

however, in moving from sketch to finished product. Once Bernhardt and Goetz agreed to develop a given piece of furniture, the design was converted to CAD format for further development. Skipping the full-size cardboard model Goetz used to fabricate, Bernhardt proceeded to build a fully-upholstered prototype.

Architects and interior designers should readily spot some of the many features in the new collections that acknowledge the realities of 1990s life. Dimensions are small on the outside and large on the inside of a piece such as Mayfair to provide comfort in tight quarters. Complex forms like those of Caravelle are supported by sturdy hardwood frames that have been subjected to intense value engineering to make them simpler and more economical to construct. On-site conditions have been thoughtfully accommodated so that a stacking chair such as Seattle offers comfort and looks while subtly integrating the stacking function—almost as an afterthought.

Though Goetz has little time for reflection just now, being busy with new projects (including more work for Bernhardt), he is eager to gauge public response to such designs as Mayfair: “Modernism eliminated our ties to our past,” he observes. “The designer’s problem is how to evoke that past without simply appropriating it.”

Proof of what Goetz says can be seen in the sculpted lines of Mayfair. It’s handsome, comfortable and suggestive of a more gracious era than our own. But no one has ever sat in this tub chair before—not even Mark Goetz. ☺

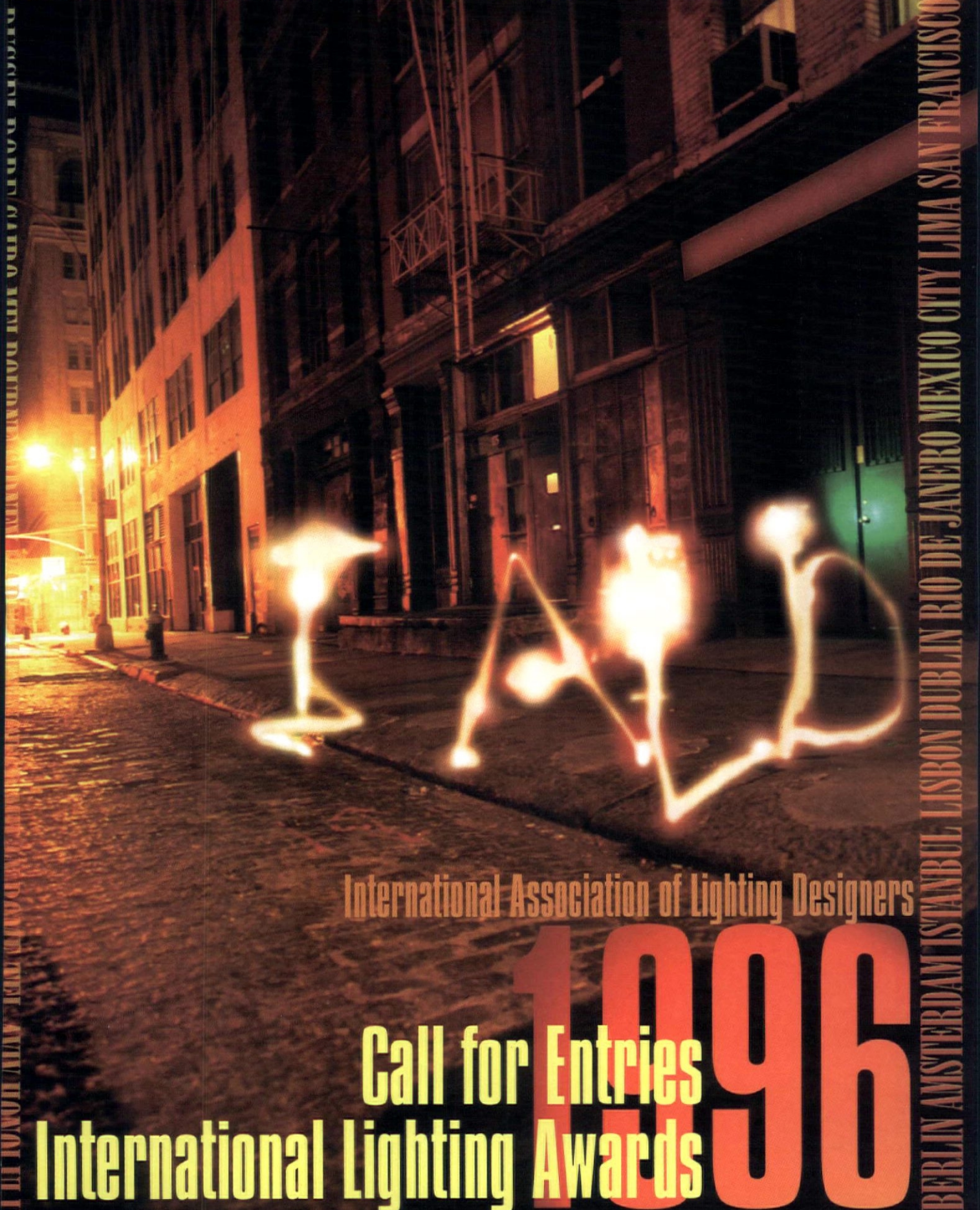
Circle No. 223

Past Perfected

Classical furniture seldom approaches the freshness, versatility and grace of the new chairs and tables designed by Mark Goetz for Bernhardt

By Roger Yee

PARIS BONN LONDON MADRID NEW YORK LOS ANGELES DALLAS TORONTO



PARIS BONN LONDON MADRID NEW YORK LOS ANGELES DALLAS TORONTO
PARIS BONN LONDON MADRID NEW YORK LOS ANGELES DALLAS TORONTO
PARIS BONN LONDON MADRID NEW YORK LOS ANGELES DALLAS TORONTO

BERLIN AMSTERDAM ISTANBUL LISBON DUBLIN RIO DE JANEIRO MEXICO CITY LIMA SAN FRANCISCO
BERLIN AMSTERDAM ISTANBUL LISBON DUBLIN RIO DE JANEIRO MEXICO CITY LIMA SAN FRANCISCO
BERLIN AMSTERDAM ISTANBUL LISBON DUBLIN RIO DE JANEIRO MEXICO CITY LIMA SAN FRANCISCO

International Association of Lighting Designers

Call for Entries
International Lighting Awards

1996

SINGAPORE TOKYO BEIJING MOSCOW BUDAPEST FRANKFURT BRUSSELS CHICAGO

1996 IALD International Lighting Awards

IALD

International Association of
Lighting Designers

co-sponsor:

ARCHITECTURAL
LIGHTING

Registration Form

Please include this form with your entry.

You may copy this form for additional entries.

Entry Fee: \$25.00 per entry.

Your name

Address

City

State

Zip Code

Phone Number

Fax

Type of project

Location

Date of completion

Lighting designer

Architect

Interior Designer

Engineer

Owner

PROGRAM DESCRIPTION

The Lighting Awards program was established in 1983 to increase awareness of quality lighting design by recognizing lighting installations which display high aesthetic achievement backed by technical expertise and exemplify a synthesis of the architectural and lighting design process. As a collection of work, the awarded projects illustrate the diversity of techniques used to create outstanding lighting design.

ELIGIBILITY

Anyone may enter a project for an award. The project must be a permanent architectural lighting design solution, interior or exterior, which construction was completed after 1 June 1993. Lighting products, lighting equipment and lighting design for theatrical performances are eligible.

JUDGING

Projects will be judged individually based on aesthetic achievement and technical merit in accordance with the designer's concepts and goals. If it is not a competition, there is no minimum or maximum number of awards granted.

AWARDS

There are two types of awards, Awards of Excellence and Citations. All winning projects will be recognized at the IALD Awards Dinner Presentation on May 15, 1996 in conjunction with LIGHTING International in San Francisco. Winning projects will be published in leading architectural and design publications and included in the IALD slide library.

SUBMISSION REQUIREMENTS

All submissions must be in an 8 1/2 x 11 format and include all of the following:

Written Statement: A one page technical and conceptual summary of 100 words or less. Include a description of the architectural and lighting design concept, design criteria, special energy constraints and the design solution. The summary should incorporate the visual presentation and must be keyed to each slide. **No mention or identifiable illustration of a specific lighting product name, design firm, or designer may appear as any part of the presentation.**

Slides: A maximum of ten (10) 35mm slides of the project. Originals or high quality duplicates are required. The quality of the photography is important in the judging process. Professional photography is advisable. If plans and drawings are required to describe the lighting solution, we recommend photographing essential information and including them as slides. All slides must be labeled with project and firm name. With slides positioned right-reading, number each slide in the upper right corner. Photographs, drawings and/or magazine articles will not be considered.

Entries must be submitted in requested format or they will not be considered.

A self-addressed stamped envelope. For the return mailing of your submission. Foreign submissions should include a self-addressed export mail form. If you do not wish your submission to be returned, please indicate so in writing and include with submission.

Completed registration form.

Entry Fee. \$25 payment is by check or money order only. Checks must be payable in United States currency and drawn on a U.S. bank. Must be payable to IALD. A single check may be written for multiple entries. Please do not send cash.

Address entries to:

IALD Awards Program
International Association of Lighting Designers
1133 Broadway Suite 520
New York NY 10010 7903 USA
Telephone 212 206 1281
Facsimile 212 206 1327

DEADLINE

Submission must be received no later than Friday, 1 March 1996.

Please detach and return

DUSSELDORF CAIRO MELBOURNE SYDNEY
ROME
MILAN
PARIS
LONDON
HONOLULU

How To Succeed In Design

Why surprises in today's design practice won't take the New Faces of 1996 completely by surprise

The shock of recognition comes sooner or later—the moment the founder of a new architecture or interior design firm or the newly appointed head of an interior design studio within an existing firm realizes that much of the work he or she is performing is not design at all. Welcome to Economics of Design 101, in which the management of the facility development process becomes increasingly essential to successful practice. This is an acknowledgement that has been made in one form or other by this year's roster of New Faces of 1996.

Graduating from design school and fulfilling an apprenticeship just to be allowed to *manage*? Design remains at the core of design practice, of course, but it is not why designers are hired—at least in clients' eyes—particularly when there are so many more critical issues of time, money and function to be shepherded safely towards move-in day.

Since many of today's design projects are run on extremely tight timetables and stringent budgets, young designers quickly discover that getting most if not all of their designs built as filed depends on the ability to cope with indecisive yet demanding clientele, frequently changing job conditions, complex building codes and zoning regulations, subcontractors altering designs and specifications, and numerous other indignities of modern professional life. The intensity of the experience is shaping many of these designers profoundly. As a result, the practices they are building often resemble the horizontal organizations now emerging in corporate America.

These leaders tend to be lean, to begin with, though not mean. This shows up in a less hierarchical work force of more self-reliant individuals and groups. Responsibility is delegated among this work force early and often. If younger and less experienced staff members can be taught to think for themselves and handle key elements of a project, they will become more valuable to the firm that much sooner. These same employees are even encouraged—heaven forbid—to meet clients, in the belief that they can handle whatever aspects of the project they are assigned to better than anyone else, and can therefore legitimately involve clients in those same aspects.

Is this the blueprint for a new kind of practice? It may be too early to say. But the projects of the New Faces of 1996 on the following pages should convince you *something* exciting is happening in the studio. ☞



BANDUCCI ASSOCIATES, ARCHITECTS
San Jose, Calif.-based Banducci Associates Architects was founded in 1987 by David B. Banducci, AIA (left), and provides creative architecture,

planning and interior design services to corporate and commercial clients in Silicon Valley and Northern California. Project types include retail, financial, hotel, research and development and corporate office, including Windham Hill, featured here. With clients such as 3M, Xerox, Mitsubishi, Novell and Diamond Multimedia, the firm has established a focus on high-technology work spaces.



CHRISTOPHER BARRISCALE

Christopher Barriscale heads his namesake architectural and interior design firm in New York specializing in commercial, residential and specialty retail projects. He is a graduate of City College of San Francisco, holds a B. of Architecture degree from Pratt Institute, and is a licensed architect in New York and Florida. His recent projects include salons at Henri Bendel, New York, and the flagship store for William Ashley China, Toronto, featured here. He is currently working on stores for Herman's and Charles Jourdan.



PEGGY FITZ-SIMONS ELFAR

Peggy Fitz-Simons Elfar, IIDA, senior project interior designer for Greenwell Goetz Architects, PC, in Washington, D.C., received a BFA from U of Georgia and is a licensed interior designer in the District of Columbia. She is currently vice president of Forums for the DC Metro chapter of the IIDA. Elfar has received awards from IIDA, the National Association of Industrial and Office Parks and DuPont. Her recent and current projects include American Forest & Paper Association, featured here, and Mobil corporate headquarters.



NICK LUZIETTI

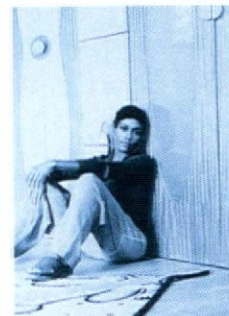
With over 25 years of project experience encompassing both architecture and interior design, Nick Luzietti, AIA, IIDA, is principal and director of interior design for VOA Associates in Chicago. A graduate of University of Cincinnati, he joined VOA in 1991, bringing project experience in a wide range of facility types, including historic restoration, health care, airports, restaurants, retailing and such corporate offices as Brunswick Corp., Blue Cross Blue Shield, FDIC Chicago and Ariel Capital Management, featured here.



VINCENT POLSINELLI

Vincent Polsinelli's career began in the studio of architect Guillaume Jullian de la Feunte in Paris, where he worked on a French Embassy. In the States, Polsinelli worked for both Richard Meier and Partners and Pei Cobb Freed and Partners Architects before becoming principal of V. Polsinelli, Architect in New York. His recent projects

include Beth Israel Medical Center-North Division and Lovinger Cohn TV Production Company, featured here, for which he won the AIA National Honor Award for Design Excellence in 1995.



COURTNEY SLOANE

Courtney Sloane, founder of Alternative Design, Jersey City, N.J., specializes in high-end residential and commercial projects. Sloane built her design foundation on studies in marketing at Rutgers, interior design at Fashion Institute of Technology and metal work at Pratt Institute. As head of her own studio, she has won notice for her designs for rap

star Queen Latifah, MTV host Bill Bellamy, Bad Boy Entertainment, featured here, *Vibe* Magazine and Sony Music Entertainment. She seeks to improve tradition, not part with it.



PETER STERIOS

True, Edwin S. Darden Associates, Inc. was founded in 1959 in Fresno, Calif., but its interiors department is less than a year old. The team of

DeDe Darden and Peter Sterios founded the branch office dedicated to interiors in San Luis Obispo, Calif., and Sterios immediately went to work on office space for Arcada Software Inc., featured here. Since then, Sterios founded Sterios Architecture and Interiors. This three-person, four-month-old firm, counts schools, offices and institutions among its clients.



Money Talks

The new offices of Chicago's Ariel Capital Management actively encourage employees to turn conversations into business ideas through a daring design by VOA Associates

By Roger Yee

Is this *your* mutual fund company? Ariel Capital Management has never looked like its 18th-century-style counterparts, but the new offices designed by VOA Associates win praise from employees and clients alike. Clearly the reception area (above) and its custom-designed desk (opposite) are meant to stimulate thinking and conversation, precisely what president and CEO John Rogers, Jr. has hoped to achieve here.

Do you know what your investment is doing at 10:00 p.m.?

Profitability, reliability and accountability count a lot to investors eyeing any of the nation's 6,000 mutual funds, so it is reassuring to know that many mutual fund managers cherish the same qualities themselves. In fact, one such mutual fund company has remained in the same Chicago office building, 307 North Michigan Avenue, after three major moves because the service has been so good. Having leased space first on the 20th floor and then on the 10th floor, Ariel Capital Management has now moved into an exceptional new environment designed by VOA Associates on the 5th floor.

Anyone who mistakes Ariel's sedentary form of occupancy for a sign of conventionality, however, should visit its new, 7,000-sq. ft. facility. There are no private offices for the staff of 26 in the boldly modern interiors—and little distinction between work areas and circulation corridors. Everywhere you look,

people are interacting with computers, telephones and one another.

That Ariel Capital Management is not just another mutual fund behemoth is readily apparent even to the casual visitor. With \$1.5 billion in customers' assets under management, including two no-load equity funds, Ariel Appreciation Fund, with \$131 million assets, and Ariel Growth Fund, with \$129 million assets (as of June 30, 1995), and one no-load fixed income fund, it thrives as a smaller and nimbler player in a field increasingly dominated by such giants as Fidelity, which handles some \$324 billion in 223 mutual funds. This situation suits Ariel just fine.

All the same, its search for a new home began for much the same reasons faced by other successful organizations, namely a lack of space to house expanding operations and a loss of key departmental adjacencies during the normal course of occupancy. Although the company inspected other sites, it kept



An office in which everyone works in open plan work stations is one way \$1.5 billion (assets) Ariel sets itself apart in an industry increasingly dominated by giants. Thus, communication is prized as a business tool, and circulation areas (below) encourage the exchange of ideas. Yet there are conference rooms (opposite, left) for private discussions when employees feel their work stations (opposite, right) are perhaps too lively.

coming back to the virtues of its existing location. A pre-war, mid-rise structure owned and operated by the same family for many years, 307 North Michigan Ave. inspired fierce loyalty.

"We looked at modern buildings," recalls John Rogers, Jr., president and CEO of Ariel. "They all have up-to-date amenities. On the other hand, our building is old fashioned in the best sense. Physically it is in pretty good shape, its infrastructure accommodates our needs for technology, its guards are friendly and helpful, and its neighborhood is well served by public transportation, restaurants and shops. Being one of the multitudes in a large, modern facility was just not that appealing."

open environment promotes this. I find it odd to see private, enclosed offices in our industry."

Unwanted commotion is minimized by regrouping departments that had become fragmented and placing departments in adjacency according to their interaction. Yet the fact remains that despite the presence of walls encircling conference rooms, storage areas, restrooms and a lunch room, Ariel's employees occupy open plan work stations along the building's periphery that make no effort to conceal anyone, particularly when an individual stands up.

How does Ariel manage the noise level? Is it purely a case of civility? Rogers says there is



But a space without any private, enclosed offices is fairly radical no matter where you place it, given corporate America's enduring fixation with the symbols of hierarchy. Rogers obviously sees the matter in a different light. In his view, the *raison d'être* of an

no acoustical problem at the office. "A few individuals have louder voices than others," he concedes, "but we've never had complaints."

Indeed, some members of the work force speak constantly during business hours. Individuals in the trading and research departments, for example, have obvious reasons to converse. Traders buy and sell what portfolio managers, aided by the director of research and various research analysts, tell them to, so a constant stream of information is exchanged across department lines. "We not only gain information and test ideas faster this way," says Roger Schmitt, Ariel's COO, "we also reduce time spent in written communications."

