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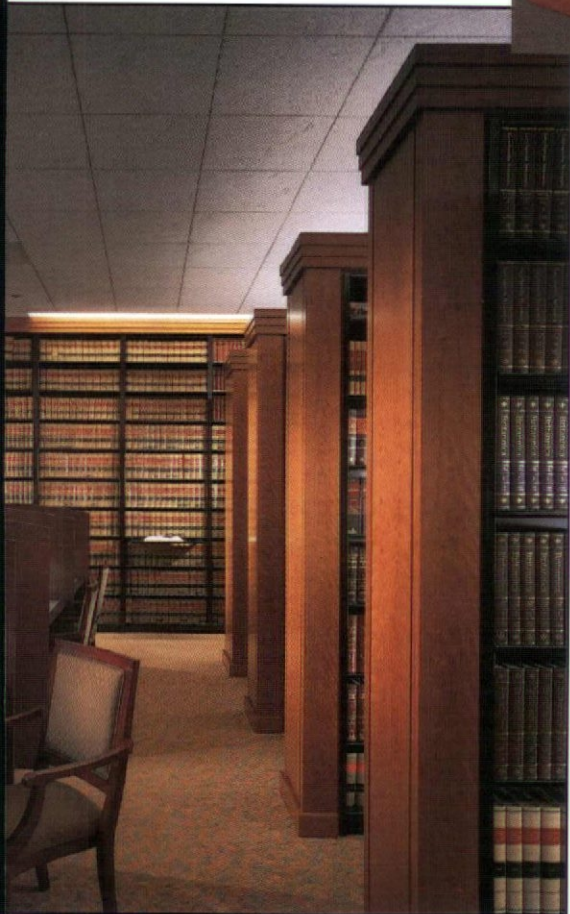
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Cover Photo: Detail from staircase at Valley Life Sciences Building. Photographed by Richard Barnes.

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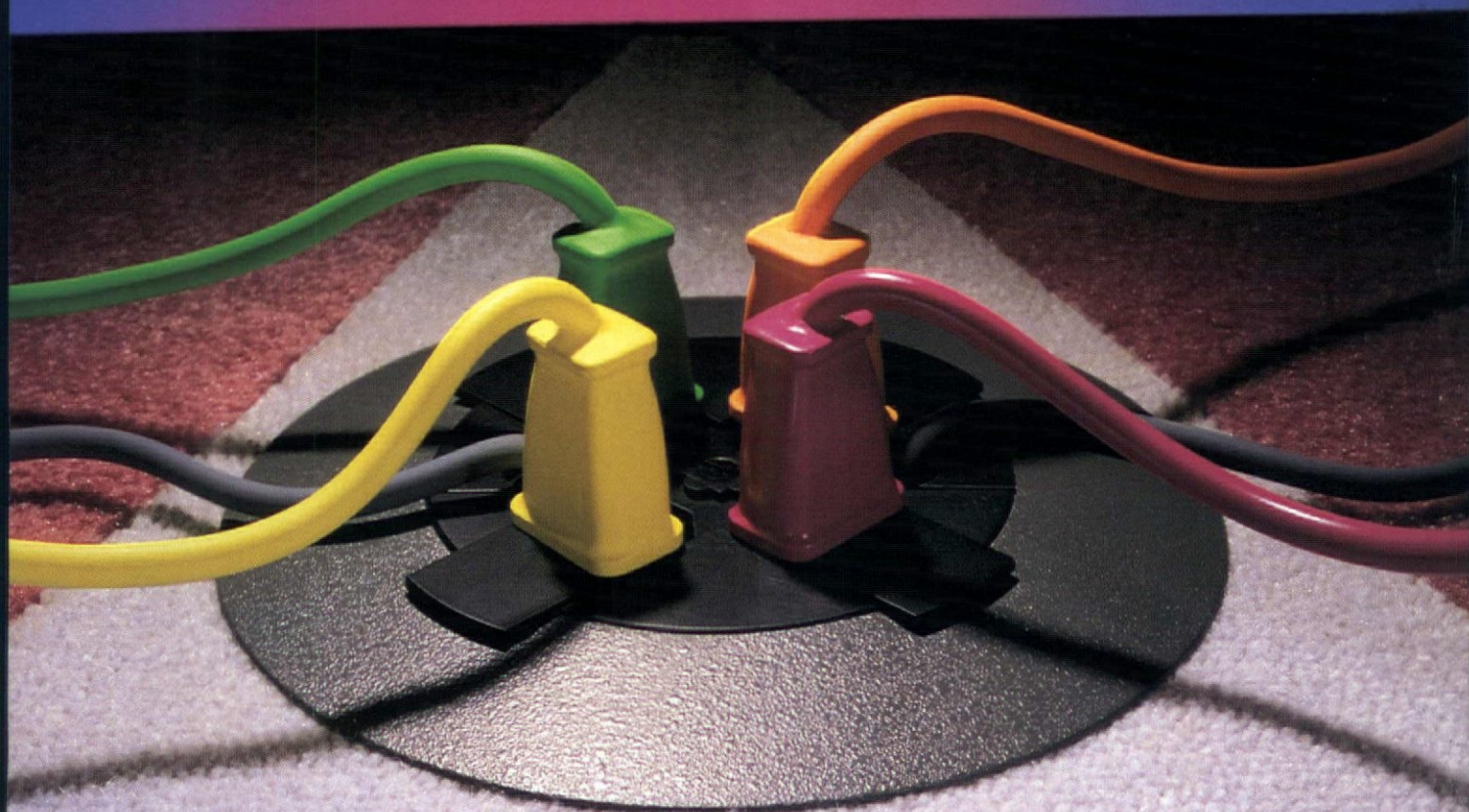
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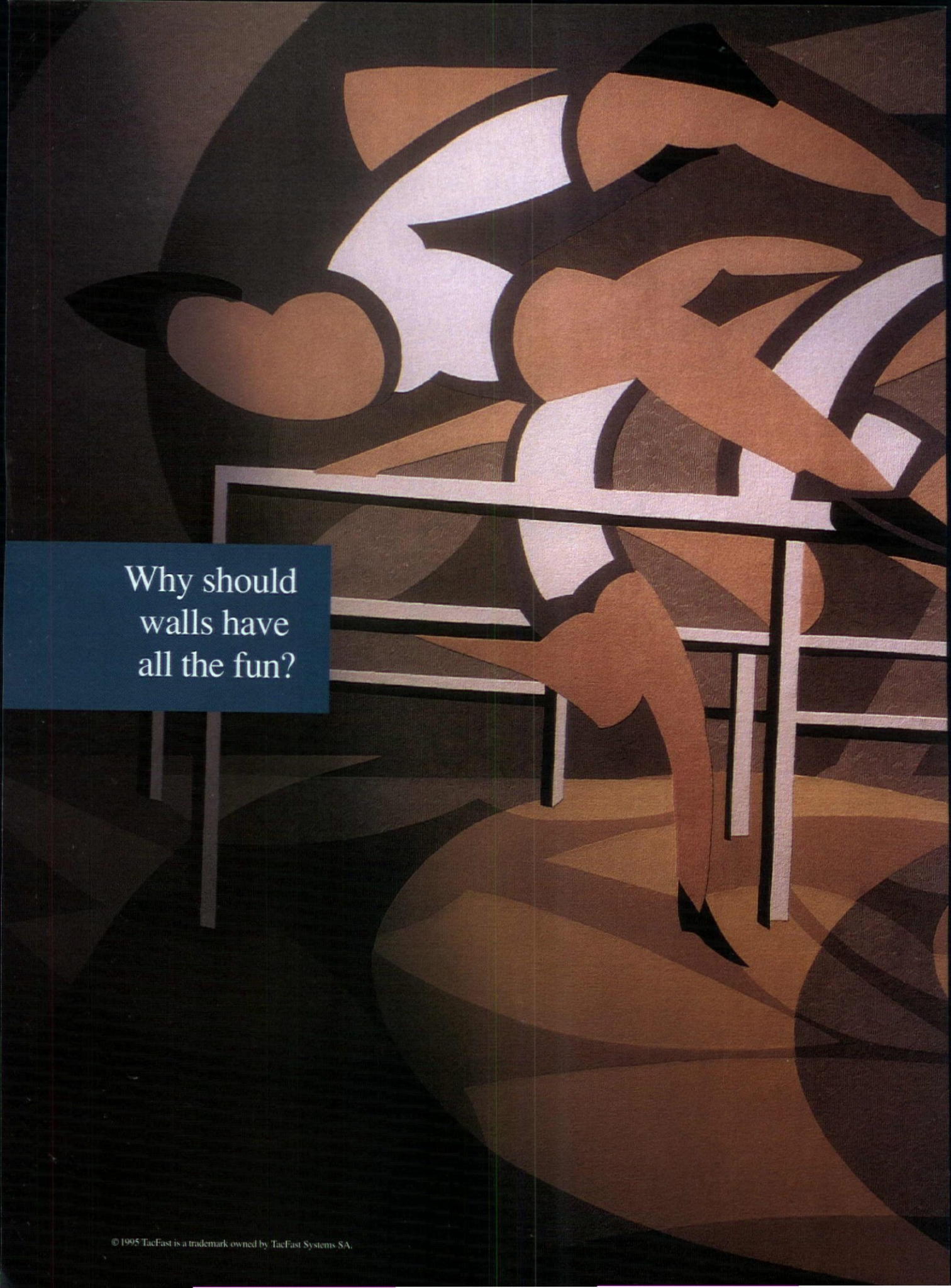
there are two individual low tension openings for telephone, data communications, etc. So now, even the busiest workstations can enjoy the clean, unobtrusive esthetics of the Raceway Flush Poke-Thru.