Similarly, the staff of the marketing department depends on research to answer some of

How does it feel to work in the open for 13 years?

office is to enable an organization's employees to excel, and walls that interfere must go.

"Everybody in our organization has worked in the open for the last 13 years because communication is so important to us," he maintains. "Our people need to know what's going on—with our clients, the companies we follow and current events—and an

the more demanding questions posed by the company's institutional and mutual fund investors. "Say a client calls you in marketing to find out what's hot, how the market is performing or when to sell," Schmitt suggests. "You just go over to research, get your answers and return to your clients."

Not everyone takes part in these non-stop dialogues, to be sure. Activities in the finance and administrative departments and the representatives of the Ariel Foundation, a non-profit organization closely associated with the firm, are conducted in a much quieter setting. Portfolio managers and research analysts have even confessed that it would be nice to have a door they could close when difficult decisions must be made.

Whatever the case may be, the facility is designed to promote discussion both at the work stations and along the circulation paths. In the words of Nick Luzietti, AIA, IIDA, principal and director of interior design for VOA, "The design vocabulary for Ariel is meant to be read like a well developed language." The interior design plays curvilinear forms against an orthogonal planning grid, employs primary color coding and art work as cues to wayfinding, and incorporates potentially awkward building columns in small, rotunda-like "junctures" that mark off functional areas—all to let people engrossed in conversation move easily about without disorientation or interruption. "You get vistas of where you've been and where you're going as you pass through the space," Luzietti comments. "so the work of the company can be seen as a journey of discovery."

Perhaps the nature of the development process made a critical difference.

Luzietti notes that Ariel turned the design of the new office into an opportunity for universal participation. "Although the CEO, the COO and an employee who had been trained as an architect at M.I.T. formed a building committee to review final decisions," he reports, "each department head spoke for himself, and people with the most at stake in a given design issue—such as the traders reviewing the trading desk—had the most to say about it." Consequently, everyone felt involved in matters like layout of individual areas and the selection of the furniture system and office seating.

The interaction of Ariel's personnel and institutional investors who visit results in acoustic harmony and the design appears to be a success. "Our people like the offices," says

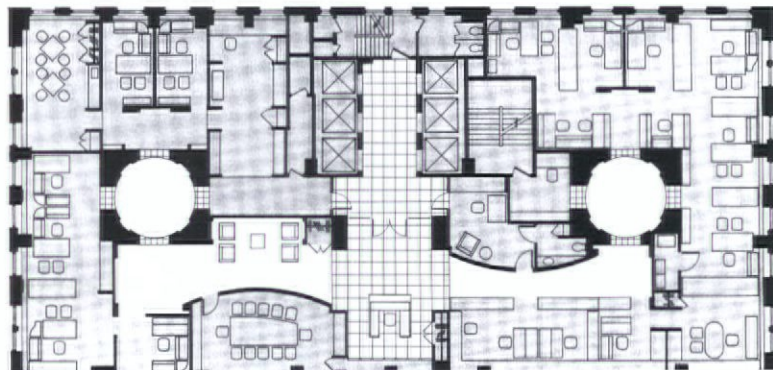
Rogers proudly, "and clients continue to compliment us." He adds that the offices performed admirably in a recent reception for Secretary of the Treasury Robert Rubin and 150 guests.

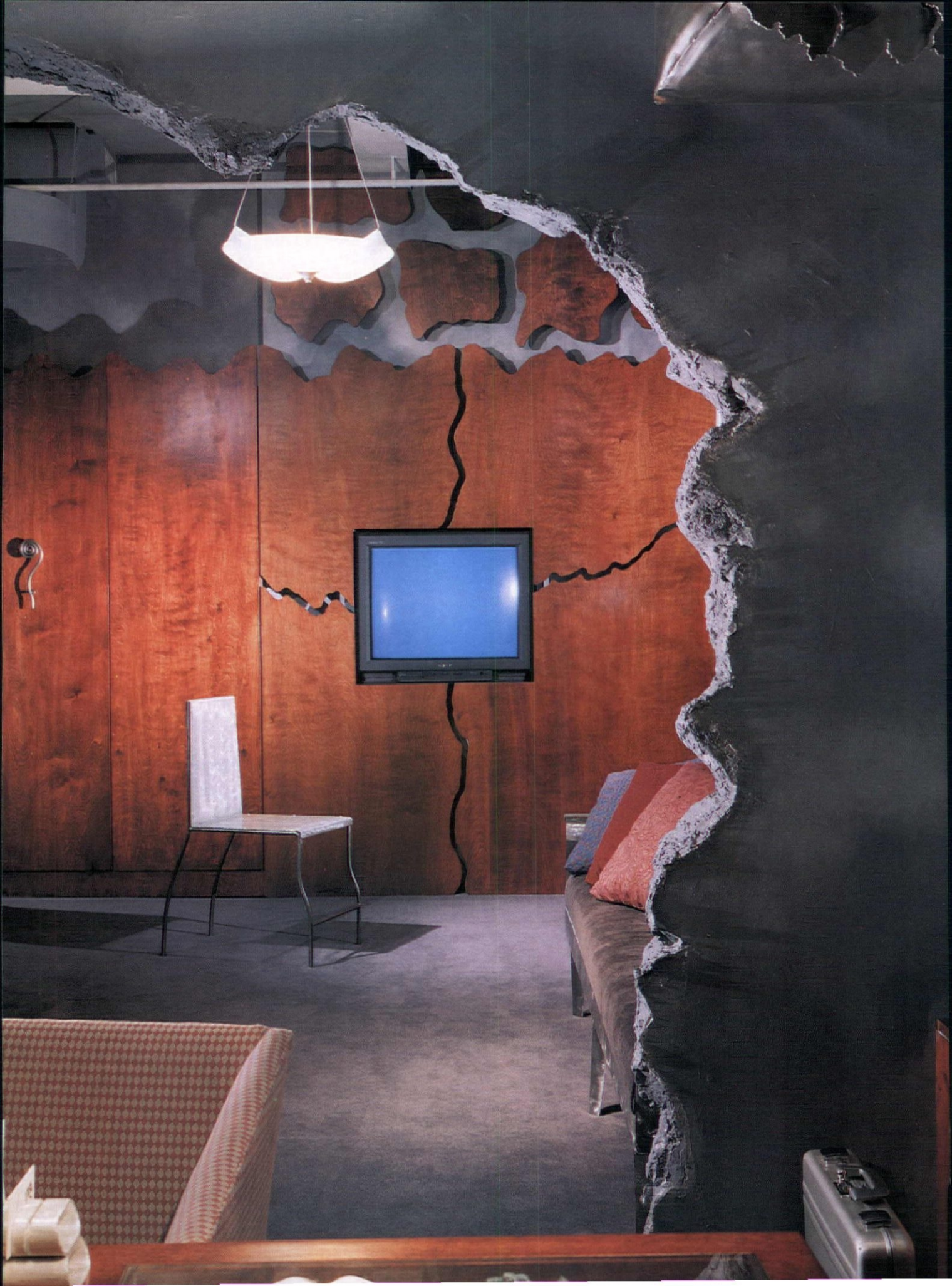
With business booming, VOA is helping Ariel to design new expansion space on the sixth floor. Rogers notes that along with the finance and administrative departments and shareholder services, a critical marketing department function for fulfilling requests from mutual fund investors previously outsourced for lack of space, it will contain a much sought-after "reading room." Employees will know the moment they are inside this miniature library. It will have the only door in the office and—can this be Ariel?—there won't be any talk. ☞

Project Summary: Ariel Capital Management

Location: Chicago, IL. Total floor area: 7,000 sq. ft.
No. of floors: 1. Total staff size: 26. Cost/sq. ft.: \$73.

Wallcovering: Luberon. Paint: Tiffany. Dry wall: U.S. Gypsum. Carpet/carpet tile: Prince Street Technologies. Carpet fiber: Monsanto. Ceiling: USG Interiors. Lighting: Halo, Staff, Elliptipar, Lithonia, Peerless, Alkco, Artemide. Doors: Parenti & Rafaelli. Glass: Skyline Design. Window treatment: Zirlin Interiors. Work stations: Herman Miller. Work station seating: Knoll. Lounge seating: Dakota Jackson. Dining and auditorium seating: ICF. Other seating: Geiger Brickel. Upholstery: Archtex. Conference tables: Parenti & Rafaelli. Files: Meridian. Architectural woodworking and cabinetmaking: Parenti & Rafaelli. Signage: Chicagold, Skyline Design. Client: Ariel Capital Management, Inc. Architect and interior designer: VOA Associates, Inc. Mechanical/electrical engineer: Environmental Systems Design. General contractor/construction manager: LaSalle. Art consultant: Murphy-Rabb, Madeleine Rabb. Furniture dealer: Corporate Office Systems. Photographer: Hedrich Blessing/Steve Hall.







Bad Is Good

When Bad Boy Entertainment's space in New York, designed by Alternative Design, invites its visitors to enter a still-life of animation—it's not as paradoxical as you think

By Linda Burnett

Breaking out: Bad Boy Entertainment's design literally explodes, reflecting the attitude of founding producer Sean "Puffy" Combs to forge an identity that knows no boundaries. Courtney Sloane's design of Combs's office mimics the animation and graphic quality of music videos (opposite).

Visitors to the record label's headquarters are greeted by five TV monitors playing music videos. With the company's success, the atrium is the only space adequate enough in size to fit all the employees for staff meetings (above).

Today's powerful media mega-mergers emphatically declare that the future is increasingly being guided by the young. Not only does the next generation—the Generation-Xers, MTVers—provoke important decisions, it also makes them. And some are truly visionaries for whom there are no boundaries that can't be rearranged, rethought and reworked. Telling Sean "Puffy" Combs the sky's the limit is not simply a metaphor. If he can see it, it can be done, say those who have worked with him. For the hip and informed, "Puffy" is one of the hottest, music-savvy producers around in the hip-hop genre of music. If you listen to R&B or rap or visit the new offices of Bad Boy Entertainment, designed by Alternative Design, you know this already.

Bad Boy Entertainment, a joint venture label with Arista Records, is Combs's brainchild, founded when he was just 21. (He recently turned 25.) Combs started in the music industry as an intern with Uptown records and was then promoted to director of artists and repertoire (A&R) under Andre Harrell, then CEO of Uptown

and the current CEO of Motown. As director of A&R, Combs was responsible for finding talent and signing acts.

Envisioning his own label, Combs shopped around in search of a joint venture deal until he met Clive Davis, president of Arista Records. Arista supplied the financial backing, shelling out a reported \$15 million, and Bad Boy Entertainment was formed in 1992. The company currently produces five R&B and rap acts on its label: Notorious B.I.G. (who recently won the *Billboard* Music Award for Best Rap Single), Craig Mac (rap), Total (R&B), Faith Evans and the group 112 (both R&B). "The affiliation is good for Arista," says LaJoyce Hunter, publicity manager for Arista. "Sean 'Puffy' Combs is on the cutting edge of music. He is familiar with what sells and has his finger on the pulse of the urban youth."

The group, which even now with its 15 employees is expanding beyond the straining seams of its office space, had been conducting business from headquarters in Westchester, N.Y. Its current space, located in Manhattan's Chelsea neighborhood, had

Uh, can you say "Wow!" That's what most people say when they see the office of Sean "Puffy" Combs (below, left), one of the hottest rap and R&B producers in town. Custom furnishings, office accessories and a fish tank complete the personal amenities the design offers its users, such as in the conference room (below, right). Sloane incorporated different textures and materials to engage the young staff. "You need to push a lot of buttons to get to the newer generations," she says.

been occupied by an Arista division that was moving to Atlanta. So in came Bad Boy—and with it, a flurry of ideas driven by Courtney Sloane, the founder of Alternative Design.

When Bad Boy approached Courtney Sloane for the interior design, she had a number of young and visible installations under her belt. After doing Flavor Unit Records, owned by famed rapper Queen Latifah, as well as the offices for *Vibe* magazine, she had already established herself as a designer with the ability to identify with up-and-coming young and smart minds.

"We wanted to be hip and down with the '90s and the future," says Kebo Green, who served as Bad Boy's project manager and collaborated from the start in the interior design plan. He attributes the success of the company to the fact that Combs and the people who work at Bad Boy create their

no limit and to make it look outrageous. It's something we probably won't have the opportunity to do again, except for maybe a Steven Spielberg film."

Because a record company had already inhabited the ninth floor loft, spaces were pre-defined with few reasons for rebuilding, so money was mostly allotted to the details and furnishings that give Bad Boy its identifiable punch. Some of the space functions evolved naturally. "Because Bad Boy had been established and needed to use the space even while it was being designed," says Sloane, "employees frequently met in the reception area to conduct their meetings and hang out." To this day, the atrium, which welcomes visitors with five TV monitors playing music videos, is the preferred conference room for employees to get down to business and



own ideas and stick to them. "'Puffy' picks the artists and works hands-on," Green reports. "Since our budget isn't so big, we can only produce a limited number. He's a real force in the industry, and everyone knows who he is." For aspiring stars, Green assures that all demo tapes sent in to Bad Boy get a fair listening.

Sloane knew how to create a bigger picture, an environment on the cutting edge—

Visual cues push the buttons of Generation-Xers

literally with edges that are cut. "We dealt with creating an urban flair, incorporating the future and technology," says Sloane, who was provided a designer's dream, an adequate budget and creative gates as open as needed. "They told me there was

discuss their next strategic move (or dance movement as might be the case). With the designated conference room down the hall accommodating an overflow of paperwork, the atrium remains the logical alternative.

In many ways Bad Boy's offices mimic the images on MTV and new wave graphics. Sloane has achieved an animated quality in her design, as if everything is still in the process of bursting, growing, moving and grooving. "A lot of what we do is inspired by Deco and Art Nouveau," she notes. "This project is different, however. It's a Mad Max, using primal elements yet appealing to Generation-X, pop culture. You need to push a lot of buttons to get to the newer generations." This design philosophy of engaging and entertaining the audience has inspired the use of heavy textures on the walls, varying metals and juxtaposing fin-



Arista is pleased with Bad Boy's sales, says LaJoyce Hunter, publicity manager at Arista. One of Bad Boy's best sellers, Notorious B.I.G., recently won *Billboard's* Best Rap Single award, but the record already went platinum, so Hunter wonders how much better sales can get. The walls lining the corridors are reserved to showcase gold and platinum albums (above) adding to the overdrive of visual information.

ishes such as ribbed and smooth, wood and metal, transparency and opacity.

The Bad Boy environment presents its user with a visual experience, something in-your-face at every turn, as Sloane sees it. The designer pulled visual symbols from Bad Boy's media-kit graphics, such as footprints and medallions, and animated them by blowing them out of proportion. Footsteps (presumably those of the "Bad Boy" himself) climb the walls and corridors taking the logo throughout the space. The entrance displays two oversized medallions hanging on chains. "We took what is representative of that generation and made them funny," Sloane muses.

Combs's office is perhaps the most dramatic of all with monitors bursting through the walls into an explosion of visual imagery. "'Puffy' was interested in what happens with the debris from the explosion so we included that," says Sloane. The fragmented space literally reflects where the company is going, unwilling to stop for any boundary, its identity breaking through. (Also featured in the office is a fish tank which took three tries to get right—the first being too small and the second exploding, perhaps because the fish took the "explosion" motif too literally.)

Custom furniture designs have been created for everything from the file cabinets to desk accessories to provide the necessary atmosphere. Other significant detailing includes reserved wall space along the corridors for the gold and platinum records that will soon be hanging in honor of record breaking sales. With rappers such as Notorious B.I.G. crossing over to R&B, Bad Boy anticipates even a bigger audience, wider circulation and sales growth. And with or without the *Billboard*

awards, Arista is smiling about its sales and savvy decision to commit to this joint venture. "Bad Boy is a blockbuster," says Hunter of Arista. "Everything they produce goes platinum and double platinum. It couldn't get much better."

If the label's success has been due to the connection its founder maintained with today's youth and the reality of its experience, this level of social consciousness has not been forsaken. Aware of the importance of music in the life of urban children, Bad Boy has been responding in kind. *Daddy's House*, a social program set up by Combs for underprivileged children with noted rapper Sister Soul Jah in charge of its development, held its most recent event with a children's party held at Discovery Zone. Obviously, this label is producing more than platinum records that make its fans dance and sing.

Just ask "Puffy"—the future is definitely in the hands of the even younger. ☺

Project Summary: Bad Boy Entertainment

Location: New York, NY. **Total floor area:** 4,200 sq. ft. **No. of floors:** 1. **Total staff size:** 15. **Cost/sq. ft.:** \$60. **Paint:** Betephanie Keith & Company. **Laminate:** Nevamar. **Carpet/carpet tile:** J&J Industries. **Lighting:** Stonco, Artemide. **Window treatment:** Levelor. **Upholstery:** Perez. **Conference tables:** Artistic Metalwork. **Architectural wood-working and cabinetmaking:** Ashley Woodworking, PHI Woodwork. **Signage:** Artistic Metalwork. **Client:** Bad Boy Entertainment. **Interior designer:** Alternative Design, Courtney Sloane. **General contractor:** John Brown Construction Co. **Acoustician:** David Soto & Associates. **Furniture dealer:** Total Office Solutions. **Photographer:** Paul Warchol.



AMERICAN FOREST & PAPER ASSOCIATION

Pulp Nonfiction

More than pulp and circumstance can be found in the interiors of the American Forest & Paper Association, Washington, D.C., pulled together by Greenwell Goetz Architects, PC

By Linda Burnett



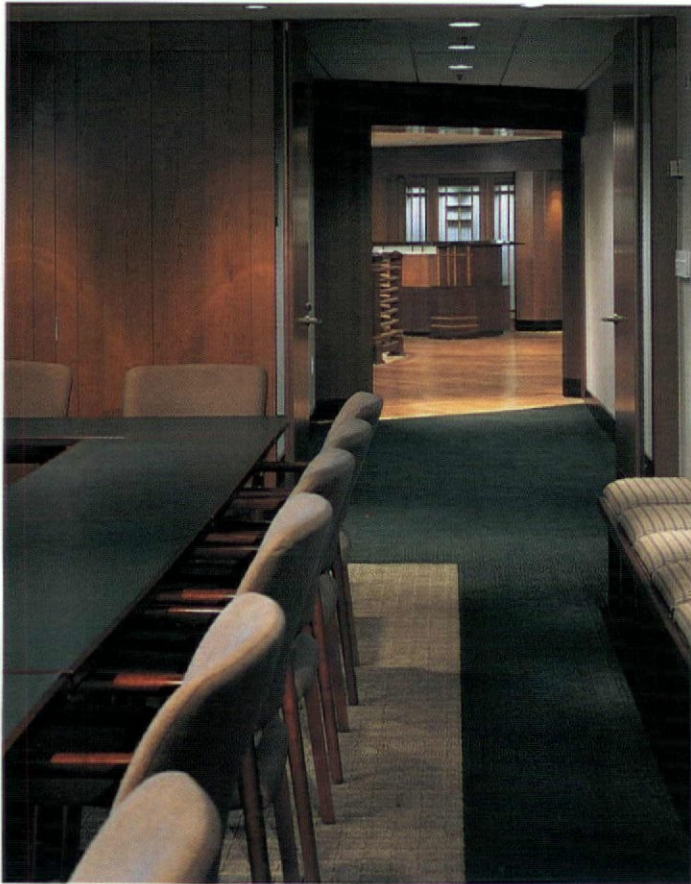
Timberrrr! The interiors of American Forest & Paper Association use materials donated by members—from the maple floor to the doors to the plastic laminate. When member visitors arrive by elevator, they pass displays of their own products before approaching the reception and circular staircase that joins the two floors (opposite). Because of the building's post-tension structure, traditional centering of the stair on the lobby was not possible, so the lobby was centered on the stair (above).

Look at the paper and wood products you typically encounter in your daily routine: a variety of milk and juice cartons, reams of letterhead, shelves of books, corridors of wooden doors and tons of newspapers, magazines and junk-mail. With the quantity of these products in mind, it isn't surprising that the United States ranks as the number one producer of pulp, paper and paperboard products in the world. Nor is it surprising to learn that the U.S. is also the leader in forest management. Some 400 of the 550 mills in the U.S. making paper and building products are members of the largest trade association for the paper and wood industry, the American Forest & Paper Association, which recently moved into a new, 21,000-sq. ft. headquarters on two floors designed by Greenwell Goetz Architects in Washington, D.C.

"Our members join to have access to information and research, and to maintain an influence on government policies," says Barry Polsky, director of media relations for

the American Forest & Paper Association. One of the organization's key missions besides educating its members is lobbying on the Hill. It's a big job. The paper and wood industry accounts for over 7% of total U.S. manufacturing output and ranks among the top 10 manufacturing employers in 46 states.

When the Association was formed three years ago from a merger of the National Forest Products Association and the American Paper Institute, both over 100 years old, it decided to build a headquarters that would showcase the products of its members as well as house its 176 employees. "The two organizations represented the same issues and goals," explains Polsky. "Many members were in both groups, duplicating their efforts." Today, the Association's membership of forest owners, paper mills, pulp mills and recycling mills ranges from large, integrated companies like Georgia Pacific, which owns mills and forests, across the board to small-sized saw mills that operate with as few as 20 or 30 employees.



Companies concerned with environmental issues such as the Clean Water Act, Clean Air Act and the Species Act now have a unified association to represent them. One program offered by the Association as a consequence is the Sustainable Forestry Initiative, which promotes environmentally sound ways of managing forests. Members concerned with the conditions in forests for future generations can sign on and manage their forests in accordance with the Initiative's stipulations. Such concern on the part of the industry helps explain why there are more trees in the nation today than 70 years ago. Scientists estimate there are 1,000 trees for each American.

Besides visiting potential spaces with its broker, the Association also examined the designs of various other trade associations' headquarters to find the image it wanted. "Those designed by Greenwell Goetz were like the ones we wanted to live with," reveals

employees an alternative to the elevators. "We studied which departments needed to be on the same floor and which needed to be strategically placed next to one another," notes Peggy Fitz-Simons Elfar, IIDA, senior project designer for Greenwell Goetz. While the staircase solved a circulation problem, it also posed a technical problem of its own. The post-tension structural system of the building made it difficult to construct the stairway while accommodating a multi-purpose conference center.

"It's traditional for the stairs to center on the elevators," says Elfar. "Because of the post-tension structure, the closest to being on center was 10° off the reception area. So we said, 'Let's center the lobby on the stairs instead of the stairs on the lobby.'" For a consistent identity, conference rooms on both floors have been located opposite the reception area at the end of the lobby. Build-

Incorporating members' wood products was a mixed blessing

Diane Peck, director of office services for the Association. "Not too traditional or modern."

To assist in the final site selection, Greenwell Goetz provided a comparative view of each potential space. "We designed three scenarios," says Al Gooden, senior project architect at Greenwell Goetz, "and conducted a study analyzing all the options—from the location of the Metro to the building system—for the one that would work best."

After confirming that the location and a two-level solution would work, Greenwell Goetz connected the upper and lower levels with a wooden double helix staircase to give

outs that serve as display cabinets for members' wood and paper products were designed to balance the angle.

Perhaps the biggest challenge to the design process, however, was a diplomatic one. The design, which won an honorable mention from DuPont Antron for 1994, had to incorporate the members' donated wood products. What seemed at first to be a great cost cutting measure as well as a gesture of respect and self-promotion, especially for a non-profit organization, proved to be a full project in itself. From arranging timely deliveries of products to coping with the form in

"The Association wanted to hold a board meeting by mid February," says Al Gooden, senior project architect at Greenwell Goetz. "In the previous space, they were never able to do this." Now with eight conference rooms, it can have meetings any time it wants to show members how their donations were put to use (above, left). Diane Peck, director of office services at the American Forest & Paper Association, comments, "We're very proud to come to work in this space every morning."

The design of the American Forest & Paper Association's office (above, right) respects the primacy of nature over the machine. Taking cues from the Arts and Crafts Movement, the design remains true to its form, from the design of the carpeting to the spiraling of the stairway that connects the two-level reception area (opposite). The use of the circular shape pays homage to the tree, literally and symbolically.

which products were donated, the designers had more on their hands than anyone originally intended. Specifying turned into a grab-bag of sorts. A donated maple floor, for example, arrived as raw slabs of maple without tongue and groove that then had to be sent out for milling.

On the positive side, the hodgepodge of donations allowed the architect and designer to work intensively with industry manufacturers and suppliers, a rewarding educational experience by all accounts. "The experience has enabled us to require tougher specifications on future projects and become more environmentally friendly," asserts Gooden. "Previously I would only specify the highest grade wood. But now I realize I waste two-thirds of a tree if I do so. There's a difference in class A and double A, and I know the cost and waste implications to the tree. If I'm doing a reception desk, I'll specify double A only for the external."

Greenwell Goetz's design of the eight conference rooms, library, two-level reception area, general offices and work stations was based on the firm's research on cues from the previous turn of the century. During this time, the forest and paper industry had been confronted by the industrial revolution and the increasing preference for steel over wood. The Arts and Crafts Movement and Prairie Style, which critiqued machine production through aesthetic visions that idealized a pre-industrial order, guided the new design.

Proving that wood is not just for decoration, the predominant wood in the Association's new quarters maintains its structural viability, triumphing over the use of machine-made metal. The use of the circular shape literally refers to an icon: the tree trunk. "The shapes show a respect for the tree," says Elfar, "and the bands in the floor represent the industry's ages of stability."

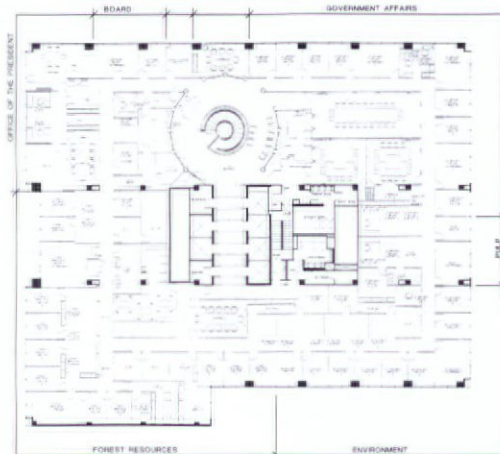
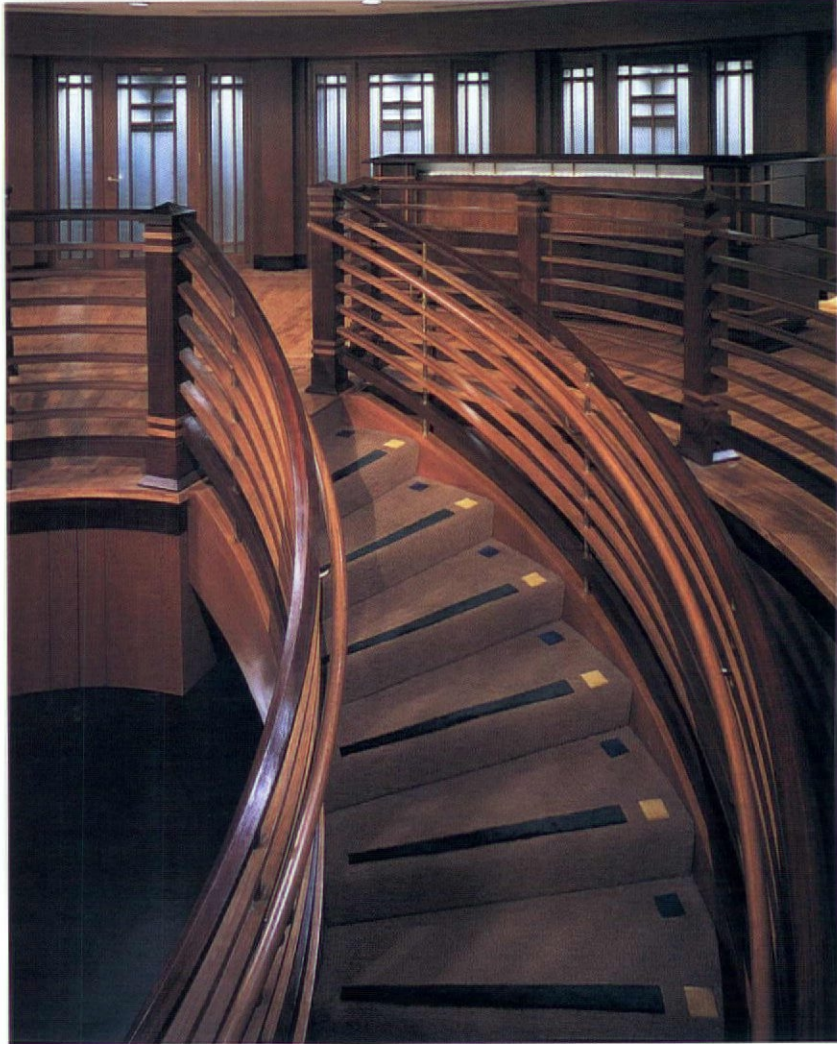
Since the organization is office intensive and directly works with members, who visit on a regular basis, it was important to have guest offices where a visiting member can sit down, close the door, use a phone and plug in a computer, notes Peck. Guest room assignments can be moved depending on who needs to work where and with whom.

Since the paper industry announced its goal in 1993 to recycle and reuse 50% of the paper Americans use (by weight) in the year 2000, more printing-writing papers are recovered today for recycling than all glass, aluminum and plastics combined. With these facts at hand, it is no wonder the American Forest and Paper Association has such an attractive space. It knows how to use its natural resources wisely, even if some of the necessities of life don't grow on trees. ☺

Project Summary: American Forest & Paper Association

Location: Washington, D.C. **Total floor area:** 45,000 sq. ft. **No. of floors:** 2. **Average floor size:** 22,500 sq. ft. **Total staff size:** 184. **Wallcovering:** Carnegie, Pinetex, The Guilders Studio. **Paint:** Polomyx, Benjamin

Moore, Devoe, Duron, Toll-O-Fects. **Laminate:** Nevamar. **Dry wall:** U.S. Gypsum. **Wood flooring:** Southeastern Flooring. **Carpet/carpet tile:** Kemper, Shaw, Mill Creek Guild. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors, Celotex. **Lighting:** Lithonia, Regianni, Lucifer, Norbert Belfer, Edison Price. **Doors:** Weyerhaeuser. **Door hardware:** Schlage, Forms & Surfaces. **Glass:** Classic Glass. **Door frames:** Altura. **Window treatment:** Levelor. **Stair/railings:** Atlantic Stair. **Millwork:** Patella, Progressive Woodworking. **Wood veneers:** David R. Webb Company. **Workstations:** Columbia Woodworking. **Workstation seating:** Brayton. **Lounge seating:** Brayton. **Cafeteria seating:** Falcon. **Other seating:** HBF Cartwright. **Upholstery:** Carnegie/ Baumann, Architex, Arc-Com, Design-Tex. **Auditorium tables/seating:** Kinetics, Brayton. **Other tables:** HBF Nucraft. **Files:** Steelcase, Spacesaver. **Fire safety:** Fire Mark. **Security:** Kastle. **Building management system:** Honeywell. **Plumbing fixtures:** Elkay, Eljer. **Client:** American Forest & Paper Association. **Architect:** Greenwell Goetz Architects; Al Gooden, senior project architect; Peggy Fitz-Simons Elfar, IIDA, senior project interior designer. **Structural and MEP engineer:** CADCON, Inc. **General contractor:** James G. Davis Construction. **Lighting designer:** C.M. Kling. **Furniture dealer:** Baltimore Stationery. **Photographer:** David Patterson Photography.







No Cold Shower

Is anyone shocked when old meets new in the San Luis Obispo, Calif., office of Arcada Software, designed by Edwin S. Darden Associates, Inc.?

By Amy Milshtein

Image is almost everything in Arcada's executive boardroom (opposite). While much of the budget went into this showplace, the room is more than just a pretty face. Video conferences, sales pitches and presentations happen comfortably and effectively in the space (above).

Closing one's eyes and jumping may be the best approach to a chilly pool—but not to marriage, the stock market or design, which require a little more finesse to avert disaster. Arcada Software of San Luis Obispo, Calif., proved well aware of this when it commissioned Peter Sterios, then of Edwin S. Darden Associates, Inc., to insert executive suites between three existing office spaces. The suites were to augment the existing spaces and provide a much needed corporate image. The catch? They had to achieve both goals seamlessly, without a jagged transition from old to new. Sterios and his colleagues had their work cut out for them.

"The company operates from a tilt-up concrete building in a suburban industrial park by the airport," reports Sterios. "The existing office spaces were a collection of various fit outs from previous tenants, many of which had no designer involved, and it showed." The overall aesthetic effect was of a company operating out of someone's garage. This rough-and-ready image

is fine for a young start-up but not necessarily desirable for a firm like Arcada, which regularly courts *Fortune 500* companies.

Formed in 1994 with the merger of the software operations of Conner Peripherals and Quest Development products and utilities, Arcada develops data protection and storage management software for multiple desktop and client/server environments. In non-technological terms, Arcada writes the software that keeps you from losing your work on a PC or server. The company has grown in fits and starts since the merger, taking offices as needed without giving any thought to space planning or image.

A veritable architect's nightmare, Arcada hasn't suffered any dire consequences from its indifference to design—at least to date. Chris Gibson, vice president, world wide operations for Arcada, describes the organization as a "virtual" company with no corporate headquarters. Experienced travelers of cyberspace, its employees regularly commute by video conference and e-mail



Welcome to what Chris Gibson, vice president, world wide operations for Arcada, calls the "Stealth Office."

The, plain, tilt-up concrete exterior gives no clue to the comfort and style found inside, including such features as Arcada's custom reception desk (above).

Fiscal responsibility played an important role in Arcada's success—almost everyone in the industry is the product of a "garage"—so it fits that the design image would follow. To save money, Sterios used many off-the-rack items in executive offices (opposite, top) to impress without sticker shock.

The sophisticated yet restrained image found throughout the executive suites (opposite, bottom) trickled down to Arcada's existing offices. The latest spaces, recently completed by Peter Sterios, also tip their design hat to the executive suites.

between Arcada's California and Florida sites. However, the need for a formal, well-designed space proved inescapable.

"Our California office houses human resources, finance, customer support and OEM sales," says Gibson. OEM, or original equipment manufacturer, represents an enormous and profitable part of Arcada's business, making its product more universal than the average computer user may realize. If this individual decides to buy a tape drive for his or her system, for example, chances are that Arcada software will be bundled with the product as "original equipment."

To pitch the OEM's, the sales force needed a functional, comfortable space that conveys the essence of Arcada in one glance. Enter Peter Sterios and Darden Associates. "The president wanted a strong, contemporary image," he says, "tempered with fiscal responsibility."

The 3,200-sq. ft. executive suite created by Darden includes two executive offices, an 18-seat corporate board room equipped with all the latest technological bells and

whistles, a sales meeting room, two executive washrooms and reception. Several custom elements, including the boardroom table, reception desk and granite countertops, bring design to the forefront while off-the-rack elements keep the budget in check. The facility's cool, clean look offers visitors both natural and artificial light.

Sterios has made certain that the addition is not isolated from the rest of the organization. A new central hall links the suite to other office spaces even as it improves circulation. In joining them aesthetically, Sterios has gradually toned down the design elements where the new space borders the old. "Previously, we had punched a small square hole in an existing wall, just as an element of departure to the monotony of the existing offices," says Sterios. "As a marker into the new executive suite, we created a more sophisticated 'hole' that integrates a custom light fixture and ceiling trough beyond." He also made sure there is never a clear view from old to new—or vice versa.

Of course, the best laid plans of architects need a complete team to bring them to life. Sterios remembers the challenge of motivating the contractors and subcontractors to reach and maintain the high level of craftsmanship required. "At first it was a challenge to convey the level of finish expected," he admits. "But eventually the contractors met and went beyond our expectations. They became so proud of their work that they would bring in friends and family to the office."

Yet the other end of the design team needed hand holding as well. Arcada regularly sought assurance from the architect that the end product would indeed fulfill its goals. "This was the first major construction project I ever supervised," Gibson points out. "It was hard for me to trust any architect to define our image, knowing that ultimately, we had to pay for that definition."

In the end Arcada is pleased with the project on many levels. "I call it our 'stealth office,'" reports Gibson. "The building's exterior gives no clue to the wonderful spaces inside." He adds that he enjoys walking through the office at night with softly glowing lights playing on the custom pieces.