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## Nice Designers Don't

Professionals like to say they get work differently from other economic mortals. They provide excellent services for which they charge fair fees. As their reward, they rely on satisfied clientele to freely refer new clients to them. No school ties, no golf, no wine and dine, and please, no m-a-r-k-e-t-i-n-g. Of course, if you believe this, you may be friendly with the tooth fairy—or lying.

Why do so many architects and interior designers still question the role of marketing in professional practice? Is it the Jacoby & Myers syndrome? When the now former partners (Leonard Jacoby is suing Stephen Myers) set out in 1977 to make lawyers more accessible with neighborhood legal clinics, and to price legal services at flat rates so clients knew they would pay \$75 for a will or \$500 for a personal bankruptcy, they set what many professionals viewed as a very low floor for marketing professional services.

No matter how the legal profession feels about Jacoby & Myers, the public has never doubted that hiring a lawyer, doctor, accountant, investment banker, architect or interior designer for the first time remains a mystery. Not only do most of our potential clients not know how to hire us, they don't know what we do, how to work with us or what our services are worth. Are these good arguments for marketing? If marketing is broadly defined as understanding and exploiting mutually beneficial relationships with customers, suppliers, distributors and sellers—focusing on relationships rather than projects—then marketing definitely has a place in design.

Unfortunately, even *existing* clients have trouble giving us new work as they demand more service in less time for smaller fees—if they think they need designers instead of supposedly better alternatives. When you are in trouble, you must see a lawyer. The *National Law Journal* reports that 68% of the U.S. population used lawyers in 1993, up from 52% in 1986. If we want that degree of participation, we will have to reach more than halfway to meet our clients. Right now they know too many ways to avoid using us.

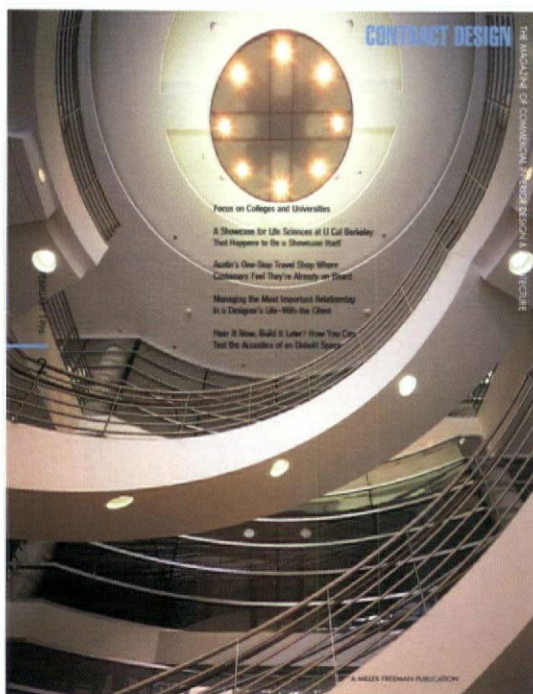
Signs of hope are visible, nonetheless. During New York's InterPlan 1996 this fall, five marketing pros expressed guarded optimism in a talk entitled "To Market, To Market." "Architects used to think of marketing as public relations and responding to requests for proposals," noted Susan K. Appel, director of human services for Kohn Pedersen Fox. "After the 1990-1991 recession, marketing finally became strategic—and legitimate."

Putting the stress on relationships has made the difference. "Marketing involves duties on the outside as well as the inside," observed Lenore Lucey, FAIA, vice president, Lehrer McGovern Bovis. "Inside, there are proposals, literature, research and presentations to prepare. Outside, you build relationships with a wide range of clients and future clients." These efforts cannot occur in a vacuum, however. As Nancy Cameron Egan, principal of a New York-based marketing consultancy for real estate, design and construction said, "Today's marketing involves the entire organization."

Marketing is indeed a group effort. Jeannie Bochette, marketing manager, business development, for Steelcase, commented, "You strive for long-term credibility in everything—and that needs everyone's cooperation." Nor does marketing end with the project. "Follow-through is critical all the way to the end of the project and thereafter." Joan Capelin, president of Capelin Communications, declared. "The next job starts with the 'thereafter.'"

Meanwhile, the marketing of professional services already enlivens the pages of *Business Week*, *Forbes* and *Fortune*. "... So instead of focusing on just one part of an organization, Andersen Consulting can help you transform the whole...." "Coopers & Lybrand L.L.P. Not just knowledge. Know how." "... Few firms support their clients with more hard fact and analytical firepower than J.P. Morgan...."

None of this may resemble the voice of architecture and interior design in the 1990s. But if we fail to grasp the power of marketing, our clients may not hear from us at all. How professional can oblivion be? ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief

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## Welcome to WestWeek '96

Los Angeles - March 13-15, 1996, the design industry will gather at the Pacific Design Center in Los Angeles for the 21st Annual WestWeek market event and design conference. This year's theme, "CountUp 2000—Year 1: The Past is Prologue," looks to the 21st Century to explore the trends, attitudes and developments confronting the contract furniture industry and design profession.

CountUp 2000 commences an in-depth, five-year WestWeek program that looks forward with emerging market solutions and approaches to conducting business in compelling and enduring ways as we approach the next millennium. Topics to be explored include design as collateral to the way we work and live, with particular emphasis on future developments in architecture, graphics, digital entertainment and technology; real estate developments emerging in China; trends in style, strong visual appeal, design innovation, scientific inquiry, alternative officing and ecological responsibility; and creative ways in which emerging entrepreneurs are reshaping the economic landscape of Southern California.

In addition to the educational component, the tenants of the Pacific Design Center will be on hand to display the industry's newest products and services to the architecture and design community. Join us in Los Angeles in March!