It's not too shabby from nine to five either. "The conference room is the best one I've ever worked in," says the well-traveled executive. "We can fill the room with clients,

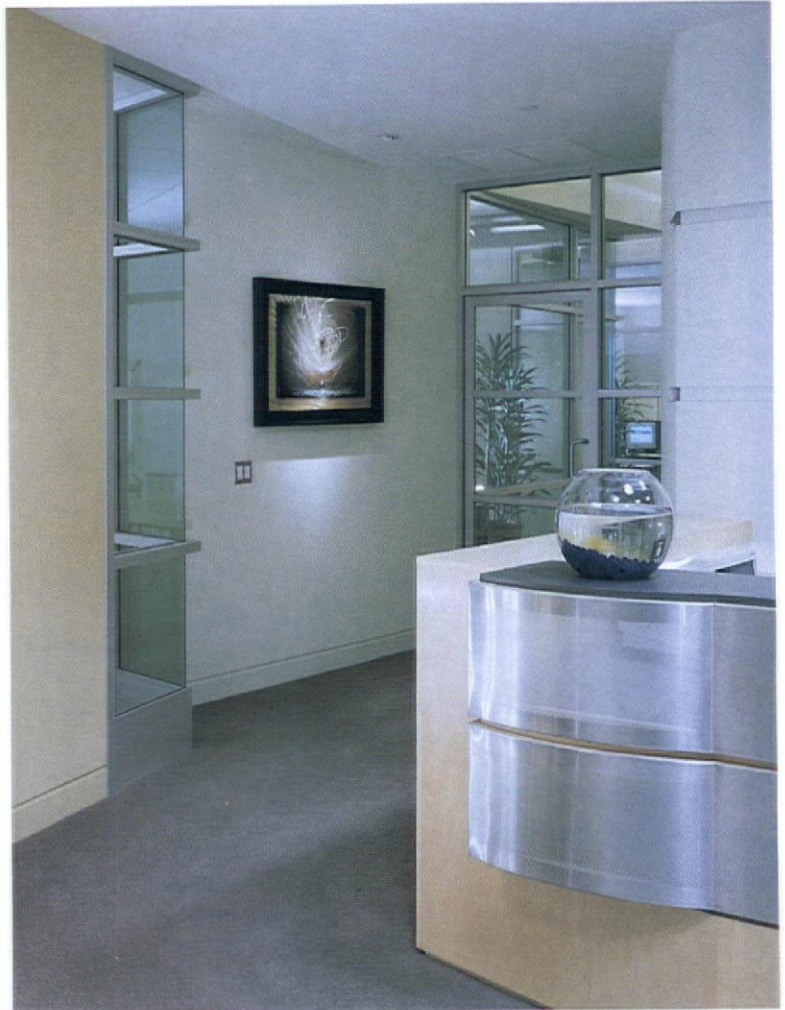
Can you pin a material image on virtual space?

run the overhead projectors, have a video conference and make copies comfortably and effectively. It's really a showplace."

Arcada is so pleased with the suite concept that it has contracted Sterios to work on more space for its growing needs. While the new offices won't possess the same level of finish, they will borrow design cues from the executive suite. In other words, the image continues to fit, even if it's a lot more tangible than virtual. ☺

Project Summary: Arcada Software Inc.

Location: San Luis Obispo, CA. **Total floor area:** 3,200 sq. ft. **No. of floors:** 1. **Average floor size:** 3,200 sq. ft. **Total staff size:** overall company=600, executive=12. **Cost/sq. ft.:** \$73.00. **Paint:** Sherwin Williams Laminate: Nevamar. **Dry wall:** U.S. Gypsum. **Flooring:** American Olean, Richard Sterling. **Carpet/carpet tile:** Mohawk. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors. **Lighting:** Peerless, Halo, Bega, Capri. **Doors:** Forms & Surfaces. **Door hardware:** Schlage. **Forms & Surfaces:** Norton. **Glass:** Downey Glass Co. **Window frames:** U.S. Aluminum. **Window treatments:** Louverdrapae. **Work stations:** Haworth. **Work station seating:** Haworth. **Other seating:** Herman Miller. **Upholstery:** Herman Miller, Haworth. **Conference tables:** Stoneline Designs. **Training tables:** Haworth. **Other tables:** Haworth. **Cabinetmaking:** Jay Wells. **Planters, accessories:** Tri Counties Plant Service; Stan Bitters Ceramics; Tracy Talbot Ltd. **Signage:** CN Signs. **HVAC:** Honeywell. **Fire safety:** Reliable. **Security:** Indala Corporation. **Plumbing fixtures:** American Standard, Jado. **Client:** Arcada Software Inc., Chris Gibson VP Worldwide Operations **Architect and interior designer:** Edwin S. Darden Associates; Peter Sterios, AIA, Steve Sowa, Janea Nakagawa, design team. **Structural engineer:** John Paquette and Associates. **Mechanical engineer:** R & T Heating. **Electrical engineer:** Westland Electric. **General contractor:** Carroll Building Company. **Construction manager:** Mike Beattie. **Lighting designer:** Edwin S. Darden Associates. **Furniture dealer:** Pacific Office Interiors, Facilities Design. **Photographer:** Peter Malinowski.





Guess Who's Coming To Dinner

Wm. Ashley China continues to offer exclusive table top settings and gifts, but its nouveau Toronto flagship store, designed by architect Christopher Barriscale, is hungry to expand the guest list

By Holly Richmond

In the Art Deco giftware rotunda (opposite) as well as on the shelves of the gourmet section (right) of Wm. Ashley China, architect Christopher Barriscale gives Toronto customers a sense of precious objects safeguarded in solid containers of glass and wood. Electric blue serving bowls and funky metal tea pots look dazzling in the Starfire glass displays, which have three times the transparency of normal glass.

William Ashley has bedecked tables fit for kings since 1947, but with the launch of its flagship store in Toronto, one and all will feel comfortable to pull up a chair. Following a world-wide search for the perfect store design and architect to create it, Canada's leading retailer of hand-crafted china, crystal and silverware, doing business as Wm. Ashley China, has another exquisite gem on its hands, designed by architect Christopher Barriscale. The largest store of its kind, Wm. Ashley encompasses 24,000 sq. ft. of retail space and an additional 4,000 sq. ft. of corporate office space in the Manulife Centre on Bloor Street in Toronto, Canada.

While the store is located in a mall-like setting, it is a standout that revels in a myriad of sparkling crystal, making passing by the windows without exploring the artistry within nearly impossible. But the store's design was not easy in coming. Dean Stark, general manager and a third-generation member of the family that founded Wm. Ashley, embarked on an eight-month search of Asia, Europe, and the United States to hone his retailing savvy to create a superlative shopping *mise en scene* unlike traditional milieus for china and crystal.



Stark explains he was looking at store designs that set forth an unimposing, friendly atmosphere using traditional materials in a contemporary way. "The flagship store is an important step forward for Wm. Ashley because we are appealing to a younger audience and moving away from the typical fragile sense people may feel in a china store," he indicates. "However, we are addressing that need without losing the integrity of our quality and service."

During Stark's travels, two retail settings particularly impressed him, namely Joyce, a small clothing boutique in Hong Kong, and the Henri Bendel flagship store on 5th

Avenue in New York. Though these stores' sizes are at opposite ends of the spectrum, each possesses an intimate quality Stark wanted for the new Wm. Ashley. So, with one more trip to New York, the Starks commissioned Christopher Barriscale, the architect responsible for Henri Bendel, to bring their vision for Wm. Ashley to life.

Before the interior renovations of the former department store could begin, however, the Manulife building management committee established exterior modifications that included a new facade and entrances from both the street and mall. Also, it required that the majority of the mall-side facade be

The fine dinnerware rotunda (bottom,) is Wm Ashley's center of gravity, or town square, with "Giftware Avenue" extending toward the front and rear as a principal thoroughfare. The specialty areas, including one of the several giftware rooms with room-framing display towers (below), are located along the perimeter so window shoppers clearly see what's in store.

The eclectic room (opposite, top left) features raised floors with opaque and transparent glass tiles, as well as angular shelves set against wood folding panels to display Wm. Ashley's most modish gifts. The undulating glass water bar and crystal café (opposite, top right) recall a glass of effervescent mineral water, and this is a perfect place for customers to enjoy just that—or a luscious treat served on fine china.



made of glass to give shoppers a clear view of the interior. As a result, a white marble entryway complements the granite storefront, and an interior palette of glass, warm wood and neutral-tone, textured carpet completes the elegant, yet welcoming package.

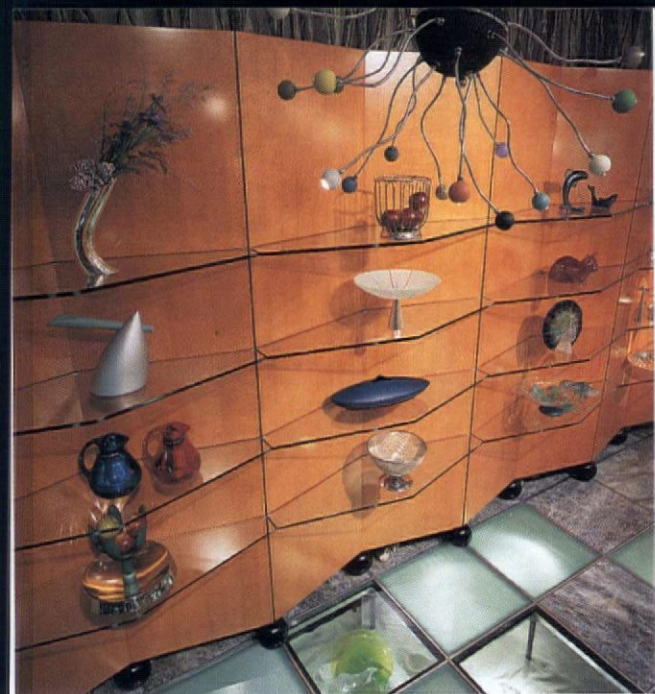
Barriscale's biggest concern in creating Wm. Ashley was that the store's large size and vast array of merchandise would overwhelm customers. "I approached the store's design almost like an urban development project," says Barriscale. "I broke it up into a series of boutiques set along 'Giftware Avenue' to lend architectural rhythm and create a path from which customers can circulate throughout the store." Moreover, the main corridor represented by Giftware Avenue provides overall views of the store, so shoppers can experience choice and discovery, much like exploring a new city.

Display towers rather than typical vitrines have become the Wm. Ashley signature fixture, and are a hit for both their beauty and function. Not only do they present merchandise in an innovative fashion, they act as room-framing elements that hold a shopper's view at eye level—as opposed to lowering the sightlines to waist-level cases. Their cylindrical shape, a major store motif, keeps customers moving and encourages them to see more of the store. Circular motion is in fact sustained throughout the space, and is especially pronounced in the fine dinnerware and giftware rotundas.

Proceeding from the central display areas and rotundas, customers will find in-store specialty areas along the perimeter, including the Waterford room, fine china room and eclectic room, which features the store's most modern merchandise. The eclectic room is playfully called "Chris's Room" because, as Stark says, "We let him do whatever he wanted." It combines raised floors with opaque and transparent glass tiles that display unique gifts treasured by collectors, each lit by a curious, Medusa-like chandelier.

All display glass, including towers, shelves and tabletops, is made of Starfire Glass, which has three times more transparency than normal glass. The clarity makes a difference—given the quantity of merchandise being shown. Since the store's design incorporates numerous "hidden" drawers and storage areas, as well as an efficiently run stock room, Wm. Ashley is able to stock and display many of the 350,000 different items it has in its catalogue.

With more than 50 manufacturers of giftware and table top settings including Orrefors, Christian Dior and Noritake, not to mention a full-service florist, custom stationery department, Canada's largest bridal registry program and a new gourmet section that offers specialty kitchen items, keeping stock and merchandise in check is no small feat. Consequently, one of the store's most crucial components is its communication and tracking system. All sales transactions, stock room requests, warehouse and additional store inquiries are performed from 25



computer terminal stations located throughout the store. Not only do the terminals prevent lines forming at one central cashier station, they also preclude the use of paper.

How does the procedure work? When a customer selects an item and a sales person keys in the order at a terminal, the

Not surprisingly, the store's design appears to mirror the company's outlook, with additions like pots, pans and small appliances to supplement Royal Crown Derby fine china. Barriscale asserts, "I designed the store for existing customers as well as a family out shopping in their jeans and sneakers.

Fine china and crystal goblets for fortunate four-year-olds

order goes to the stock room and the item is sent via a robotic track delivery system from the stock room to the selling floor. If the item is not in stock, an image of it will appear on the screen along with information on where the customer can find it. "The terminals allow sales people to be on the floor with customers 100% of the time and give them undivided attention," explains Jackie Chiesa, Wm. Ashley's sales manager. "There is never any running back and forth to the stock room or going to the phone to call another location."

Never let it be said that Wm. Ashley offers anything less than a comprehensive shopping experience. After a customer makes a purchase, he or she may await the arrival of the package at the water bar and crystal café area while sipping a complimentary glass of Perrier or enjoying a frothy *café-au-lait* and sweet treat, served on fine china and in crystal goblets, of course. Chiesa calls the wave-shaped glass bar filled with gallons of effervescent water an "entertainment center for four-year-olds while their parents shop."

Since the company's beginning, Wm. Ashley employees have prided themselves on offering the best in customer service and satisfaction. But with the store's new 1990s poise, is that customer taking on a different persona? Stark claims there is no longer a typical customer, that everyone from a student buying mother a birthday gift to an affluent family entering a daughter in the bridal registry will find something appropriate.

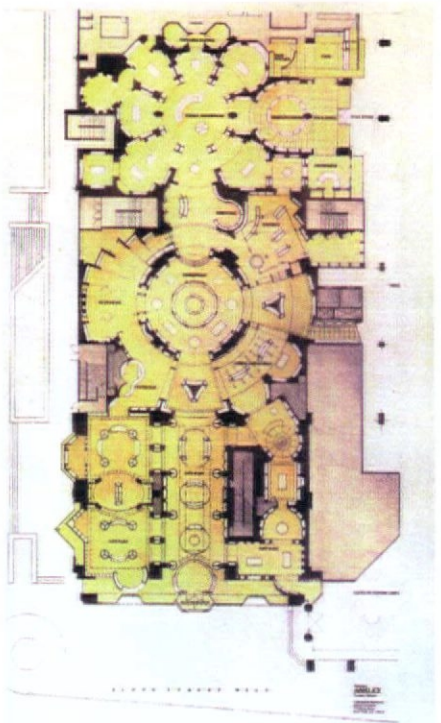
I want them to feel comfortable to come in and explore, and establish a life-long relationship with the company."

So don't think that child at the water bar is simply passing the time. He or she is actually practicing how to set a charming table, dining room or picnic for many enjoyable family meals for years to come. The education will begin at home—and at Wm. Ashley China.

Sugar with your *café au lait*? ☕

Project Summary: William Ashley China

Location: Toronto, Canada. **Total floor area:** 28,000 sq. ft. **No. of floors:** 1. **Total staff size:** 160. **Wallcovering:** In-Wallcoverings Inc. **Paint:** Presot. **Laminate:** General Woods and Veneers. **Dry wall:** Roscetti. **Flooring:** Terrazzo Mosaic & Tile Co. **Carpet/carpet tile:** Floorworks. **Lighting:** Lightotier. **Doors:** Pancor Industries Ltd. **Glass:** Kub Glass & Mirror. **Railings:** C.B. Metal Industries. **Display tables and shelving:** custom by Pancor Industries Ltd. **Display glass:** Starfire. **Architectural woodworking and cabinetmaking:** Pancor Industries Ltd. **HVAC, fire safety and building management system:** Brady Mechanical Co. **Client:** William Ashley China, Dean Stark. **Architect and interior designer:** Christopher Barriscale Architects. **Executive architect:** International Design Group. **Structural engineer:** Yolles Partnership Inc. **Mechanical and electrical engineer:** CWR SAS Group. **General contractor:** Pancor Industries Ltd. **Construction manager:** Pancor Industries, Bradley Desrocher. **Photographer:** Richard Johnson.





At CEO Anne Robinson's insistence, Banducci Associates took a relaxed approach to Windham Hill's new headquarters in Menlo Park, Calif. Its inviting atmosphere is most evident in the reception area, where a fireplace with a skewed limestone facade, tile floor, beamed ceiling, area rugs and lounge seating help the space look like a cozy living room (opposite). The reception desk is custom-designed in pearwood, birdseye maple and limestone, while the grand piano reveals volumes about Windham Hill's business (right).



Musical Lairs

Creative young Windham Hill Records has always been alive with the sound of music, but its new headquarters in Menlo Park, Calif., was designed by Banducci Associates Architects to play a more sophisticated tune

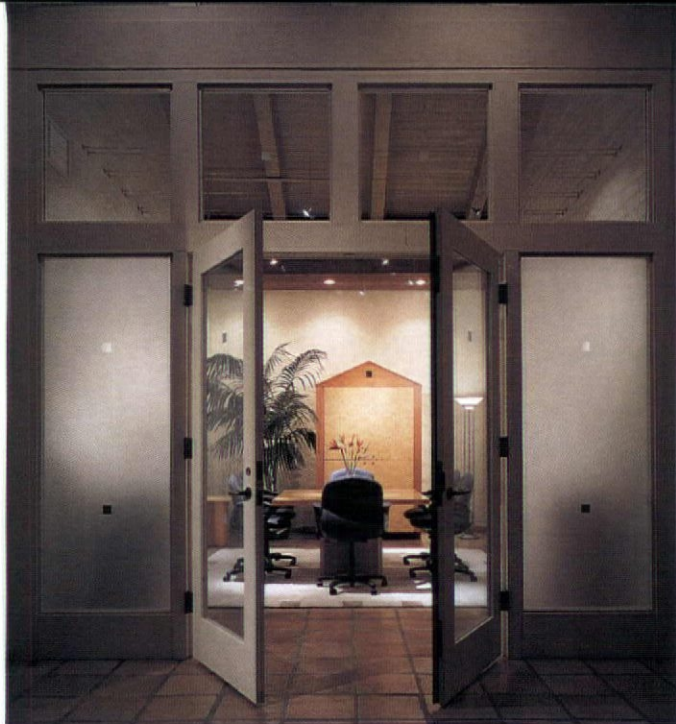
By Jennifer Thiele Busch

Anne Robinson, president and chief executive officer of Windham Hill Records, eschews the term "New Age" music. But whether you call Windham Hill's sound New Age or "adult instrumental," her preferred term, one fact goes without debate. Robinson and her company were pioneers in transforming what was a fledgling musical genre in the mid-1970s to a \$100 million-a-year industry, of which Windham Hill maintains a solid 25-30% market share. The company itself experienced a 500% growth rate in the 1980s, a gain reflected in its eventual move from a corner in Robinson's living room to an award-winning office space in a renovated warehouse in Palo Alto, Calif. By 1994, Windham Hill was on the move again—this time to new offices in Menlo Park, designed by Banducci Associates Architects to reflect the music company's continued growth in size and sophistication.

Aside from ably promoting such musical talents as pianists George Winston and Liz Story and guitarists Alex de Grassi, Torcuato Mariano and Ray Obiedo, Robinson demonstrated she was a savvy businesswoman from the time she founded Windham Hill in 1976 with ex-husband Will Ackerman, who has since left the company. In 1983, she signed a deal with A&M Records that considerably boosted Windham Hill's distribution channels, a move which set the stage for the company's rapid expansion from 10 employees to the current 55. In 1992, after A&M's purchase by Polygram Records resulted in the dissolution of her company's association with A&M, Robinson negotiated a partnership with German-owned music industry giant Bertelsmann Music Group (BMG), which has put Windham Hill in a league with the big boys—and influenced both its corporate culture and its surroundings.