## WestWeek '96 Schedule of Programs and Events

### Wednesday, March 13

#### 8:00 AM - 9:30 AM

**Breakfast Dialogues with Architects at fusion @ pdc**  
Panelists: Victoria Casasco, Studio Architecture/Town Planning; Steven Ehrlich, FAIA, Steven Ehrlich Architects; Frederick Fisher, AIA, Frederick Fisher & Partners Architects; Ronald Goldman, AIA, Goldman Firth Boccato

Architects; Charles G. Kanner, FAIA, Kanner Architects; Stephen Kanner, AIA, Kanner Architects; Lise Claiborne Matthews, AIA, ASID, LiseMatthews, AIA, ASID & Associates; Barton Myers, FAIA, Barton Myers Associates, Inc.; Edward R. Niles, FAIA; Josh Schweitzer, Schweitzer BIM; Martin Weil, restoration architect; Mehrdad Yazdani, AIA, Dworsky Associates

#### 10:00 AM - 11:00 AM

**The Future of Scientific Inquiry**  
Center Green Theatre, Floor 2  
Speaker: Dr. Alexander Tsiaras, president/CEO, Anatomical Travelogue

#### 11:30 AM - 12:30 PM

**The Future of the Contract Furniture Industry**  
Center Green Theatre, Floor 2  
Speaker: Robert W. Black, vice president, Corporate Marketing & Strategic Planning, Steelcase Inc.  
Interviewer: Mayer Rus, editor, *Interior Design*

#### 12:00 PM - 1:30 PM

**Architectural Design Case Study: Eco Design**  
Center Blue Conference Center  
Speaker: Edward M. Jones, RA, principal, Jones Studio Inc. Architects  
"Eco Design" implies that current architectural recognition of environmental issues is merely another approach or style. Historically, all great buildings responded to site specific conditions! We have developing technologies that, when properly integrated, can assure another extraordinary century of design and construction.

#### 2:30 PM - 3:30 PM

**The Future of Digital Entertainment**  
Center Green Theatre, Floor 2  
Panelists: John Scheele, senior supervisor, visual effects, Warner Brothers  
Features: Lance Hammer, principal, creative director, SIMULACRA Computer Graphics; Curtis Augspurger, senior CGI supervisor, SIMULACRA Computer Graphics

#### 4:00 PM - 5:00 PM

**The Future of Technology**  
Center Green Theatre, Floor 2

#### 4:00 PM - 5:30 PM

**Hi Tea Book Signing at fusion**  
Featuring Carol Soucek King  
fusion @ pdc

#### 5:00 PM - 7:00 PM

**Daily Wrap Session at fusion**  
fusion @ pdc

#### 6:00 PM - 9:00 PM

**As Time Goes By: WestWeek '96 Gala**  
Center Blue floors 2 & 3, Center Green terrace

### Thursday, March 14

#### 8:00 AM - 9:30 AM

**Breakfast Dialogues with Artists at fusion @ pdc**  
Panelists: John Baldessari, Uta Barth, Roy Dowell, Linda Hudson, David Kremers, Lari Pittman, Alexis Smith, Guy Dill

#### 10:00 AM - 11:00 AM

**The Future of Conflict Resolution in a Fragile World**  
Center Green Theatre, Floor 2  
Speaker: Susan Estrich, professor, University of Southern California, Law School

#### 11:30 AM - 12:30 PM

**The Future of Italian Design: Milan at PDC**  
Center Green Theatre, Floor 2  
Panelists: Giulio Castelli, engineer, president, Kartell S.p.A of Noviglio, vice chairman, ADI (Associazione Disegno Industriale/Association of Industrial Design), vice chairman, COSMIT, the Organizing Committee of Salone Del Mobile di Milano, member, Board of Directors, Domus Academy; Paola Antonelli, associate curator, Department of Architecture and Design, The Museum of Modern Art, New York  
Sponsor: COSMIT

#### 12:30 PM - 1:30 PM

**Architectural Design Case Study: The Changing Face of China: Myth or Masterplan**  
Center Blue Conference Center  
Speaker: Charles Lau, AIA, design principal, AM Partners, Inc.

#### 2:00 PM - 3:00 PM

**The Future of Architecture: The Museum as a Public Place**  
Center Green Theatre, Floor 2  
Speaker: Richard Meier, FAIA, Richard Meier & Partners  
Interviewer: John Morris Dixon, editor, *Progressive Architecture*

#### 4:00 PM - 5:00 PM

**The Future of Hollywood**  
Center Green Theatre, Floor 2  
Speaker: Jeffrey Katzenberg  
Interviewer: John Aaroe, John Aaroe & Associates Realtors

#### 4:00 PM - 5:30 PM

**Hi Tea Book Signing at fusion**  
Featuring Angi Ma Wong  
fusion @ pdc

#### 6:00 PM - 9:00 PM

**AIA CC Awards Presentation**  
Center Green Theatre

### Friday, March 15

#### 8:00 AM - 9:30 AM

**Breakfast Dialogues with Interior Designers at fusion @ pdc**  
Panelists: Audrey Alberts, Audrey Alberts Design; Josephine Carmen, Carmen Nordsten Igonda Design; David Hertz, AIA, Syndesis Inc.; Clara Igonda, Carmen Nordsten Igonda Design; Thayne Roberts, AIA, Kanner-Roberts; Lauren Rottet, AIA, DMJM/Keating; Brett Shwery, Associate IIDA, AIA, Director of Interior Design, Leo A Daly Company; Lenny Steinberg, Lenny Steinberg Design; Larry Totah, Interior Designer

#### 10:00 AM - 11:00 AM

**The Future of Style**  
Center Green Theatre, Floor 2  
Speaker: Dominique Browning, editor-in-chief, *House & Garden*  
This program is dedicated to the memory of distinguished designer, James R. Northcutt.

#### 11:30 AM - 12:30 PM

**The Past is Prologue: A Look at Our Nation's First Home**  
Center Green Theatre, Floor 2  
Speaker: Kaki Hockersmith

#### 12:30 PM - 1:30 PM

**Architectural Design Case Study: AOX: Alternative Office Expo Update**  
**Organizational Strategies Through Design**  
Center Blue Conference Center  
Moderator: Jim Oswald, principal/director, Los Angeles Operations Moore Iacofano Goltsman, Strategic, Organizational and Facilitation Planners  
Panelists: Laurie Coots, TBWA Chiat/DAY; Loree Goffigon, Hellmuth, Obata & Kassabaum, Inc.; Ann Bamesberger, manager, Planning and Research, Real Estate and the Workplace, Sun Microsystems Inc.  
This program will explore how workplace design can support organizational planning with today and the future in mind. Discussions will focus on company philosophy, design goals, facility planning, methodology, and implementation as they affect corporate restructuring. Issues to be discussed include downsizing, expansion, relocation and their affects on telecommuting, the virtual vs. private office, hoteling and the completely redesigned environment.

#### 2:30 PM - 3:30 PM

**The Future of Design, Featuring Swatch**  
Center Green Theatre, Floor 2  
—CEO, Swatch

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# **BASF**

## Geiger Brickel, Herman Miller Announce Broad Sales Alliance

Atlanta - Seven months after assuming production, shipping and service responsibility for Herman Miller Inc. wood casegoods products, Geiger Brickel, Atlanta, has formed a strategic sales alliance with Herman Miller Inc., Zeeland, Mich., that greatly increases the competitive strength and field presence of both manufacturers. The announcement was made jointly by executives of Herman Miller and Geiger Brickel.

Michael Donahue, vice president of sales and marketing for Geiger Brickel, states that the purpose of the sales alliance is "projected sales increases for each manufacturer, their sales representatives and dealers, beginning in 1996, and a competitively unexcelled ability to meet customer needs by providing complete office furniture solutions, concurrent support and field service. The Herman Miller/Geiger Brickel sales alliance preempts competitors from making inroads to Herman Miller corporate clients and national accounts."