Pride in Windham Hill's handsome Palo Alto headquarters, characterized by a funky, open plan environment reflecting the carefree, creative spirit of the young organization, turned to frustration by the early 1990s. Continued growth rendered the facility overcrowded and increasingly non-functional just as the company began to take on a more corporate perspective—and a very corporate partner with a very real set of financial expectations. "We really liked the spirit of our original office, but we had to acknowledge that we were more business-like than we had been in 1985," concedes Robinson, whose association with BMG first introduced her to such corporate requirements as formal business plans. "It's an inevitability as you become more sophisticated."

Furthermore, the 5,000-sq. ft. Palo Alto office that was designed in 1985 for 20 employees was now bulging at the seams with



Meeting spaces come in many forms for various functions at Windham Hill, where private offices prevail for a majority of the employees. Two of the spaces that act as showcases for staff and visitors alike are a listening room right off reception (above, left), where Banducci Associates custom designed both the table and cabinetry, and the executive conference room (above, right), which includes such interesting detail work as cut-out ceiling soffits that reflect the shape of the custom-designed conference table.

A high level of detail exists throughout the Windham Hill offices, whether in the executive suite (opposite, top) or the general office area (opposite, middle). A majority of spaces share such details as wood finishes, sandblasted glass and warm, neutral colors—reflecting a deliberate attempt to avoid high-tech imagery. The U-shaped floor plan (opposite, bottom) clearly shows how almost every work space at Windham Hill has access to natural light and outdoor views through doors or windows.

45. "As we grew, it began to lose its coherence," Robinson observes. Windham Hill had also been forced to open satellite offices in Marin County, Los Angeles and Palo Alto to accommodate overflow. "It was no way to run a business," she insists. "We spent a lot of money on FedEx and plane tickets."

In 1993 the search for new offices for Windham Hill began—though not before Robinson had polled all her employees with an extensive list of questions to determine their needs and priorities for the new space. Once the company committed to remaining in San Francisco's mid-peninsula, signing a lease for 15,000 sq. ft. of space in the former *Sunset Magazine* building proved a fairly straightforward decision. "The windows open," jokes Robinson of the building's most salient feature. "And it is well laid out physically for the flow of departments within the organization."

According to David Banducci, principal of Banducci Associates Architects, organizational clarity was a key goal of the Windham Hill project as a reaction to the open plan environment of the previous space in Palo Alto. "As Windham Hill grew, the old office just didn't function for it as a company," says Banducci. "Each department needed its own individuality and more room in the layout." The concept was ideally supported by the narrow, U-shaped space that Windham Hill had leased. "The space lent itself better to the type of separation they wanted between departments than a large, rectangular floor plate would have," he points out.

how we work and how departments connect from A to B," emphasizes Robinson. Different departments were accordingly designed by Banducci to flow together as necessary, while maintaining separate identities and forms to support their internal functions.

As individual functions came under examination, each department was asked to complete an evaluation assessing such needs as storage and work surface requirements. Perhaps surprisingly for the democratic and employee-empowered work environment at Windham Hill that Robinson describes, privacy surfaced as one of the most important issues. Executive offices and finance, for example, needed more privacy for sensitive negotiations and royalty calculations, while sales offices needed more privacy for constant and frequently noisy phone calls. "There was definitely a backlash against the open plan environment of the previous space," Banducci recalls—even to the extent that employees resisted sidelites and clerestories that would provide visual access to their offices.

Though the majority of Windham Hill employees are now happily ensconced in these private offices along the outside perimeter of the building, Robinson's desire for an open, light, airy space for everyone—stemming from her own discomfort at being cooped up indoors—was fully met by an accommodating floor plan that opens onto a richly landscaped interior courtyard. Banducci located a majority of the open plan work stations and some private offices along

Using design to minimize the clash between corporate and creative

In creating a compartmentalized floor plan for individual departments such as production, distribution, art, finance, administrative and marketing, however, the designers also had to consider the needs of different departments to interact with each other. "We really looked at

this interior window wall. "Low partitions along the floor-to-ceiling glass bring in as much natural light as possible," he points out.

Robinson's joke that the windows open was truly part of the building's attraction. The doors open too, and weather permitting or



not, the Windham Hill staff takes full advantage of the courtyard for everything from eating lunch to holding meetings. "There are deep overhangs, so you can even sit outside if it's raining," reports Robinson. "The outdoors is indoors and the indoors is outdoors." The courtyard serves a valuable functional role—as a shortcut from one side of the office to the other—in addition to being an attractive amenity. Its continual use as an outdoor passageway cuts down on through traffic inside.

Despite its stellar growth into a company that defines and dominates a profitable sector of the music business, and despite its partnering with a corporate giant like BMG, Windham Hill is an organization with its own identity—an identity Robinson is determined to preserve, protect and reflect in the physical surroundings. "I still have a hard time being in an office, and our last space was as far from that as you could get," she reflects. "This is much closer to a traditional office, but it still maintains the spirit of our original office. It has a lot of comfort and inviting spaces."

Banducci avoided any suggestion of the high-tech, favoring such "casual corporate" materials as birdseye maple, pearwood, limestone, interior wooden French doors and windows with sandblasted glass, area rugs and custom cabinetry and lighting. The existing tile floor, wood beam ceiling and working fireplace in reception were retained and enhanced to give the space a living room-like quality. A grand piano completes the picture and speaks volumes about Windham Hill's business. "A nice amount of detail was also used throughout the general work areas," points out Banducci. "Robinson really wanted everyone to feel like an important part of the company."

"The music we produce and sell is something people will have in their lives for a long time," says Robinson, who firmly believes in her product. "That has to be reflected in how we work. We really have to work within our value system." One look at Windham Hill's offices will reveal that her sentiment is not just another corporate song and dance. ☺

Project Summary: Windham Hill Records

Location: Menlo Park, CA. **Total floor area:** 14,770 sq. ft. **No. of floors:** 1. **Wallcoverings:** Wall Fashion, Lanark. **Paint:** Dunn Edwards. **Laminate:** Nevamar. **Formica:** Vinyl flooring: Tarkett, Armstrong. **Carpet:** Bentley. **Carpet fiber:** DuPont. **Rugs:** Edward Fields. **Ceiling:** Armstrong. **Lighting:** Lightolier, Translite Systems, Original Cast Lighting. **Door hardware:** Schlage. **Work stations:** custom by architect. **Panel systems:** Steelcase. **Work station seating:** Steelcase. **Lobby seating:** Metro. **Upholstery:** DesignTex. **Conference tables:** Buchner Designs/Creative Woods. **Files:** Steelcase. **Architectural woodworking:** Buchner Designs. **Client:** Windham Hill Records. **Architect/interior designer:** Banducci Associates Architects Inc.; David Banducci, AIA, Kevin Mattos, AIA, Karen Banducci, CID. **General contractor:** W.L. Butler Inc. **Construction manager:** Project 5/Steven Cohen. **Photographer:** John Sutton.



The 36-ft., cast iron facade (right) dating back to 1871 makes Lovinger Cohn Associates a stand-out in its Tribeca neighborhood. Architect Vincent Polsinelli has used natural lighting techniques, including a glass block skylight and glass interior walls in the conference room (opposite), to maximize the sense of space in the long, narrow building.



Inside Out

An award-winning design in Manhattan by architect Vincent Polsinelli gives Lovinger Cohn Associates a clear view of what lies ahead—as well as above and behind

By Holly Richmond

Given that Lovinger Cohn Associates is a successful television commercial production company, it is ironic that the owners and staff, including several directors and producers, had trouble picturing their new office space. But considering that the 1871 building is a former butter and cheese factory, and the site was left with walk-in coolers, conveyor belts and a distinct dairy-like odor, the company surely deserves absolution. Even architect Vincent Polsinelli, who won the 1995 AIA National Honor Award for Design Excellence for this project, found the project initially abstruse.

Located in Manhattan's Tribeca neighborhood, the two-story, 3,000-sq. ft. building was transformed by Polsinelli from a long, narrow (25 ft. x 127 ft.) and windowless box into an illuminated and highly functional work environment. The use of glass on the

front facade, interior walls and stair is echoed above by several skylights and allows people working inside to be constantly aware of what is outside. "Light is the critical ingredient," states Polsinelli. "By pulling in a natural element of the outdoors, we maximize the sense of space and people don't feel limited."

Employees of Lovinger Cohn clearly enjoy terrific vistas both inside and out, though co-owner Pamela Lovinger remembers having reservations about establishing the company in Tribeca, a predominantly industrial area south of midtown Manhattan, where most of the company's clients are located. "The building met our space requirements and had character, and we especially liked the cast iron front and view of Duane Park," recalls Lovinger. "And now that Tribeca is such a trendy neighborhood—thank you, Mr. DeNiro [actor Robert DeNiro]—people enjoy coming down to visit us."

But famous actors aren't the only people frequenting Tribeca. Lovinger Cohn has been producing commercials for American Express, Home Depot and Kentucky Fried Chicken, and a client representative often comes to the office to approve story boards and wardrobe selections. A team of three people from the ad agency, including a producer, a writer and a creative director acting as liaison between client and production company, is also present at these meetings. While the actual filming of commercials takes place on location, Lovinger Cohn directors and producers also come to the office to negotiate bids or make arrangements for crew and transportation.

Although the building was gutted and new mechanical and electrical systems installed, the design respects its historical elements. One example in which Polsinelli and his team have successfully recaptured the past is the cupola



above the second floor ceiling, which was discovered during demolition and required complete re-working of an approved design to incorporate as a new skylight. In addition, the

staff is housed. Even these interior offices, windowless and located at the rear, are afforded a view of the street through glass walls and doors, and the absence of interior walls.

Lovinger Cohn Associates. Now when clients make the trek from midtown to Tribeca they will see smiling, happy faces from the inside and out. ☺☺

Imagine having a bite to eat and relaxing outdoors on the job—in New York

36-ft.-wide cast iron front was dismantled and shipped to a company in Utah for restoration.

The portico, a recessed entrance behind the cast iron facade, further synthesizes the past and present, as well as casual and formal nuances of the building. It includes an exterior wall of etched-glass blocks and an interior wall of plate glass that provide visitors, including actors and actresses, a scenic view of the steel and jet mist granite reception desk and beyond. "We don't do any filming here, but we do need sufficient space for props, equipment and an area for actors to do their wardrobe try-ons," Lovinger says about the open, hardwood floor review area adjacent to the lobby. The remaining portion of the first floor is equally productive, including a conference room, kitchen, bathroom and the ever-busy film editing room, where promotional reels are put together to send out to ad agencies.

In fact, it is not an exaggeration to say that everyone's needs have been conscientiously addressed in this miniature world. Glass block from the portico continues above the conference room and on the stairway to the mezzanine level, where the accounting

The top floor is where the staff heads to really bring the outside in, or relax and have a bite to eat on the roofless terrace. This indoor/outdoor area is accessible through sliding glass doors, perfect for sun-lovers in July or snow-lovers in January. The second floor also houses the support staff in an open plan, six-desk area under the plaster and glass oval-shaped cupola.

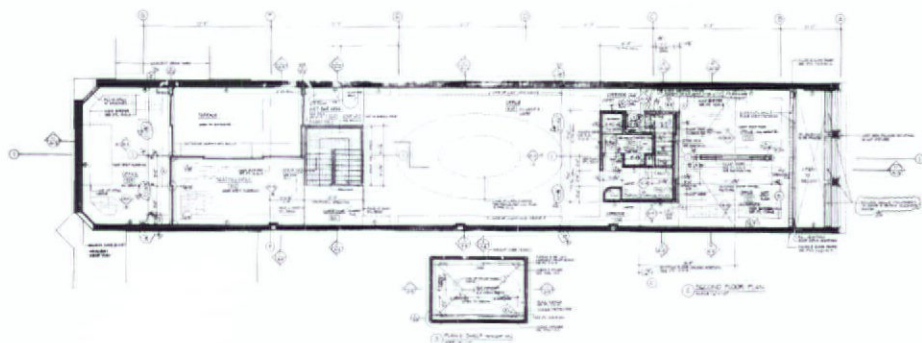
Two executive producers keep offices at the front of the building, and president Jeffrey Lovinger maintains his office at the rear. Whether in a private or open office, everyone enjoys a large sense of space, or as Polsinelli says, "an expanded perimeter." He explains, "The ceiling is articulated and the side walls are white-washed with no artwork, and therefore do a great job of reflecting light from the skylight. This gives the perception that the space is wider than it is, so you never feel boxed-in."

Most of the company's 12 staff members travel extensively, but when they are in the office, Pamela Lovinger insists everyone is thrilled with their new environment. That can only mean more success for

Project Summary: Lovinger Cohn Associates

Location: New York, NY. **Total floor area:** 6,625 sq. ft. **No. of floors:** 2. **Total staff size:** 12. **Paint:** Benjamin Moore. **Laminate:** Formica, Laminart, Wilsonart. **Dry wall:** US Bond. **Flooring:** Furlong & Lee Stone Sales. **Carpet/carpet tile:** Prince St., Edward Fields. **Ceiling:** US Bond. **Lighting:** Artemide, Edison Price, Flos, Lightolier. **Doors:** Eagle Plywood & Door, Grant, Ives, Rixon, Schlage, Stanley. **Glass:** Lancer Metal & Glass. **Railings:** Structural Fabricators Inc. **Work stations:** Peter Geller. **Work station seating:** Herman Miller. **Lounge seating:** Atelier International. **Other seating:** Knoll. **Conference tables:** Knoll. **HVAC:** Carrier. **Fire safety:** Pyrotechnics. **Security:** Moose, Siedle. **Building management system:** Cole-Gillman Associates. **Client:** Jeffrey and Pamela Lovinger. **Architect:** Vincent Polsinelli. **Structural engineer:** Depola, Jijina & Baranello. **Mechanical/electrical engineer:** Pavane Assoc. **Lighting designer:** Jeffords & Jeffords. **Exterior shell:** International Woodcraft, Wildman & Bernhardt, Historical Arts & Casting. **Furniture dealer:** Maurice Irving. **Photographer:** Paul Warchol Photography, Inc.

A custom-design staircase (above, left) at Lovinger Cohn features light-filtering glass block pavers that have been sand-blasted for abrasion to prevent slipping. The second floor offices (above, middle) bask under an oval-shaped skylight in the cupola, and enjoy a clear view from back to front thanks to extensive use of glass and minimal use of interior walls (above, right).



What makes FMLink so special?

Comprehensive
Powerful search tools
Intuitive
Fast
Loaded with content

Special features
Frequent updates
Independent

Affordable

Supports all aspects of FM jobs
You decide what to look for
Organized the way FMs think
Quick-loading screens and graphics
Events calendars, directories, job mart,
regulatory actions, and more
Newsgroups and forums for stimulating discussions
Find new information predictably and easily
Information comes from a variety of magazines
and other industry sources
Only \$95 per year; free 30-day trial subscription

Isn't it time you had fun
getting the information you need?

FMLINK™

Your FM resource on the Internet

Special benefits to service and product providers

- List your name in the FMLink directory
- See job and project listings posted by FMs

Check out what's new at FMLink
and see all the benefits for yourself.
Visit our Web site and register.
<http://www.fmlink.com>

Or e-mail us for more information
at info@fmlink.com



The Design Business Outlook For 1996

Clients are seeing their facilities in new, unprecedented ways, and the designers who work for them will have to share their visions

By the Editors of *Contract Design*

Knowing how much gas to feed your car takes on a special meaning when you're driving a high performance vehicle like the Porsche 911 Turbo, which can take you from 0-60 m.p.h. in 3.7 seconds—and through the windshield if you're not careful. Such is the caution of the real estate industry in its third year of recovery. There is plenty of fuel available, to be sure. Capital markets are awash with funds of a magnitude that created massive overdevelopment in the 1980s and set off a total capital loss in commercial property of 34.2% from its peak in 1985 to the bottom of the trough in 1989. What remains an industry in recovery, with many properties still selling below replacement cost, is grateful for the current restraint among financiers. Architects and interior designers may take consolation from the fact that a new, more realistic assessment of real estate as a fixed asset should keep them very busy in the absence of new development.

Simply put, real estate investment has ceased to be the no-brainer it resembled in the 1980s. As indicated in *Emerging Trends in Real Estate 1996*, produced by Equitable Real Estate Investment Management, Inc. and Real Estate Research Corporation (RERC), buildings are finally beginning to behave like other capital equipment. Not only does low inflation no longer mask poorly planned investment decisions by overriding bad market fundamentals, but some buildings clearly function better than others, and all are now susceptible to aging in the eyes of tenants, depreciating in value as they get older and more technologically and architecturally obsolete.

Creating value in real estate is no longer simply a question of applying high-end finishes, installing luxurious amenities and hiring smartly attired staff. Corporate America wants its commercial and institutional space to work hard, accommodating non-

stop reconfiguration, making room for new information technology and the building systems to power it—and providing neighborhoods that are desirable places to live as well as work. *Emerging Trends* called these balanced communities "24-hour cities" last year, and noted that they included the CBDs of some of the nation's oldest cities, such as Boston, Chicago, San Francisco and New York, as well as such new, satellite cities as

Riggs questions how much longer the United States can continue to ignore regional planning, and to depend so heavily on the car to link its ever expanding and increasingly crowded suburbs—which U.S. Bureau of the Census statistics show as home to nearly 50% of the population. There is certainly little evidence that Americans can leave their troubles behind when they move. The FBI Uniform Crime Report reveals that

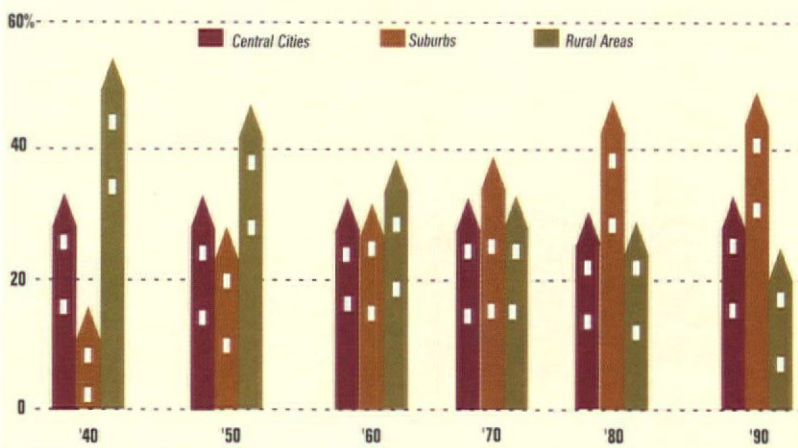
the highest incidence of crime in 1993, more than 6,000 crimes per 100,000 persons, occurred almost exclusively in the fast-growing Sunbelt states plus Nevada and California.

With these and other concerns in mind, the design community should not expect to see more than a trickle of cautious new development take place in 1996. "We won't see waves of speculative development," states Thomas Black, senior research fellow of the Urban Land Institute. "What buildings go up in 1996 will typically

be build-to-suit or substantially pre-leased."

On the other hand, creating successful facilities for businesses and institutions in both existing and new facilities in 1996 should bring out the best in the nation's architects and designers. Today's client does not want a cookie cutter solution to what may well be a unique operational problem. While the design emphasis may not be on high-profile aesthetics unless the project is a public attraction, the client is a lot more realistic about time, money and function than in the 1980s. How to turn these raw ingredients into workable art happily remains the designer's responsibility in the late 20th century.

U.S. Population Distribution



Buckhead in Atlanta and northern Virginia in Washington, D.C. Indeed, prospects for these locales look excellent in 1996.

For all the good news about rising real estate markets, scattered across America with especially high hopes for the Sunbelt, Rocky Mountain states and the West Coast, property owners and investors keep looking over their shoulders, however. "There is great concern about abandonment in older urban and suburban areas," says Kenneth P. Riggs, president and CEO of RERC. "Congestion and sprawl have made commuting to work in many CBDs an ordeal, and some older suburbs are falling prey to urban ills themselves."

OFFICES

What are businesses cutting out in reducing office occupancy costs?

There's no champagne for the office party. With virtually no development of office buildings, low interest rates and U.S. office space vacancy rates as reported by CB Commercial falling to 14% for suburban office buildings and 16% for central business district (CBD) office buildings, owners and investors should be congratulating themselves for surviving the recession or buying at such discounted prices—an astonishing 53.5% total capital loss in office buildings since the market peaked in 1985. No champagne?

"Even with rising absorption, falling vacancy and static inventory, you won't see the construction crane—it was almost the state bird of California in the 1980s—nesting on a site any time soon," laments G.A. "Chip" Julin, chairman of Morlin Management Corporation in Los Angeles and president of the Building Owners and Managers Association. "There are just too many uncertainties surrounding office buildings. Corporate downsizing and industry consolidation continue to disrupt real estate markets around the country, and we still don't know the full impact of the computer on jobs." Julin has some idea. In Los Angeles, the recent merger of banking giants Security Pacific and Bank of America flooded the market with over 1 million sq. ft. of surplus space. First Interstate and Wells Fargo could release another 1.5 million sq. ft. more if they tie the knot.

The forces shaping the 1990s office market took many by surprise. "The real estate industry expanded the supply of office space dramatically in the 1970s and 1980s without understanding in any way how data processing technology would change the dynamics of the market," suggests Thomas Black, senior research fellow for the Urban Land Institute. "The correlation between the demand for office space and movement in the GDP still holds in the 1990s, but now organizations want to cut both their total square footage and their square footage per employee even when business is good."

Black cautions that such organizations don't necessarily slash total space requirements. "The ratio of clerical staff to managers and professionals has gone down," he admits. "But there are always new demands to satisfy, such as conferences, training, computer support, recreation and day care."

How much impact the alternative office (AO) movement is having on office space demand is a matter of contention. For Frederick Hess, vice president, management information and administrative services, BC Gas Utility Ltd., Vancouver, B.C., Canada, and president of the International Facility Management Association, such concepts as telecommuting and hotelling could be the wave of the future as companies try to save money, increase productivity and reduce commuting distance. "They'll represent a host of challenges to me as a facility manager," Hess indicates. "I may no longer have the luxury

of a stable series of spaces to manage. Instead, I'll have to provide more diverse arrangements and facilities for our employees."

Others were less certain of AO's importance. "Alternative schemes are being tried to mixed reviews," reports Julin. "Some companies are doing it just because it's the latest management fad. They still meet face-to-face in offices." Adds Black, "Organizations that see a natural advantage in hotelling have already adopted it. It's no panacea for greater efficiency."

Plenty of power and ample floor plates are much sought after by most office tenants, however. As reported in Real Estate Research Corporation's (RERC) *Emerging Trends in Real Estate 1996*, 3 watts/sq. ft. is becoming a minimum in today's offices. In addition, floor plates smaller than 18,000 sq. ft. are now considered too small for contemporary office layouts.

To what extent is such gee-whiz technology, such as fiber optic cabling, satellite dishes or computerized building management systems, showing up on tenant wish lists? Hess offers a down-to-earth reply. "A com-

Office Construction (1992 \$Billions)



pany looks at a facility's ability to provide what it needs," he says. "You can be sure the market will try to offer it in whatever way the tenant wants. From a realistic standpoint, high-tech is being overplayed."

So where is corporate America leasing? What RERC calls the "24-hour cities" with space to work and live are thriving. But ongoing decentralization is having a curious effect on vacancy, with suburban vacancy rates being lower than those in CBDs for the first time in years. "It's easier to create new space in the suburbs," observes Anthony Downs, senior fellow of the Brookings Institution. "As a result, there's more space in newer buildings, and—combined with the poor infrastructure in most cities, their badly educated work forces and higher cost of doing business—absorption rises."

In fact, the availability of sublease space in class A buildings is hurting class B properties and all but driving class C space out of the market. "The rate of obsolescence in office buildings is really speeding up," Downs marvels. That and more should bring joy to the hearts of designers.

The population shift to suburbs (opposite) swings demand for new construction accordingly. Office construction (above) has been affected by recession, restructuring and the computer. Sources: U.S. Population Distribution, U.S. Bureau of the Census; Office Construction, U.S. Dept. of Commerce.

RETAILING

Retailers will do almost anything to woo the reluctant U.S. shopper—as designers are discovering

Shopping is a pain in the 1990s. Consumers' pessimism over job security and disposable income hasn't been fading as fast as retailers would like, so they are guarding themselves against a spending freeze by limiting inventories and offering special sales. Unfortunately, consumers aren't taking the bait. In line with trends seen last year, retailers will continue to downsize, limit inventories, increase customer service and reconfigure formats in 1996.

How slow can a day at the mall get? Analysts say 1995 is the worst for retail in years. "This is the most difficult retail climate in the past 20 years," asserts Ken Walker, a retail consultant with Retail Options Inc. "Customers are turned off about shopping." A few concepts he cites as performing well are such big-box retailers as Bed Bath & Beyond and Old Navy, offering value, and such high-enders as Tiffany's, benefiting from the cheap dollar.

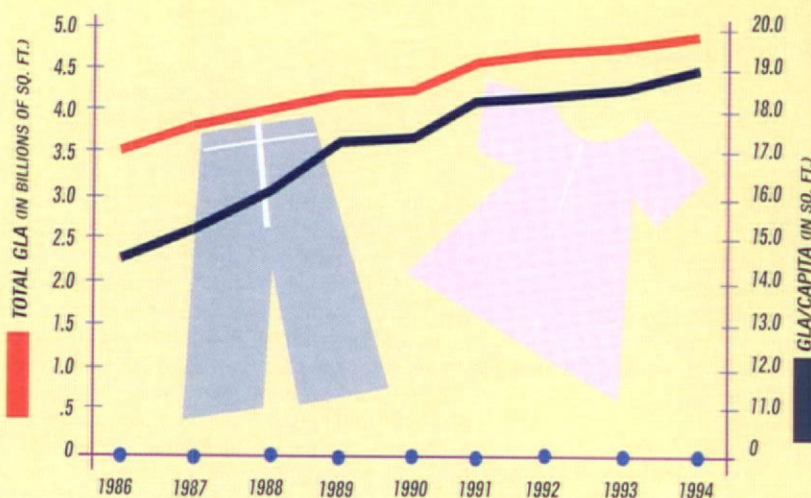
Merchants are only part of the problem, however. The National Retail Federation reports that the lack of consumer spending can be traced to a flagging job market, modest income gains, high debt levels and low savings rates. Surprisingly, consumer confidence remains high, so shoppers will take decorative home furnishings, consumer electronics and computer-related equipment to the check-out register in 1996 while big ticket items languish.

Apparel's poor performance, suffering the most of all market sectors, continues to cast a pall over retailing. A recent survey by the International Council of Shopping Centers reports apparel scored a scant 1% gain over last year's sales. The reasons are fairly obvious: jeans remain the American staple, and there are no hot new fashions. Alan Millstein, editor and publisher of *Fashion Network Report*, comments that, "Women, apparel's most important consumer, have been spending money on electronics and automobiles, and that has affected the amount of money left to spend on apparel."

One area for significant activity will be in power centers, big-box retailing and category-killer stores. "There has been more active real estate growth in construction over the last year due to the construction of power centers and big box retailers," says Dean Schwanke, director of information services at the Urban Land Institute. Industry observers predict this boom will taper off sometime in the next few years through overbuilding. "Last year we saw the likes of Best Buy, Home Depot and Border Books opening in new regions across the country," Schwanke says. "There's been a change in the size and scope of retailers."

There hasn't been much new construction in the shuffle. In the past nine years, shopping centers starts have fallen 66%, with total GLA increases

GROSS LEASABLE AREA PER CAPITA GROWTH 1986-1994



shrinking each year as owners renovate existing malls instead. The nation has a lot of retail space, with total GLA now standing at 4.86 billion sq. ft., or 18.7 sq. ft. per capita. New construction is on the way, all the same. *Shopping Center Directions*, published by the National Research Bureau, reports that more than 750 new centers—many power centers—are being planned or are under construction, marking the first new projects in five years.

Obviously, power centers will remain the prime choice for developers in 1996, while mall owners and operators focus on renovation and expansion of regional and especially super-regional malls. The most active markets in terms of centers sold have been Houston with 129, Chicago with 93, and San Diego and Phoenix tied in third place with 86 transactions, so designers should find decent design opportunities there.

What should designers expect from the retail client? "It's a tough time for designers in retail because design is not as strong of an issue today for consumers as it was several years ago," says Walker. "Clients aren't willing to create the differentiation in design—which is a mistake. I think retailers can have an edge with a distinguishing design." He suggests designers apply the skills used in brick and mortar at Web sites for electronic commerce.

Today's consumer simply isn't like his or her parents. "People will shop only if it is tied to some sort of entertainment or destination," Walker maintains. "They want to combine shopping with social interaction, a movie, restaurant, an event."

How are retailers responding to such finicky attitudes? Many will be helped by tightening operations, testing new formats or becoming focused by eliminating slow-selling inventories. For leading world merchants, on the other hand, the tangible world they manage will also have design in its future. "There's been genuine success in visual merchandising," says Millstein. "Nike Town, Warner Bros. and Old Navy all combine visual merchandising with entertainment and are doing very well. That's the future of retail."

GLA per person has outpaced population growth (above). Source: GLA/Capita Growth 1986-1994, National Research Bureau.

HOTELS

A strengthening market for design as guests check in

It's over—so pack your bags and leave. Luckily these are not the words of an unhappy breakup. Quite the contrary: The recession plaguing the hotel industry is over. Business and leisure guests are returning *en masse*, enabling hoteliers to reverse a long and arduous decline in profitability begun in 1979, when the occupancy rate peaked at 71.9%, then fell for much of the next 12 years to land at a low 60.9% in 1991, saddling the industry with a \$2.2 billion loss.

Fortunately, the hotel industry managed to break even in 1993, and in 1994 and 1995 profits soared in the \$6.5 billion range, with every indication that the prosperity will continue. Ken Hine, president and CEO of the American Hotel & Motel Association, elaborates. "It's a buoyant marketplace, and as of right now it appears 1996 will be a mirror image of 1995, if not even better." Hine cites bolstered consumer confidence, which has raised the demand for rooms to more closely meet supply, and hotel managers who are improving efficiency and service delivery in addition to cost-cutting.

The rejuvenated market is certainly good for owners, operators, architects and interior designers—if not travelers. Booking a reservation is more difficult, room rates are higher, check-in times run later, check-out times come earlier—and guests who check out ahead of schedule can pay a penalty, a policy in place at Hyatt. A recent industry review by Bankers Trust Research noted that baby boomers, "the first generation to grow up regularly staying in hotels," will soon be earning their highest incomes, and their level of spending on leisure should translate into more vacations and hotel stays.

Business travel is also on the rise, with the global economy stimulating travel to such business capitals as New York and London, where occupancy rates reached between 80-90% during the fall season. But not every hotel owner is in the clear. Many independents may be struggling especially hard.

Though a hotel 70% full was once assumed to be profitable, lately that figure has declined to 60%. Still, there are no guarantees. "Today a hotel can be 100% occupied and still not be profitable," states Jonathan Tisch, president and CEO of New York-based Loews Hotels. "It all depends on financing and how much debt they are carrying. Competition is so intense right now that even the most successful properties cannot let down their guard."

Yet competition has strengthened the business. Ernst & Young reports that over \$10 billion in entrepreneurial capital was targeted at hotel real estate in 1995. Goldman, Sachs led the pack by raising some \$2 billion for properties, including a joint venture with Westin Hotels, followed by Morgan, Stanley and Lennar Investors, purchasing Red Roof Inns for \$1.5 billion.

Keith Barket, managing director of Amerimar Enterprises, Inc., a Philadelphia-based real estate management company with properties totaling \$1.2

billion, notes a surge in the midprice or high-end economy segment such as Hampton Inn and Comfort Inn. During the last 12 months, fully 41% of newly built rooms were classified as midprice, showing the significant strides economy chains have made in penetrating this market. "The price level has moved up and there is moderate supply in both new construction and renovation," notes Barket. "Owners building hotels at \$40,000 per room are focused on technology as well as the lucrative possibility of out-sourcing or implementing their own food and beverage services."

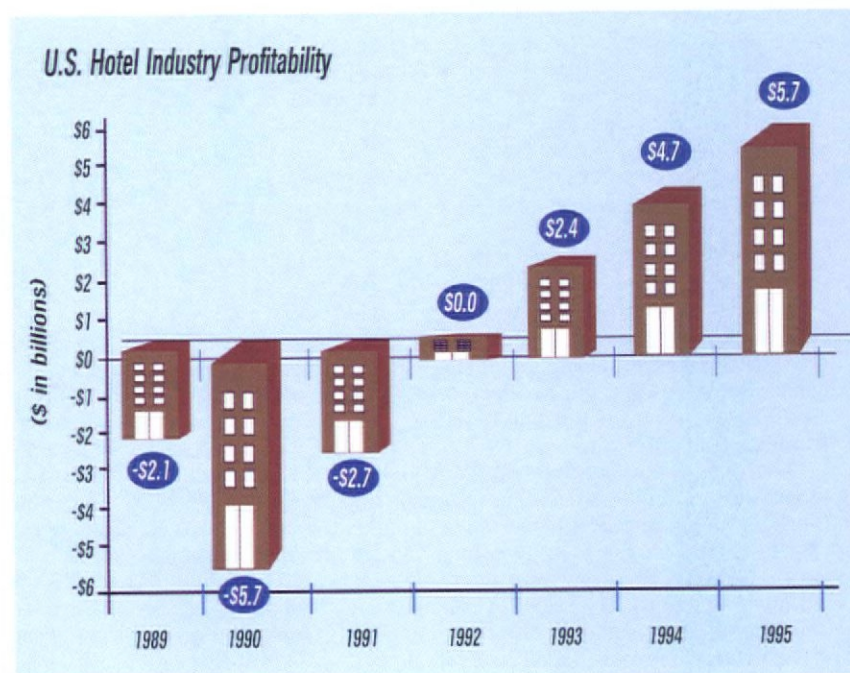
Barket's beliefs are in line with performance incentives and fee equations for management firms across the country, and support the fact that those who were once motivated by inducements to fatten gross revenues are now concentrating on expenses too. What does this philosophy of controlled, calculated spending hold for the design community? Much of its work in 1996 will be in Boston, Denver, the major Texas cities, Southern California (excluding downtown Los Angeles) and Miami, reports Real Estate Research Corporation's *Emerging Trends in Real Estate 1996*.

Designers will surely be accommodating more technical requirements, since 51% of guests are business related. Today's business center, often tucked away in a remote wing, will no longer suffice. Rather, guests will expect each room to be wired for computer and fax, and full-service hotels to offer in-room, on-line capabilities.

Roger G. Hill, president of Gettys Group in Chicago, brings up another "good predicament" resulting from the recent industry surge. "A new reality for owners and operators is that lead times are longer because manufacturers are busier," he observes. "Demand is up, so it will be more expensive to renovate and build hotels tomorrow than it is today."

Nobody is jumping into new ventures head first, however. Barket summarizes, "It is not the heyday of the 1980s and we don't want to treat it as such. The market is improving steadily and people are investing wisely." That should give hoteliers and designers a good night's sleep.

With hotel profits rising (below), it's time for remodeling—if not new hotels. Source: U.S. Hotel Industry Profitability, Smith Travel Research, Kenneth Leventhal & Co.



RESTAURANTS

Designers can tuck in their napkins because Americans still love eating out

Americans love to eat, and they love to eat out even more. Whether it be a hamburger through a fast food drive-in or steak tartar in a pricey French bistro, it seems sales are soaring in the food biz. The National Restaurant Association (NRA) predicts total 1996 food service sales to reach \$312.9 billion, representing a 5% increase over 1995. Reflecting a 2.5% real advance in GDP for 1996, inflation-adjusted sales are projected to advance 2.4%, which should nourish more than a few architects and interior designers.

Food sales have steadily risen in the last several decades, with dollars spent on food outside the home reaching a 44% peak. Greater numbers of working women have increased demand for prepared food or restaurant meals. In addition, menu prices have risen modestly in accordance with inflation, and industry competition remains fierce. Menu prices in 1996 should go up just 2.5%.

Not surprisingly, fast food should account for 47.8% of eating place sales next year. Of course, with value and convenience being touchstones for American consumers, fast food fits in comfortably. The bundled value meal, which includes a main dish, side dish and beverage at a low price, will continue to be a popular fast-food choice in 1996.

Industry analysts point to value as the upshot in the rise of theme restaurants as well. "Theme restaurants that offer entertainment like Fashion Café and Planet Hollywood will remain popular because people don't have to pay a cover charge to be entertained," says James Little, senior vice president of CINI-Little, a food service business and design consultant. "People want value, and like entertainment for nothing. It's similar to retail in this way."

Full-service restaurants, the second biggest category in food sales after fast food service, are projected to reach \$100 billion in sales, a 2% advance in real terms, accounting for 47.7% of total eating-place sales for 1996. For this category, patrons in search of an experience in addition to a nutritious meal make their choice based on the restaurant's design, music and menu design. It makes sense, since restaurants are increasingly being used as the living room of the middle class where people can meet and entertain.