The sales alliance is already well underway, according to Andrew McGregor, general manager of North America for Herman Miller Inc. One aspect of the alliance gives every

Herman Miller sales representative and dealer exclusive access to Keyeira, a new collection designed by Geiger Brickel solely for Herman Miller. The sales alliance also places full-time Herman Miller sales representatives in charge of both Miller and Geiger sales in selected territories formerly staffed by each manufacturer's representatives. These territories comprise North and South Carolina, Florida, Missouri and Washington state. In addition, the sales alliance partners Geiger Brickel sales representatives with Herman Miller representatives in the territories of Arizona, California, Colorado and Utah. In remaining U.S. states, core Herman Miller clients become registered with Geiger. In all territories, Geiger Brickel contract furniture dealerships will continue in place.


After making the decision last year to rededicate its internal resources towards the production of steel-based office furniture systems, seating and storage, Herman Miller evaluated numerous wood casegoods manufacturers before selecting Geiger Brickel to take on production of its wood casegoods line. "With the transfer of manufacturing responsibility completed," McGregor says, "the sales alliance now leverages the inherent strengths of both companies to service customers with the range of products each makes best."

## The Next Chapter for Knoll

New York - Warburg, Pincus Ventures, L.P., an affiliate of E.M. Warburg, Pincus & Co., Inc., a New York-based financial services organization, announced that it has signed an agreement to purchase 100% of The Knoll Group from Westinghouse Electric Corporation. The Knoll Group has been a wholly owned subsidiary of Westinghouse since 1990, when it was created by the merger of four independent office furnishings companies.


Warburg, Pincus is acquiring Knoll for \$565 million. It is anticipated that Knoll management will also become shareholders of the company. Consummation of the transaction is expected during the first quarter of 1996.

Following completion of the sale, Burton B. Staniar will continue in his position as Knoll chairman. John H. Lynch will remain as vice chairman, and is also assuming the title of president. Commenting on the sale, Staniar stated, "With Warburg, Pincus' pledge to maintain Knoll design and quality standards, and its commitment to investment in manufacturing and information systems, customer service enhancements and new products, I am confident that in 1996 we will continue the strong growth momentum we attained in 1995."



**F R O G G Y**

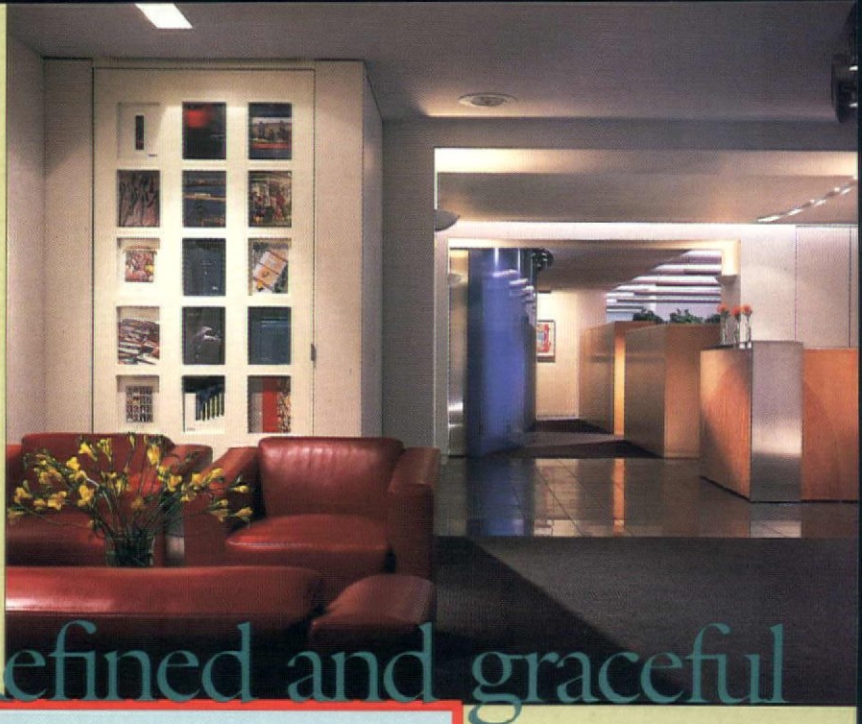
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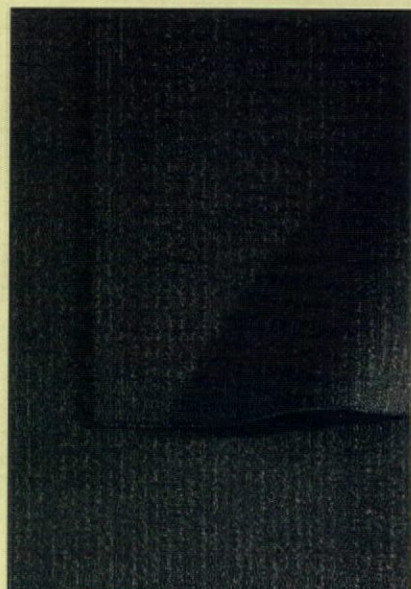


# Monsanto Contract Fibers

For details about the 1996 DOC AWARDS, call  
Monsanto, 1-800-543-5377 or 1-770-951-7600.

Circle 9 on reader service card

Winning design team (clockwise from left): Ray Irmer, Alfred Fiesel, Vladimir  
Borchik, Patricia McDonough, Nicholas Luzietti and Angie Lee-Fasiang



# TRENDS

## Kelley Named Steelcase VP

Grand Rapids, Mich. - Steelcase Inc., headquartered in Grand Rapids, Mich., and IDEO Product Development, Palo Alto, Calif., the largest independent product design and development firm in the country, announced an agreement of co-development, with a unique management move. In this move, David M. Kelley will remain CEO of IDEO and also act as vice president of technical discovery and innovation for Steelcase, where he will be part of a top management team focused on the company's long term innovation strategy and processes.

"This alliance with IDEO helps advance the pivotal rapid product innovation area of our company," notes Steelcase Inc. CEO James P. Hackett. "The result is faster, more innovative products in the marketplace."

According to Kelley, the alliance evolved after more than five years of co-development on various lighting, workstation, computer tool and advanced systems products for various Steelcase companies. Steelcase has made an equity investment in IDEO as part of the new relationship. Both firms are privately held and no details regarding the equity investment were revealed. IDEO will continue

to operate autonomously and will maintain an independent client base and Steelcase will continue to maintain its own product development capability.

"IDEO and Steelcase have always had a very collaborative relationship," Kelley notes, "and this alliance adds a new, exciting dimension to our association. We're looking forward to more co-development, as well as working together to redefine the design exploration experience."

## Commissions & Awards

The 1995 AIA New York State Awards for Excellence in Design were awarded to the following projects: The Charles A. Dana Discovery Center, New York, designed by **Buttrick White & Burtis**; Annette & Irwin Eskind Biomedical Library and Center for Biomedical Informatics, Nashville, Tenn., designed by **Davis, Brody & Associates, LLP Architects**; William & Anita Newman Library and Technology Center at Baruch College, New York, designed by **Davis, Brody & Associates, LLP Architects**; Public School No. 51, Early Childhood Center, Richmond Hill, N.Y., designed by **Gruzen Samton, Architects, Planners & Interior Designers LLP**; Entrance Pavilion, Long Island Rail Road at Pennsylvania Station, New York, designed by

**R.M. Kliment & Frances Halsband Architects**; Addition To Reed Library, State University of New York at Fredonia, Fredonia, N.Y., designed by **Pasanella + Klein Stolzman + Berg Architects, PC**; Ithaca Courthouse and Police Facility, Ithaca, N.Y., designed by **Perkins Eastman Architects PC**; and The Brooklyn Museum: Iris and B. Gerald Cantor Auditorium and Morris A. and Meyer Schapiro Wing, Brooklyn, N.Y., designed by **Polshak and Partners Architects and Arata Isozaki & Associates**.

San Diego-based **McCulley Group** has been chosen to design interiors for the new offices of U.S. Trustee and Southwest Value Partners, both at Emerald Plaza, San Diego

**AM Partners, Inc.**, Honolulu, has been awarded a contract to design a 35-story mixed-use high rise building in Guangzhou, People's Republic of China.