According to Richard Mehlman, president of Lettuce Entertain You, a popular restaurant owner/operator in Chicago, the more amenities a restaurant adds the better. "It used to be just food, then food and service," he says. "Now it's food, service, decor and value." The notion of a restaurant serving several functions is most appreciated among singles. "Restaurants are big forms of entertainment for singles," Mehlman adds. "They never know when they might meet Mr. or Ms. right. It's like going to a party."

With this in mind, restaurateurs may be inventing new ways to make people seem appealing, at least for the evening. Mehlman is in the midst of opening Wildfire in Chicago. "It features a sexy room that makes people look good," he states. "It's very singles oriented."

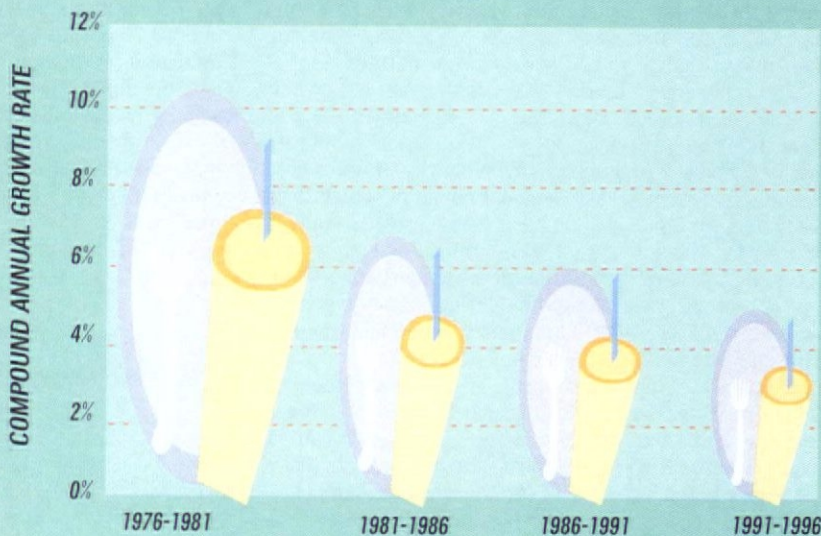
Well known restaurant designer and owner Adam Tihany supports this idea. "The successful restaurants of the new year will be grand in style with a seductive atmosphere and the feel of private smoking rooms," he predicts. "But they will be nothing very trendy."

Another important customer group to the food industry besides frisky singles is children. Many establishments are preparing menus to satisfy the finicky tastes of eight-year-olds with smaller portions and children's favorites. Creating an environment to suit the likings of pre-teens is also gaining exposure among food servers, with three out of 10 operators reporting in the NRA's Tableservice Operator Survey 1995 that the proportion of parties with pre-teen children increased in the past year.

One development as yet unseen by Patrick Kuleto, noted San Francisco architect and restaurateur, in the 25 years that he's been in the business, is the appearance of smaller casual, café-style restaurants in suburbs. "Cities have become saturated with restaurants," he believes, "and people are changing their dining habits because they don't want to travel, drink and drive." He is tapping into

In spite of the apparent growth in foodservice sales, a leveling off of that growth is evidenced (below). Source: Foodservice Industry Compound Annual Real Growth, National Restaurant Association.

FOODSERVICE INDUSTRY COMPOUND ANNUAL REAL GROWTH



the suburban market with his own suburban San Francisco restaurant offering simpler, more straightforward cuisine. "This no-nonsense approach also allows a restaurant to offer more value," he insists. Another approach he favors: establishing signature restaurants with well known chefs as the draw, offering good fare for the dollar to value-minded gourmets.

Thinking about riding high on the restaurant *cum* living room? Mehlman warns that this, like every other food service concept, won't be easy. "For success, 80% of it takes place before the doors even open, requiring the right mixture of concept, location, lease, menu, staff and training," he cautions. "Know what you're doing." Singles may court graciously over *pasta primavera*, but the competition to serve the bowl is still cut-throat.

HEALTH CARE

Too many health care institutions still find themselves unhealthy

How is the patient—the U.S. health care industry—doing as it undergoes one of the greatest paradigm shifts in business history? Mired in crisis, the \$1 trillion giant is struggling to rebuild. And mergers, acquisitions, reorganized delivery programs and new technology to reduce costs and improve information may not be enough.

For hospitals, health care providers and insurance companies, the wave of reform is cresting and managed care is clearly the prevailing undercurrent. The nation's 6,467 registered hospitals may see managed care as more of a riptide, however, since most are experiencing downsizing, shorter patient stays, less government funding and in some cases closing altogether. According to the American Hospital Association, the number of community hospital beds is currently 918,786—a significant drop from the 1983 peak at 1,081,000. Even as the number of beds declines, health care facilities vie for patients to cover expenses, which totaled \$301,538,340,000 in 1995.

The in-patient length of stay continues to decline. An average of seven days now should decrease by 10% in the next two to five years. However, the same diagnostic support or more will be needed to keep patients well and minimize the provider's cost.

"Health care reform is here, and the fact that the changes are not Congressionally mandated is beside the point," states Paul Strohm, AIA, senior associate at HOK, who heads the firm's health care facility design group. "Speed of reform is being driven by free market demands." Many hospitals remain strapped with vacated or underutilized space as outpatient services and clinics or other smaller, less specialized care facilities appear. Thus, designers should not expect any near-term shift toward major new construction, since current projects stress "blurring" departmental lines.

Many Americans balk at managed care and question both Republican and Democratic plans for reform. Nevertheless, the bottom line is that health care is a business. A fast growing 60-70% of the private sector now receives managed care, while Medicaid is expected to reach 100% participation by 1998. Group Health Associates of America reports for-profit HMOs growing rapidly over the past 10 years, up from five million patients covered in 1985 to over 25 million in 1995. In the same period, not-for-profits have risen only from 14 million patients covered to 20 million.

Ann Micheleni, a quality improvement analyst at Blue Cross Blue Shield of New York, is distressed by the number of hospitals closing, and predicts that a substantial amount of surgical procedures will be handled on an ambulatory basis in the next few years. "What once took place in a hospital is now performed in a clinic," says Micheleni. "In the near future, many of those procedures will be handled in the home."

DAILY HOSPITAL COST COMPARISON

	OPTIMALLY MANAGED HOSPITAL	LOOSELY MANAGED HOSPITAL
CATEGORY OF SERVICE	AVERAGE COST FOR A DAY	
Medical	\$1,600	\$1,500
Surgical	1,900	1,800
Psychiatric	800	700
Alcohol & Drug Abuse	600	500
Maternity	1,600	1,500
TOTAL MEDICAL SERVICES	1,617	1,374

Ambulatory services are finding profitable niches. Micheleni also notes, with readily available telephone hot-line and computer on-line information. In fact, communications technology is quickly being substituted for hands-on service. One example is telephone triage, 800 numbers provided by insurance companies and hospitals to subscribers so that a nurse can answer questions and give advice over the phone. Another is telemedicine, a hybrid of telecommunications and patient care that allows people in medically under-served areas to consult with specialists they could not otherwise afford to see. In the past two years, two-way video telemedicine projects have been launched in Texas, Georgia and West Virginia.

However, no amount of "tele-health care" will replace the need for hospitals. Joe McBride, president of the Health Facilities Institute in San Diego, concedes that the trend is toward preventative care and keeping people out of hospitals, but industry construction figures show a steady increase since 1985, with current yearly expenditures at some \$11 billion. "Construction follows demand, and demand reflects what the U.S. health care system does best, namely diagnostic and outpatient care," states McBride. "Of course we'll still need specialty areas, but the mega-hospital is quickly becoming obsolete."

Though change is in the air, the system still lacks proficiency. McBride says that to come out ahead, owners, operators and architects must develop new health care facilities in two years as opposed to the typical five in order to capture the market. Limited access to capital and continued emphasis on cost containment are givens, and as the system is increasingly capitated, facilities that neglect to reorganize their underutilized space and embrace alternatives like ambulatory care could find themselves acutely unhealthy.

If health care is managed like a business (above), some facilities will be much more efficient than others. Source: Daily Hospital Cost Comparison, Millman & Robertson Inc.

EDUCATION

With dollars for education construction and renovation shrinking, schools must be designed to live up to a multiplicity of expectations

What do America's public schools need to do to better educate the nation's children? When *Redbook* magazine's 1994 "America's Best Schools" project suggested that the nation's top schools all share such key factors as a challenging curriculum, knowledgeable teachers, involved parents, state-of-the-art technology, extracurricular activities and innovative administration, it completely overlooked the impact of the schools' physical surroundings. "People read messages in the environment about what is supposed to happen in a place," observes Dr. Carol Simon Weinstein, a professor of elementary education and chairperson of the Department of Learning & Teaching at Rutgers University Graduate School of Education in New Brunswick, N.J.

If corporate America assumes that the office environment significantly affects worker productivity, shouldn't the same connection be made between the school environment and student productivity, as measured in academic achievement? The American Institute of Architects' Committee on Architecture for Education (AIA/CAE) thinks so. As its committee report, *Transforming the Learning Environment: The Collaborative Approach*, observed in 1994, "Quality school environments enhance—even improve—programs, attitudes and achievement.... It is our belief that curriculum and the educational environment cannot be separated."

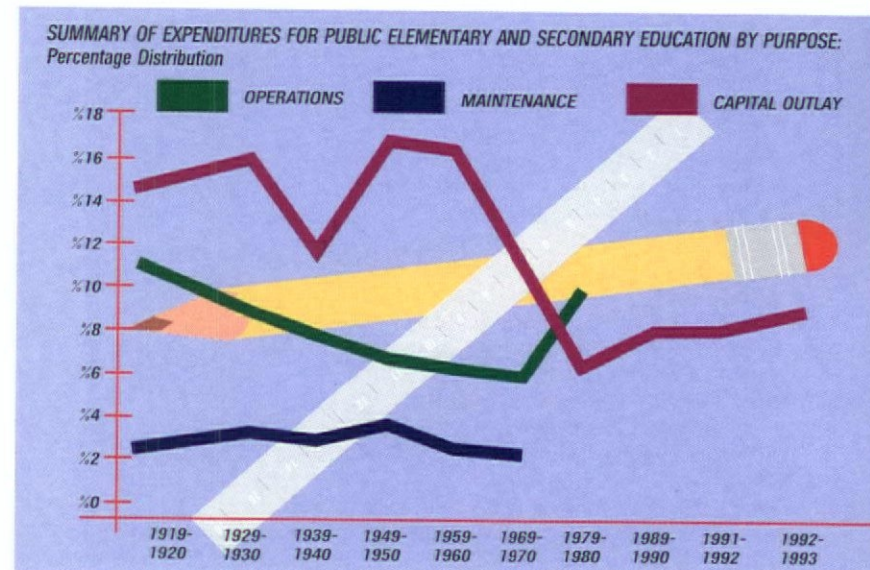
However, the General Accounting Office (GAO), reported to Congress in February 1995 that one-third of the nation's schools needed extensive repair or replacement of one or more buildings—to the tune of a total of \$112 billion. These facilities house some 14 million students, and are widely dispersed geographically and demographically. The school district of Pomona, Calif., reported \$200 million needed to make repairs; Montgomery County, Ala., reported \$150 million; New York City reported a whopping \$7.8 billion.

"The design of a facility is instrumental in several ways," says David Roccasalva, director of the AIA/CAE. "At the least, it allows for activities to happen on a satisfactory level. When there is paint peeling, traffic flow problems and water leaking, it makes it difficult for students and teachers to focus on the matters at hand. Beyond the basic level, there are opportunities for larger design issues to promote learning." This mission goes well beyond such basics as safe facilities, proper lighting and equipment and learning materials to architecture that meaningfully supports education.

"The architect must understand what the educational program is about and design spaces to support that," emphasizes Gaylaire Christopher, president of Wolff/Lang/Christopher Architects in Rancho Cucamonga, Calif., and a member of the AIA/CAE. "The focus on students taking more responsibility for their own education

is rendering conventional classrooms ineffective. There's a need for spaces of varying sizes so students can work as individuals, as small cooperative groups or as teams in larger groups."

Yet Weinstein cautions that schools not become so supportive of educational programs that they become rigid. "Educational trends change a lot, so it is a very good idea to create flexible buildings," she notes. Technology is also a dynamic issue. "Technology shouldn't be taught as just another course," she maintains. "It should support instruction in all the disciplines."



Increasingly, the public school is taking on broader community responsibilities. "Communities often can't afford to duplicate services," points out Christopher. Thus the school becomes a community center with a library used as a municipal library, an auditorium used as a community playhouse and a multipurpose room used as a community meeting center.

Weinstein observes that youth and social services—such as social work, health and dental screenings, parenting classes, employment services and child care services for children of teenagers—may also belong on campus. "More and more the kids served by our public schools suffer from developmental disabilities, parental abuse and neglect, substance abuse," she reports. "We have to design schools with a whole new variety of spaces to support the services they need."

But who will pay to create these schools? Money alone has not rescued education from its substandard plight. The nation already spends nearly \$270 billion on public elementary and secondary education, the second largest government expenditure after health care—so that even wealthy districts are up in arms. Average spending per pupil nearly doubled over the last two decades, while mathematics and reading test scores have remained stagnant, according to the National Center for Education Statistics.

Emphasis is thus shifting from how to raise more money to how money is spent. "It is a positive sign that educators around the country are beginning to value the environment more," says Christopher. "Architects have a strong obligation to design schools that are based on students' needs even as their clients join with communities to build more with less." ☛

Money spent on facilities is declining as an overall percentage of school budgets (above), challenging the public education system to do more with less money. Source: U.S. Department of Education, National Center for Education Statistics.

The Secret Life Of An Ergonomic Chair

Ergonomic seating has a place in the environment even before and after its service life, thanks to manufacturers trying to be more green from the get go

By Jennifer Thiele Busch

Though suppliers of office furnishings might not like to admit it, their products do eventually come to the end of their useful lives. And when they do, current ecological sensibilities—the powerful trend towards “green design”—demand that these products be disposed of safely and with as little impact on the environment as possible. Ergonomic seating designers and manufacturers represent one category of office furnishings manufacturers that have made enormous strides towards environmental consciousness. But the effort has as much to do with the beginning of a chair's life as with its end.

Manufacturers act responsibly for numerous reasons, through legislation and regulation, social pressures, customer demand or a genuine desire to do the right thing. Regardless of how they are convinced, however, seating manufacturers emphasize that environmental issues must be taken into consideration at the beginning of a chair's design process and continue at every step of its life, through engineering, production, packaging, shipping, installation, long-term use and eventual disposal.

“The environmental aspects of product design and operations are not just issues for the design or purchasing departments,” says Karl W. Schneider, general manager, international marketing and sales for German-based Wilkhahn Inc., a manufacturer so dedicated to environmental concerns that its corporate mission statement regards environmental responsibility as a higher goal than fast profits. “True ecological responsibility can be implemented only if the total company learns to consider the environmental implications of every activity, and this can be successful only if management stands fully behind it.”

What goes into—and comes out of—a “green” chair?

Ergonomic chairs may not seem to bear much hope of being inherently environmentally-friendly in the way we as consumers usually define the term, meaning biodegradable, reusable or recyclable. True ergonomic seating has not yet attained biodegradability. But many manufacturers have made tremendous efforts to address the issues of reuse and recyclability with a notable measure of success.

“In addition to being elements of overall quality, strength and durability also have environmental significance,” comments David

Rinard, manager of corporate environmental quality for Steelcase Inc., in a *Protegé* chair case study he wrote for a recent issue of *Pollution Prevention Review*. “One way to keep a product from ending up in a landfill is to design it to be useful for an extended period of time.” Certainly all manufacturers put great emphasis on long-lasting seating products, and this is not a goal that can or should be com-



Ecologically sensitive ergonomic design depends not only on the seating products being as recyclable and reusable as possible, but on what occurs during the entire life span of the chair. This diagram of Steelcase's *Protegé* (above) illustrates how numerous factors, including materials used, manufacturing processes and packaging and shipping methods, combine to create a green product.

promised in any way by concurrent efforts to build environmentally sound products.

Even a well-made ergonomic chair may “ugly out” before it actually wears out, however. To address this possibility, manufacturers are also directing efforts towards extending the lives of products in the field, so the basic chair can be reused even as design and function are updated. “A product may be easily reupholstered in the field, so a customer isn't compelled to get rid of the whole chair,”

explains Karla the Losen, marketing manager for seating for The Knoll Group, whose Parachute chair offers field-replaceable seat and back cushions. “We also try to design any new features so that they are, for the most part, retrofittable.”

When an ergonomic chair does reach the end of its useful life, seating manufacturers must also be prepared for that eventuality, and they are routinely doing so by carefully considering the types and varieties of materials that go into their chairs. “Already during design and development, emphasis is on environmentally-friendly production,” comments the design team from Swiss-based seating manufacturer Girsberger. (The team prefers to speak as one collective voice.) “Single types of materials for each furniture part are insisted on. No composite materials are allowed. This idea continues in the choice of the right materials... Recyclable materials are deliberately used, and there is detailed information on the materials used for each product. Every part made of synthetic materials carries an exact description to facilitate disposal according to material types.”

By using as few different materials as possible, manufacturers can facilitate the recycling process, since molding dissimilar materials together makes recycling far more difficult. By labeling those materials accordingly, end users can easily identify the recyclable parts of chairs, which include everything from the steel to numerous grades of plastics used. Some chairs, such as Knoll's Parachute and SoHo, claim to be as high as 95% and 98% recyclable, respectively.

Of course, the concept of recyclability is only as good as the willingness to undertake the effort. Just as the onus is on manufacturers to educate end users about the proper use of ergonomic seating, many manufacturers are still searching for clear ways to educate customers about opportunities to recycle ergonomic chairs. “In Switzerland and Germany we offer consumers and specialist suppliers the possibility of giving the used office chair back to Girsberger to be disposed of,” points out the Girsberger design team. “Unfortunately, only a few have made use of this offer up to now.”

Few end users would even consider recycling a chair unless the chair itself made it easy to do so, which is why ease of disassembly now rivals ease of assembly in terms of importance when designing a chair. “All parts must be eas-

ily separated," says Wilkhahn's Schneider. "This is an absolute necessity. Recycling is not possible if the chair can't be broken down."

Manufacturing, packaging and shipping make a difference

Mark D'Errico, product manager for seating at Haworth Inc., suggests that many important strides in environmentally sound ergonomic seating design relate more to the manufacture and delivery of those chairs, rather than the inherent design of the chairs themselves—though the goals of process and product must work in concert with one another. "To make a chair that is truly environmentally friendly, you have to look at the product in relation to its whole life span," he says. "We must consider everything from the design of the chair to the manufacturing process to the end of the product's life in the hands of the end user."

As some examples of attention to environmental consciousness beyond the design of the chair itself, D'Errico points to conserving energy during the manufacturing process and conserving energy in the acquisition of the carefully selected materials that go into the chairs. Haworth uses powder coating to reduce volatile organic compounds (VOCs) and reclaims that material for reuse. Packaging, much of it blankets instead of paper products or plastics, is shipped back for reuse. Foam and fabric scrap from fall-off during manufacturing is recycled to carpet mills. Plastic fall-off is shipped back to suppliers for reuse. Scrap

steel is recycled by the automotive industry.

Other manufacturers point to similar efforts. "The Steelcase Protegé team was able to eliminate as much as three pounds of material per chair," reports Rinard. Girsberger uses furniture fabrics from environmentally-friendly producers and transports the finished products in special trucks without packaging. Shipping agents for Wilkhahn transport loads in both directions. Knoll employs coloring agents free of poisonous cadmium. Many manufacturers routinely use water-based adhesives free of VOCs and chlorofluorocarbon-free foams.

Do benefits truly outweigh costs for ecology?

If the development of ecologically sound products requires a whole new way of thinking and acting, what impact does the effort have on the economics of ergonomic seating design? "Unfortunately, efforts for a healthy environment are a negative position in a company's financial figures and result in substantial additional costs, and customers are only conditionally prepared to pay for those additional expenses," notes the Girsberger design team. "However, from an ecological point of view, the result of these efforts is definitely positive."

Manufacturers can also incur costs of a different nature. Steelcase's Protegé required six months of additional, unanticipated research time to solve a problem relating to the development of water-based mold release chemistry. "The biggest hurdle the team faced in

connection with the mold release was reassuring management that taking the additional time necessary to develop a thorough, environmentally sensitive process was worthwhile," recalls Rinard.

Other manufacturers may or may not have similar experiences to report, but all would agree that one area that cannot be compromised in favor of ecological considerations is product performance. "Sometimes there is a very big tension between the two," Wilkhahn's Schneider concedes. "There are certain functional aspects that must be fulfilled that cannot be done with recyclable materials. So things are not as fully developed as we might wish."

In D'Errico's opinion, manufacturers are forced every day to balance cost issues with quality issues, and the need to be environmentally sensitive throws one more variable into the equation. "The ongoing battle in product development is function versus price," he observes. "Recyclability versus performance must be balanced in the same way."

Most importantly, ergonomic seating products and the processes used to develop and distribute them have come a long way towards addressing the concerns of an environmentally-conscious society, and manufacturers continue to strive to make improvements even now. "What makes a clean chair?" asks Schneider. "Manufacturers must find simple formulations." The twist with ergonomic seating design, is that keeping it simple is definitely not for the stupid. ☺

F R O G G Y



Dauphin presents **Froggy**, a side chair collection exhibiting unusual flair and exacting ergonomic seating design. Available as a sled base or 4 leg stacker in a variety of frame finishes and fabrics or brightly colored wood seats and backs. Arm or armless. For a brochure please call: 800 995 6500



DAUPHIN

Circle 14 on reader service card

CLASSIFIEDS

REPS WANTED

PRIME TERRITORIES

Campbell Contract, a leading mfr. of seating and occasional tables, is seeking established independent reps in key markets. All of our products are available in 2-4 weeks. Please fax your company profile and a listing of your current lines to: Director of Sales, Campbell Contract, Fax 214.951.0095, Ph. 214.631.4242

LINES WANTED

— LINES WANTED —

Your boss wonders why you aren't getting more sales volume in the Southeast. You are looking for representatives who will give your products the attention they deserve. We are a growing representative group in search of one more line. Call Bob Gurley at Furniture Marketing Group • 803-370-9688

Results From Classified

Advertising Get A "Thumbs Up"



Contact Laurie Today
About Your Classified
Advertising For 1996!

800-688-7318
ext. 7893

INDEPENDENT SALES

REPRESENTATIVES WANTED

Expanding, Nationwide windowcovering manufacturer, supplying draperies, cubicle curtains, bedspreads, etc., for Healthcare, Hospitality, Government & Commercial projects, is seeking aggressive, independent, multiple line sales agents with experience and initiative. Please contact Marc Stewart of Contract Decor, Inc. at 1-800-631-7013.

SERVICES TO THE TRADE

Kiesling-Hess Finishing, Inc.

Fine Finishing of Decorative Fabrics. Services include: Flame retarding, stain repellents, acrylic backings (walls & upholstery), laminations, knit backings, and wallpaper treatments. Philadelphia, PA. (215)457-0906 Gardena, CA. (310)719-9791.

PRODUCTS FOR SALE

TABLE TOPS

Designers' Source
for Custom Restaurant
Tables & Bases.

Any Material,
Shape or Size
Factory Direct
Prices

800 273 0037



D.W. BRUMMITT CO.
WOODWORKING
MANCHESTER, MA

Successful artist needs commission representatives to sell color photography from Europe as fine art in the following locations: Dallas, Houston, Kansas City, Denver, Chicago, St. Louis, Cincinnati, and Louisville. Visual Heirlooms, P.O. Box 25672, Shawnee Mission, KS, 66225-5672
913-491-9498

Looking For Reps?

Look To The Classifieds of Contract
Design • 800-688-7318, ext. 7893

TRACK & RECESS LIGHTING

LIGHTOLIER

We are Lightolier's largest stocking distributor. Track, recessed, decorative, fluorescent, bulbs. Call for prices and inventory on all your lighting needs.

LIGHTING BY GREGORY
Ph: 212/226-1276 or 800/796-1965

CONTRACT DESIGN 1996 CLASSIFIED RATES

PER COLUMN INCH

1x	\$105
3x	\$100
6x	\$ 90
12x	\$ 85

Production Options

Special Border	\$ 10
Bold	\$ 10
Reverse	\$ 15
Logo	\$ 20
Photo	\$ 25

For more information call Laurie Toelle at
800/688-7318 x7893 or fax 214/419-7900

CONTRACT DESIGN

P.O. Box 801470 • DALLAS, TX 75380
800-688-7318, x7893 OR FAX 214-419-7900

TABLES with a TWIST!



PhotoTops™ and LogoTops™

- Beautiful maple-veneer tops, printed with the graphics of your choice and finished with a commercial-grade varnish.
- with a commecial-grade varnish.

Colorful stock designs and custom-printing.

HOME ON THE RANGE

800-449-8677

PH: 919-968-7789 FX: 919-968-7959

EXECUTIVE SEARCH

Partnering with
manufacturers and
dealers for over
eleven years to
recruit salespeople,
independent reps,
product manager and CEO's for the
furniture and textile industries.

*excellence
in
executive
search®*

The Viscusi Group, Inc.

212-595-3811 Fax 212-595-9103
P.O. Box 261 • New York, NY 10023

PRODUCT INDEX

Manufacturer	Page
Bernhardt	24
Brandrud	16
Bretford Manufacturing	20
Charles McMurray Designs	17
Donovan Design Co.	17
ERG International	15
FlosMurano	16
Geiger Brickel/EPH	20
Grammer	15
HAF	17
Haskell of Pittsburgh	19
Haworth	19
HON	16
KI	19
Kimball International	19
Kyo	20
Laminart	17
Lees Commercial Carpets	17

Manufacturer	Page
Mannington Commercial	15
National Office Furniture Company	15
Nienkämper	18
Nova Office Furniture	18
Pollack & Associates	21
Peter Pepper Products	16
Rosemount Office Systems	19
Sitag	15
Sligh Furniture Co.	18
Steelcase	20
TAB Products	18
Techline	20
Transwall	19
Tropitone	16
Vecta	22
Viking	20

This editorial index gives the page number where information about a product manufactured by the company listed appears.



Affordable Elegance in Outdoor Living

A unique collection of beautiful and versatile outdoor furniture carefully chosen to fit a variety of applications including parks, shopping malls, streetscapes, restaurants, hotels and private homes.

Durability and affordability. For more information and a price list please call us at ...

1-800-783-5434.

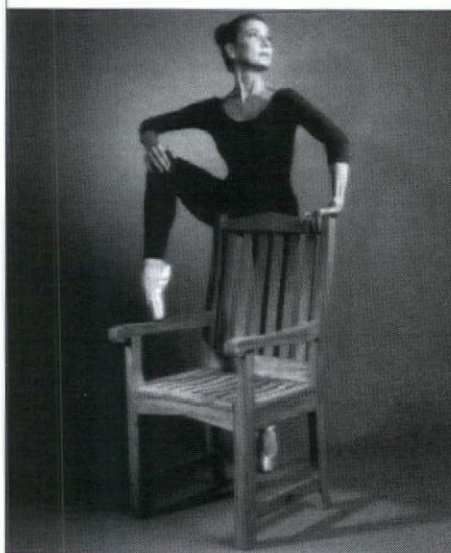
475 Grant Street, Phoenixville, PA 19460
610-935-7777 Fax: 610-935-5771



Circle 15 on reader service card



The Original English Teak Leisure Furniture



There is only
one Lister,
combining
perfect line,
functionality
and form,
to produce
classic designs,
both traditional
and modern.

For a comprehensive color catalog call, write or fax
Geebro Ltd, 2145 Barrett Park Drive, Suite 107, Kennesaw, GA 30144
Tel: 770 419 7343 Fax: 770 419 7082

CD1

Circle 16 on reader service card

1. Publication title: Contract Design 2. Publication No.: 1053-5632 3. Filing date: October 2, 1995 4. Issue Frequency: Monthly 5. No. of issues published annually: 12 6. Annual subscription price: \$35.00 7. Complete mailing address of known office of publication: Miller Freeman Inc., One Penn Plaza, New York, NY 10119 8. Complete mailing address of headquarters of general business offices of publisher: Miller Freeman Inc., 600 Harrison St., San Francisco, CA 94107 9. Full names and complete mailing address of publisher, editor and managing editor: Phillip A. Russo, Publisher, Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Roger Yee, Editor, Miller Freeman Inc., One Penn Plaza, New York, NY 10119; Jennifer Thiele Busch, Managing Editor, Miller Freeman Inc., One Penn Plaza, New York, NY 10119 10. Owner: Miller Freeman Inc., 600 Harrison Street, San Francisco, CA 94107, a wholly owned subsidiary of United News & Media Co., Ludgate House, 245 Blackfriars Rd., London, SE1 9UY, England 11. Known bondholders, mortgages and other security holders owning or holding 1% or more of total amount of bonds, mortgages or other securities: None 12. For completion by non-profit organizations authorized to mail at special rates: Not applicable 13. Publication Name: Contract Design 14. Issue date for circulation data below: September 1995 15. Extent and nature of circulation—Average no. copies each issue during preceding 12 months (Average #), Actual no. copies of single issue published nearest to filing date (Actual #): a. Total no. copies (net press run): Average # 35,388, Actual # 34,913 b. Paid and/or requested circulation (1) Sales through dealers and carriers, street vendors and counter sales: Not applicable (2) Paid or requested mail subscriptions: Average # 30,406, Actual # 30,369 c. Total paid and/or requested circulation: Average # 30,406, Actual # 30,369 d. Free distribution by mail (samples, complimentary, and other free): Average # 2,753, Actual # 2,482 e. Free distribution outside the mail (carriers or other means): Average # 1,142, Actual # 1,000 f. Total free distribution: Average # 3,895, Actual # 3,482 g. Total distribution: Average # 34,301, Actual # 33,851 h. Copies not distributed (1) Office use, left-overs, spoiled: Average # 1,087, Actual # 1,062 (2) Return from news agents: Not applicable i. Total: Average # 35,388, Actual # 34,913; Percent paid and/or requested circulation: Average # 88.6%, Actual # 89.7% 17. Certification that statements made above are correct and complete: Original signed by Roger Yee, Editor-In-Chief.

AD INDEX

Advertiser	Reader Service No.	Page
Armstrong	1	Cover 2-1
Dauphin	14	64
ERG International	4	5
Executive Office Concepts	12	23
FMLink	13	55
Gebro Ltd.	16	66
Geiger Brickel	5	7
Glen Eden Wool Carpets	7	10-11
HBF	6	9
International Association of Lighting Designers		25-26
R.A. Manning	10	14
Matel	18	67
Nucraft Furniture Co.	8	12
Pacific Design Center	2	2
Paoli Chair	20	Cover 4
Peerless Lighting Corp.	19	Cover 3
Richards-Wilcox Office Systems	9	13
Skyline Design	3	4
USG Interiors Inc.	11	20A-20H
Wesnic	17	67
Windsor Designs	15	66

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

Solutions Begin Here.



Whether your needs call for Bank and Desk Accessories, Ash and Trash Accessories, Public Guidance Systems, or all of the above, Matel provides the elegance, durability, and long lasting quality you're looking for.

At Matel, you will find a team of dedicated professionals who are committed to helping you meet your needs. We are also committed to designer flexibility and allow full customization of our contemporary

to traditional designs.

Our new *Formation* line of public guidance systems can easily be coordinated with existing furnishings.

When it comes to interior accessories, solutions begin with Matel.

For a complete catalog
1.800.217.7606 ext. 1000
12811 South Figueroa, Los Angeles, CA 90061

Circle 18 on reader service card

INNOVATIVE SEATING

unique, reasonably priced seating designs are yours for the asking

WESNIC

For more information write Wesnic, 6000 Bowdendale Avenue, Jacksonville, Florida 32216 or call 800-874-8558

Circle 17 on reader service card

PERSONALITIES



Diaz-Azcuy

Uncomplicated composure

Orlando Diaz-Azcuy

Designer, architect and consultant Orlando Diaz-Azcuy is all about simplicity, sparsity and making things as uncomplicated as possible. His Cuban roots certainly influence him. "Life in Cuba was simple," he says. "Even in the house, there weren't many pictures because the landscape and water outside were so exciting." Diaz-Azcuy, who holds degrees in architecture, landscape architecture and city planning, adds, "I like things open and strong. An office should not be detailed and complicated."

Diaz-Azcuy has been living in the U.S. since 1962, longer than in Cuba, so his San Francisco design studio is now influenced more by American references. But he never forgets Cuba, where at age 5 and the youngest of six children, he had an opinion on the color to paint his family house. By age 10 he had already designed a table that has remained within the family in Cuba. "I'm doing what I always wanted to do," he asserts.

One of his favorite projects has been the Steelcase showroom in L.A.'s Pacific Design Center. Its high-style, lacquered panels and terrazzo floor earned the praise of Ray Eames and Florence Knoll for evidencing that California design could be sophisticated and not just about flashes of color.

Currently, Diaz-Azcuy is designing collections for McGuire and HBF to add to the residences, offices, hotels, hospitals and furniture—many award winners—he has already created. "I concentrate on projects that need unique

solutions," he says. Uncle Sam could enlist your help, Orlando.

The initials are L.C.

Li Chung Pei

The surname Pei is acclaimed among architects, but the initials L.C. have yet to be as familiar as I.M. Soon, architects will surely hear from Li Chung, or Sandi, as he is more familiarly called. The third son of recently retired architect I.M. Pei, Sandi and his brother Chien Chung, called Didi, founded Pei Partnership Architects, New York, in 1992, and are on their way to making a name for themselves with first-rate architecture.

The firm's portfolio includes Lycée Francais de New York and Mt. Sinai Hospital, both in Manhattan, and Creative Artists Agency in L.A. The bulk of its projects are in Asia, including an office complex for Bank Dagang National in Jakarta, Indonesia, and headquarters for Bank of China in Beijing. "We'd like to do more in the U.S.," notes Pei, adding, "I'm certainly not complaining about our success in Asia."



Pei received both his degrees in architecture at Harvard and stayed to teach for several years before joining his father's firm. Like father, like son? "I worked with my father for 20 years," Pei admits, "and we definitely share an interest in fine details and quality materials."

Will tomorrow bring more new, Stateside institutional projects, as Pei hopes, in addition to overseas projects and restorations? Time will tell. At least he isn't facing the future alone. "My father may be retired," Pei quips, "but he's still involved and always there as a source of advice." As Sandi Pei knows, that's the name of the family game—a parent's

right to always have a say—especially when your father happens to be an AIA Gold Medalist.

Divine intervention

Michael Brendle

Architect Michael Brendle admits, "I didn't have a clue what architecture was all about," until his third year of a B. Arch. degree at Texas Tech. Since founding Michael Brendle Architects in Denver in 1982—six years out of school at age 26—and designing community projects such as schools, churches and libraries throughout the Mountain State, however, he has embraced strong philosophies about design. "I've always been interested in those types of buildings," he explains. "They reflect the great civic things that represent a community, so there is much interest and participation from the client."

His first commercial commission was a \$70,000 elementary school renovation that blossomed into a \$2.2 million project because of the lobbying efforts of a local nun. "I had to hire people and really start a firm," Brendle recalls. "I was so thrilled that I didn't have to do houses anymore." Though divine intervention may have helped early in his career, his own hard work and vision have paid off handsomely for him and his clients ever since.

"Colorado is great because of the different contexts in which to work," Brendle reflects, "urban, plains, desert and mountain." He'd like to explore the design contexts of other geographic regions as well. "I love architecture that reflects a site's history and culture," he points out.

Of course, wherever that is will have to offer skiing. That's what drew Brendle and his wife to Colorado in the first place. For now, however, his career stands on a Rocky Mountain High.

Unsinkable architect

Charles K.C. Lau

Starting an architecture firm in Honolulu was not what Charles K.C. Lau, AIA, had in mind in 1985, but Lau has



Brendle

seized opportunities since growing up in Hong Kong. Though father was a textile merchant and mother disparaged his schoolboy artistry, Lau loved design. "I designed an unsinkable toy boat at age 10 that was the envy of my friends," he recalls, "and saw that design could be profitable," so he studied architecture at U of Hawaii and worked for such firms as Wimberly Allison Tong & Goo.

What happened in 1985? His employer and a friend's firm had failed to negotiate an arrangement for a project in China. "You could say I was foolish enough to want the job anyway," Lau explains, "so I started my own shop."

Today, with partners Duane Hamada, Brian Takahashi and Kenneth Park, Lau works on projects in China, Korea, Malaysia and Sri Lanka as well as Hawaii, overseeing a design staff of 50—the largest in the Aloha State. Fascinated by his clients' ambitions he says, "Asians are in a rush to develop. We must educate them on the consequences."

When not taking a break to sit at the CAD station after hours, Lau fondly recalls his toy boat and dreams of when AM Partners can also offer industrial design. "An architect designs for one customer at a time," he observes, "while an industrial designer with the right product can serve millions." In time—How can you keep the designer of an unsinkable boat down?



Lau