**Iu & Lewis Design, LLC**, New York, has been retained by Chemical Bank for the design of two new projects in New York totalling 50,000 sq. ft.

**Universal Designers & Consultants, Inc.**, under a grant from the National Endowment for the Arts and The National Building Museum, is conducting a nationwide juried competition to compile visu-

*Washington Metro in Daffodil*



*Simply Irresistible in Bette*



# TRENDS

al examples of Universal Design, emphasizing how a product, graphic communication, building or landscape can be made both aesthetically pleasing and functional for the greatest number of users. For information contact UD&C at 1700 Rockville Pike, Suite 110, Rockville, MD, 20852; (301) 770-7890. Submissions must be received by April 1, 1996.

The Washington, D.C., office of **RTKL Associates** has been awarded the design contract for the new corporate headquarters of The Orkand Corporation, Tysons Corner, Va.

The Architectural League of New York has announced the recipients of the first annual Deborah J. Norden Memorial Fellowships. Two awards of \$5,000 each were presented to University of California at Los Angeles graduate student **Timothy J. Kohut** and the team of **Amar Sen** and **Erhmei Yuan**, graduates of the Graduate School of Architecture, Planning and Preservation at Columbia University. The awards will be given annually to young students or professionals in the fields of architecture, planning and architectural history to support travel and research. The deadline for grant applications for 1996 is March 1, 1996. For application information call or write the

Architectural League, 457 Madison Avenue, New York, NY 10022; (212) 753-1722.

**Silvester Tafuro Design Inc.**, South Norwalk, Conn., has been designated the project manager/interior designer for the Building 56 Admiral's Club at JFK International Airport, New York and for the \$80 million overall terminal rehabilitation.

**John H. Catlin, AIA**, an associate principal with the Loebel Schlossman and Hackl, Chicago, was awarded a Citation of Honor by AIA Illinois as a recognized authority in the specialized field of barrier-free design and accessibility.

Donald Trump has engaged New York-based **Der Scutt Architect** for the renovation of 40 Wall Street, New York, the 72-story building he recently purchased.

Boston-based **Jung/Brannen Associates** will be the architect and interior designer for the Custom House Tower Renovation, Boston.

In its 1995 Interior Design Specialty Awards competition, the American Society of Interior Designers has bestowed first place on the firms of **Rosalyn Cama Interior Design Associates, Inc. (RCIDA)** of New Haven, Conn. and **Shepley,**

**Bulfinch, Richardson & Abbott Architects (SBRA)**, Boston, in its health care category for the Hasbro Children's Hospital in Providence, R.I.

The design team for the Mohegan Sun Resort, Uncasville, Conn., scheduled to open in late 1996, includes **Brennan Beer Gorman/Architects**, New York, as architect, and **The Rockwell Group**, New York, as interior and theme architect.

The United States Postal Service has designated **Stomanson Smith & Barresi Architects**, New York, to restore and renovate the lobbies of six Manhattan Postal Service Stations, including the landmark Cooper Station, London Terrace, Times Square, Tudor, Wall Street and West Village Finance Station.

The winners of Monsanto's 1995 DOC Awards for outstanding interior design in commercial projects were: **Barbara Barry Incorporated**, Los Angeles, in association with **Gensler**, Santa Monica, Calif., for their use of Bentley Mills, Inc.'s custom carpet in the corporate headquarters of Kaufman & Broad, Los Angeles; **Wing Chao**, senior vice president, Disney Design and Development Company, Burbank, Calif., in association with **Martin E. Dorf, Architect, AIA**, and the project team at **Dorf Associates Interior Design**, New

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York, for the use of custom Milliken carpet in the California Grill at the Contemporary Resort at Walt Disney World, Orlando, Fla.; **Nicholas Luzietti, IIDA**, and the project team at **VOA Associates**, Chicago, for the use of Prince Street's sisal carpet in the new corporate offices of Ariel Capital Management, Chicago; and **Peter Wormser, AIA**, of Wormser + Associates, Architects, New York, for the use of Prince Street's Cracked Ice in the New York offices of Greycuts Film & Tape. In addition, the following received a special DOC Award for outstanding Product Design: **Bentley Mills Inc.** sisal-textured Pebble Point and Pebble Tip carpets; **Invision Carpet Systems** echo cut/uncut loop pile carpet; **Durkan Commercial Ashlar** cut/uncut loop pile carpet; and **Mannington Commercial**, Kalahari cut/uncut loop pile carpet.

The Bowman Gray School of Medicine of Wake Forest University, Winston-Salem, N.C., has selected Philadelphia architecture and engineering firm, **Ballinger**, in association with **Walter Robbs Callahan and Pierce**, of Winston-Salem, to design a 240,000-sq. ft. Center of Research on Human Nutrition and Chronic Disease Prevention.

**Kyo Corporation**, headquartered in Round Rock, Texas, has won the IIDA Acclaim Award for Best New Corporate Furniture System.

New York-based, **Greenfield Sawicki Tarella Architects, P.C.** has been selected to design a new space for The Ukrainian Museum, New York.

**Gerner Kronick & Valcarcel, Architects**, New York, has been chosen to design the new corporate headquarters and staff offices of *El Diario*, New York's leading Spanish daily newspaper.

Philadelphia-based, **AI-5, Inc.** has been selected by the University of Pennsylvania Medical Center to design a penthouse-level faculty lounge in the new Biomedical Research Building on the university's campus adjacent to the other medical and research facilities. AI-5 is part of the design team together with the **University of Pennsylvania Medical Center, Department of Architecture, Perkins & Will**, Chicago, and Philadelphia architects **Francis Cauffman Foley Hoffman**.

Toronto-based **Zeidler Roberts Partnership** has received six awards from the Building Congress and Exchange for its design of Baltimore's Columbus Center, a new marine biotech mixed-use building that houses facilities for research, education and exhibition all under one roof.

The American Society of Interior Designers Educational Foundation has announced their 1996 scholarship and awards program. Included in the program are: **ASID Educational Foundation/S. Harris Memorial Scholarship**, entry deadline, March 22, 1996; **Yale R. Burge Competition**, entry deadline, March 22, 1996; **Dora Brahm's Award**, entry deadline, April 12, 1996; **ASID Educational Foundation/ Mabelle Wilhelmina Boldt Memorial Scholarship**,

entry deadline, April 12, 1996. For more information contact the ASIDEF at 608 Massachusetts Ave., N.E., Washington, D.C., 20002-6006, or call (202) 546-3480.

The Award of Excellence-Gold Ribbon winners in the 1995 design awards competition sponsored by the Society of American Registered Architects include: **Bermello, Ajamil & Partners**, Miami, for the design of Maritime Park mixed-use waterfront project, Miami; and **The Nadel Partnership**, Los Angeles, for the design of both the International Flight Training Academy at Meadows Field Airport, Bakersfield, Calif., and the Union Rescue Mission, Los Angeles.

## People in the News

**Michael Love**, ASID, principal of Quantum Design Group, New York, has been named president of the New York Metro Chapter of the ASID.

**Pamola Powell**, ASID, principal of Atlanta-based Stevens & Wilkinson Interiors has received the ASID, Georgia Chapter Design Achievement Award for continued, outstanding contributions to the profession through design excellence.

**Keyes Condon Florance Architects**, Washington, D.C., has announced the appointments of **Maynard M. Ball, AIA**, **Martin L. Denholm, AIA**, and **David B. Greenbaum, AIA**, as principals.

The Hillier Group's Clarks Summit, Pa., office has selected **Elizabeth Niedzwiecki, AIA**, as director of design.

Minneapolis-based Cunningham Hamilton Quiter Architects, recently added architects **Victor Caliandro** as director of urban design and **Jon Pugh** as director of entertainment.

**James Northcutt**, a recognized leader in the field of interior space planning and design, and founder of James Northcutt Associates, Los Angeles, passed away in his residence on Monday, December 4th, 1995.

**Manfred Schmitz** has become the new chief executive officer of Wilkhahn, Germany. Dr. Krämer, the former Wilkhahn CEO, will now take a seat on the Wilkhahn supervisory board. Diane Barnes will continue to act as president of Wilkhahn, USA.

**Steven Stept, AIA**, has been named principal and vice president of Swatt Architects, San Francisco.

**Geoffrey T. Egginton, R.A.**, has joined HNTB Corp.'s, New York office as a vice president in the Northeast Division.

AM Partners, Inc., Honolulu, announced the appointment of **Jan P. Keyser** as project director of interior design.

coming soon

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# TRENDS

Melanie Wood, the corporate vice president of design for Mannington Resilient Floors, Salem, N.J., has been elected to the Color Marketing Group executive board as vice president of strategic planning.

Baltimore-based RTKL, has made the following promotions to associate vice president: Tami Bonine-Miller, AIA, Kent Muirhead, AIA, Matt Loeffler, PE, Yigit Bulut, PE, Dennis Peltz, PE, and Alex Shojaei, PE, Baltimore office; Randall Stone, AIA and Suzanne Schwartz, Dallas office; Katherine Sprague and Ardeshir Aliandust, Los Angeles office; Marchus

Fairbrother, AIA, Neal Hudson, AIA, and Johanna LaPierre, AIA, Washington, D.C. office; Jorge Beroiz, ARCUK, London office. In addition, David A. Porter recently joined RTKL as an associate vice president in the Washington, D.C. office.

Former Architect of the Capitol, George M. White, FAIA, will join the staff of the design firm Leo A. Daly, Washington D.C., as a special assistant to the chairman.

Hellmuth, Obata & Kassabaum (HOK) has promoted William E. Valentine, FAIA, design direc-

tor for the firm's San Francisco office, to co-chairman and Larry D. Self, FAIA, executive director of European and Middle Eastern operations, to executive vice president. The two join HOK's corporate leadership entity, the HOK Executive Committee, including president and CEO Jerome J. Sincoff, FAIA; co-chairman Gyo Obata, FAIA; and executive director of Asia-Pacific, Patrick MacLeamy.

Lees Commercial Carpets, Greensboro, N.C., has announced the promotion of Greg Wittlinger to the position of vice president/general manager of modular carpets.

Barbara A. Austin has joined Loebel Schlossman & Hackl/Hague Richards Associates, Chicago, as a director of business development.

Karlsberger Companies, a planning and architectural firm in Columbus, Ohio, has hired Vincent A. Papsidero as director of planning.

## Business Briefs

Monsanto Fibers will add approximately 20 million pounds of new industrial nylon 6.6 fiber capacity to its plant in Greenwood, S.C., by fourth quarter, 1997. Monsanto has licensed proven manufacturing technology from Toray Industries, Inc., Japan's largest textile and synthetic fiber maker, for this multi-million dollar expansion project.

The Washington D.C.-based architectural firm KCF has announced that the firm will return to the name Keyes Condon Florence Architects.

Detroit-based Albert Kahn Associates has earned the Q1 Preferred Quality status from Ford Motor Company, making it the first architectural and engineering firm in the world to be awarded the coveted quality award. Achievement of Q1 status signifies that a supplier meets the prescribed level of excellence Ford demands.

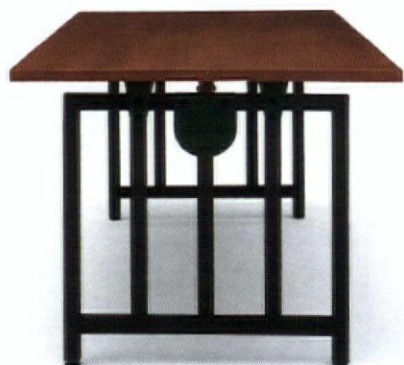
Miami-based Spillis Candela & Partners, a national architectural, engineering and interior design firm has opened an office at 10 Rockefeller Plaza, New York, N.Y. 10020.

The Spector Group Architects, North Hills, N.Y., is opening an office in Manhattan at 300 Park Avenue, 17th Floor, in the Colgate Palmolive building.

Waldmann Lighting Company, Wheeling, Ill., has achieved certification of the International Standard, ISO 9001. This certification assures that quality processes and procedures are in place governing Waldmann's product design, development, production and customer service.

Developer and designer Marvin H. Meltzer has formed an alliance with David Mandl

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Associates, a New York City design-build architecture and construction management firm, to form **Meltzer/Mandl Architects, P.C.**, New York.

**ACCO World Corporation**, a subsidiary of American Brands, Inc., and **EAC Corporation**, St. Louis, announced that EAC has acquired substantially all of the net assets of **Vogel Peterson Furniture Company** of Garden Grove, Calif. Vogel Peterson, a manufacturer and marketer of modular office furniture, tables, seating and wardrobe products, was previously operated as a subsidiary of ACCO World.

E. Clay Elder, president of Elder Design Ltd. of Charlotte, N.C., and Kitty Stutts, president of Commercial Design, also of Charlotte, have formed a combined design practice, **ESD**. ESD, a collective practice of architectural and interior design, has recently moved to expanded offices at 131 Providence Road, Charlotte, N.C.

The **International Facility Management Association (IFMA)** and the **Business and Institutional Furniture Manufacturer's Association (BIFMA)** announced the dissolution of the World Workplace Consortium. Under the terms of the dissolution agreement, all future events under the World Workplace name will be managed solely by IFMA.

**Forbes Shea** has moved to a new location at 174 South Freeport Road, Freeport, Maine, 04032.

Minneapolis-based **Cunningham Hamilton Quiter Architects**, and Santa Monica, California-based **Solberg+Lowe AIA Architects** will combine to become Minneapolis-based **Cunningham Group**.

**Innovations In Wallcoverings, Inc.** has relocated its corporate and design headquarters to 150 Varick Street, New York, N.Y., 10013.

**Prince Street Technologies** is moving to 1450 West Avenue, P.O. Drawer 2530, Cartersville, Ga., 30120-1693.

## Coming Events

**March 1:** IIDA's 8th Annual Leaders' Breakfast, "Marketing for the Millennium: Seeking Sustainability", St. Regis Hotel, New York; (212) 382-8891.

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

**March 7-8:** Design Build America '96 Conference and Exhibition, Hyatt Regency Hotel, Chicago; Contact Kim Scott at PSMJ, (800) 537-PSMJ.

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

**March 14:** The Professional Services Management Association, "Mergers and Acquisitions: Minefield or Gold Mine?," The World Trade Club

in The Embarcadero, San Francisco; Contact Ann Allen Adams at (704) 521-8890.

**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, CMP, Director of Events & Adm. Services, (312) 467-1950.

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

**April 9-11:** National Ergonomics Exposition and Conference, McCormick Place, Chicago; (212) 486-6186.

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

**April 17-18:** Buildings/New York '96, New York Coliseum, New York; Contact Buildings/NY '96 Customer Service at (203) 840-5608.

**April 30-May 2:** Contract Interiors, Grand Hall Olympia, London, England; Contact Diane Tiberio at (203) 840-5436.

**May 3-5:** Kitchen/Bath Industry Show, Georgia World Congress Dome, Atlanta; For free seminar guide and enrollment form, call 1-800-THE-NKBA.

**May 5-7:** 20th Annual International Council of Shopping Centers Trade Exposition and Conference, Las Vegas Hilton Convention Center, Las Vegas, Nev.; (212) 421-8181.

**May 10-13:** AIA Convention and Exposition at the Minneapolis Convention Center, Minneapolis; (508) 474-0055.

**May 14-16:** LIGHTFAIR INTERNATIONAL, Moscone Center, San Francisco; Contact Renee Gable (404) 220-2217.

**May 18-21:** International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; 1(800) 272-SHOW.

**May 18-21:** The Visual Marketing & Store Design Show, Jacob K. Javits Convention Center and New York Showrooms, New York; 1(800) 272-SHOW.

**June 5-7:** Design Management Institute, "Design Management in the Digital Environment", Minneapolis; Contact John Tobin at (617) 338-6380.

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# MARKETPLACE

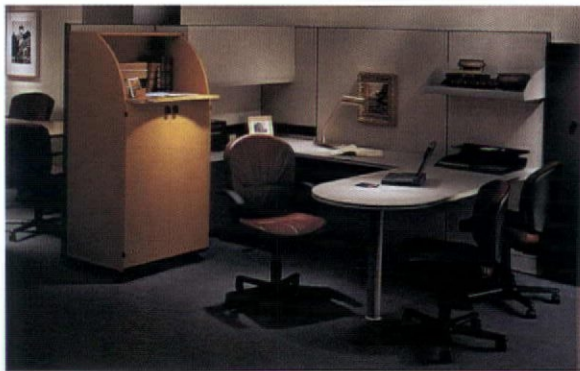


Runner Tables, a Gold Best of NeoCon 95 award winner, is a series of folding and non-folding tables for seminar, training and multi-purpose use from Vecta. Folding tables have an optional, fold-away modesty panel and wire management capabilities. Laminate or veneer tops with thermoset base colors are available.

Circle No. 200

Interchange, designed by John Rizzi and a team of Allsteel specialists, uses the same pedestals and worksurfaces to create a variety of free-standing desks and desking systems. For flexibility in a high technology workplace, Interchange panels have power bases and vertical wire management. An Interchange cabinet that fits into a 15-in. x 60-in. space provides storage equivalent to three conventional overheads. The cabinet holds a computer on top and a printer underneath and can be rolled about from place to place in the office or at home. Also, if additional privacy is preferred, attachable screens are an option.

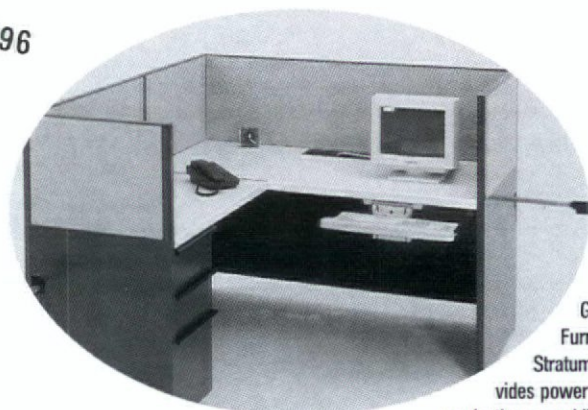
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WESTWEEK '96

Steelcases' award-winning Personal Harbor® workspace is a 48-sq. ft. individual space with a curved door, high panels and a partially enclosed ceiling that offers privacy and concentration. Personal Harbor compresses individual space to free up room for group needs. Steelcase asked several customers to "live in" Personal Harbor workspaces for a year or more to learn about the way people worked and identify product adjustments that were necessary. In developing the early prototypes of the workspace, Steelcase Inc. received design assistance from Robert Luchetti Associates of Cambridge, Mass.

Circle No. 203



GF Office Furniture Ltd.'s Stratum Desk provides power and communications capabilities via

desk-mounted electrical power reservoirs with dual duplex outlets. Power is provided through the dual duplex outlets located in the power reservoirs, and phone and computer cables can also be accommodated with reservoir-mounted jacks. Desks can be configured in clusters or straight lines and provide for continuation of power from one desk to another. The desks are available in double and single pedestal versions.

Circle No. 202



Shelby Williams Industries Inc. introduces its exclusive aluminum stacking chair with action back comfort. This chair features a scientifically designed Action III back tilt mechanism, which flexes to accommodate the normal posture changes of a person sitting for long periods of time. It also displays Renaissance Square® Design tubular aluminum legs, a brass button-tufted outside back and a contrasting bumper edge.

Circle No. 204

# MARKETPLACE



Brayton International presents the Rocco Lounge and Table Collection. Rocco offers a straight or camel back design which is available in one, two or three seats. Standard with wooden spheres along the base, brushed bronze or aluminum spheres are available as an option to create a unique look. Rocco tables are constructed of hardwood maple and are available in seven models, 21 standard wood finishes and two top styles—wood and aluminum- or bronze-clad.

Circle No. 205

Nienkämper introduces the Hallwig Club Series, designed by Manfred Hallwig, and the Max side table, designed by Mark Müller. The Club Series provides comfort, support and easy moveability, making it a suitable selection for reception areas, small meeting rooms or as a pull-up guest chair. The Hallwig is available in two sizes and a variety of upholstery options, including a fabric and leather combination. The Max coffee and side tables are available with glass or wood tops and a variety of base options.

Circle No. 206

Designer Fritz Makiol and the Girsberger design team have created an office seating series named Contact, chosen for the mechanism used to enable continual and optimum contact between user and chair. The mechanism, known as Pondermat™ (from the Latin meaning "weight adjustment"), allows the chair to adjust automatically to the weight of the individual person. Contact is available in two different widths with normal and high backrests and with or without armrests. The five-prong base is offered in two base colors, black and platinum grey, as well as polished aluminum.



Circle No. 207



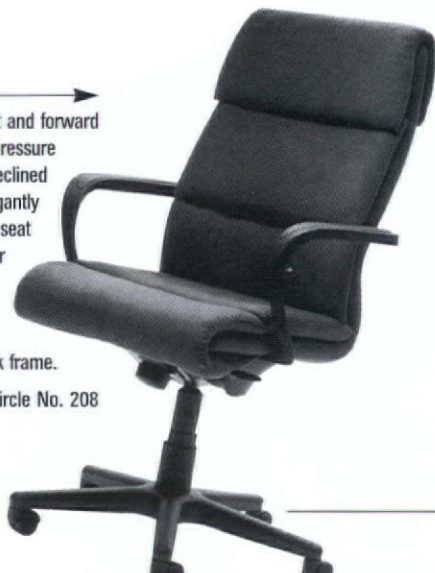
Maharam introduces Queensland, a heavily textured collection of natural wallcoverings. With 25 patterns and 52 colorways, this collection provides a breadth of designs and fiber constructions in varied neutral colorways. Both classic and contemporary designs are found within the collection, achieved with a variety of novelty yarns and intricate weaves that create surface texture ranging from the subtle to the dramatic. Sophisticated designs encompass plain weaves, small scale geometrics and stripes, as well as larger scale abstract and floral jacquards.

Circle No. 218

COUNTUP 2000: YEAR 1 THE PAST IS PROLOGUE

United Chair's Elara combines a knee-tilt and forward seat pitch adjustment that relieves pressure under the thighs while the user is in a reclined or upright position. Elara has an elegantly styled lumbar back support and waterfall seat front, both of which are vital features for ergonomic seating. The seat and back foam is high density, contoured and fire retardant. Elara is available with self-skinning urethane arms in black frame.

Circle No. 208



# MARKETPLACE

Fit To Be Wide, from Ametex/Robert Allen Contract Fabrics, is a collection of 127-in.-wide Trevira F/R prints, expressly engineered for one piece seamless bedspreads. The one piece seamless fabric is inherently flame resistant, washable to 160 degrees Fahrenheit and more competitively priced due to the use of less yardage and labor.

Circle No. 209



DesignTex introduces the first solution dyed nylon tapestries as part of its Nuts & Bolts: The Next Generation upholstery collection. These fabrics offer not only pattern and color richness, but also performance advantages made possible by Zeftron® 200 solution dyed nylon from BASF. Cartouche



(a large-scale arabesque pattern incorporating the new chenille yarn), Edison (a small-scale, refined geometric) and Lismore (shown), are all performance certified by BASF and meet or exceed all other ACT standards for upholstery. These patterns are available in 27 colorways.

Circle No. 210

The Paradigm Collection, from Jack Lenor Larsen, consists of fabrics for upholstery and draperies, including chenilles, boucles, matelasses, crepes and copper fabrics. The color palette includes aubergines, deep warm neutrals, sables and seals combined with black, Venetian golds, oranges and reds. Included in this collection are some very unusual fabrics. Reverie is a dense cotton fabric with a miniature, hand drawn spiral. Intuition, offered in nine colorways, is a vertical shape with a twist. Supplementary weft yarns are sheared to produce a vertical fringed stripe. Also shown here are Horizons, a bold spiral design in a matelasse quality, and Destiny, which gives a sense of looking at a distant scene through grillwork.

Circle No. 219



NOT GUILTY...OF POOR DESIGN



Bola is Fixtures Furniture's family of formal stack/gang chairs, tablet chairs, modular seating and stools. The unique glides allow bola elite to slide easily on carpet or hard surface floors, eliminating the need for sled bases.

The arched arms afford comfort zones for every person's arms, regardless of size. The vibrant colors for the arms, frames and ball glides in mix or match combinations give this family a fun personality while more conservative choices and tailored glides transform the chairs into a more formal look.

Circle No. 217

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

Circle No. 211

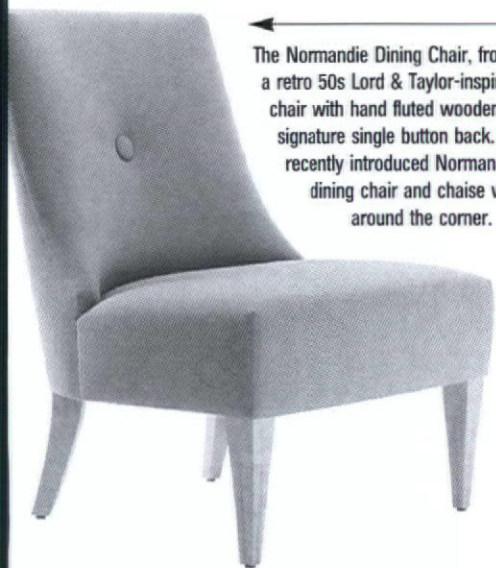




# MARKETPLACE

← The Normandie Dining Chair, from Newman Studio, is a retro 50s Lord & Taylor-inspired armless dining chair with hand fluted wooden legs and Newman's signature single button back. An offshoot of the recently introduced Normandie Chair, an arm dining chair and chaise version are just around the corner.

Circle No. 214



→ The New Tradition Textile Collection, introduced by HBF Textiles, revisits American decorative history. The collection features classic styles and symbols of ornament—among them the fleur de lis, wreath, floral tapestry, and braided stripe. These styles have been reinterpreted and reinvented in durable fibers with fortified constructions that render them ideal choices for contemporary corporate, hospitality and health care applications. Cartouche, shown here, displays the heroic wreath of Napoleon as its motif, offering a ceremonial quality to the textile design.

Circle No. 213



WORTHY OF THE ACADEMY

→ Arc-Com's latest textile additions, Morning Glory and Tiffany, are made of 40% rayon, 37% polyester, and 23% cotton. In both products Arc-Com has created a new construction which blends a traditional tapestry weave with boucle textured yarn to achieve a unique look. Morning Glory and Tiffany are available in 11 colorways.

Circle No. 216



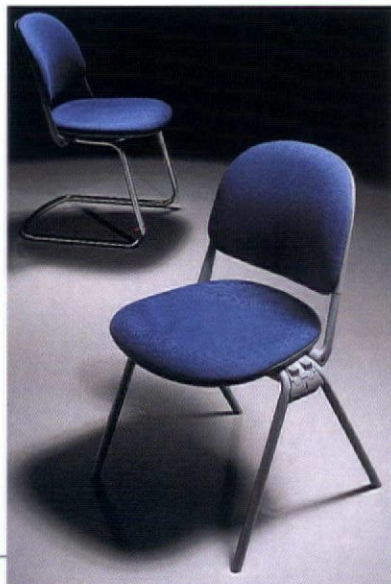
↑ The Director Series, from The Gunlocke Company, is an atrium table for 12 conferees that accommodates portable electronics with integrated wire management. The base consists of three chevron assemblies arranged in spoke-like fashion. This custom-designed 10-ft. diameter table with 3-ft. center atrium is shown in birdseye maple veneer with aluminum inlay, ebonized maple edge rail, and knife edge profile. The base assemblies are also birdseye maple veneer. Director Series atrium tables are offered in multiple combinations of exotic woods, inlays, edge details and sizes.

Circle No. 212

↓ KI's expanding list of ergonomic chair offerings continues to grow with the addition of the Torsion™ chair. Designed by Giancarlo Piretti, Torsion provides comfort with its smooth

back articulation created by a unique torsion mechanism. Three frame versions make Torsion suitable for training rooms, food service, meeting rooms or as a guest chair. Torsion is available in poly and upholstered versions. Arms and tablet arms are also available.

Circle No. 215



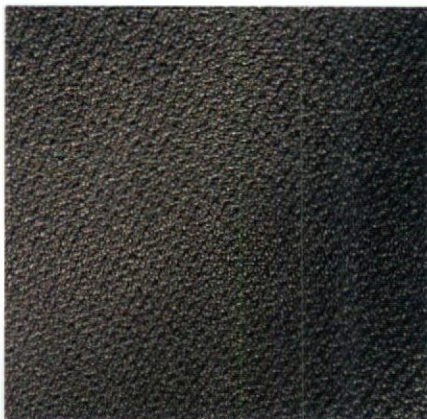
# Carpet for the Office

It may shock younger designers to know that carpet was not standard issue in American offices as late as the 1960s, when a variety of hard and resilient floor coverings was considered quite acceptable. The ascendance of carpet since then marks the office's decisive shift from information assembly line to information town center. With human voices and footfall becoming more important to success than the drone of typewriters, adding machines and punch card readers, carpet has found its rightful place on the office floor. Here are some of the latest ways to carpet corporate America.

## PACIFIC CREST MILLS

Harmonix, a post-sisal textured loop commercial carpet, is a new introduction from Pacific Crest Mills. Harmonix offers a dense woven-like construction of 100% Ultron VIP solution dyed nylon from Monsanto Contract Fibers. A combination of thicker air-entangled yarns plus thinner heat-set yarns produces a basic interplay between big and small loops. This yarn-driven texture is then given added dimension by Pacific Crest Mills' enhanced loop tufting technology, which creates the multi-level texture and the original graphic pattern.

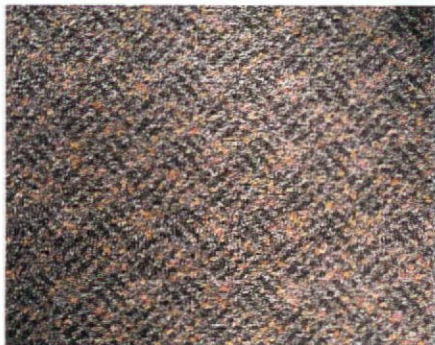
Circle No. 226



## LOTUS CARPETS

Nebula, from Lotus Carpets, is a multicolored graphics cut pile style designed to coordinate with Lotus's Executive Image and Executive Impressions product lines. With colorways ranging from North Star to Celestial, Nebula's color combinations resemble stellar constellations. Made from 100% Monsanto Ultron VIP continuous filament type 6.6 nylon, Nebula has extra bulk and soil-hiding capabilities. Nebula is treated with the 3M Commercial Carpet Protector for appearance retention, and is dyed with JET BECK 2000 dyeing system to guarantee color consistency from dye lot to dye lot.

Circle No. 228



## LEES COMMERCIAL CARPETS

Lees Commercial Carpets introduces Bedford Cord, a broadloom sisal-look product designed with the corporate user in mind. Bedford Cord is available in 18 colors and features Duracolor by Lees, the patented dyeing technology that provides permanent stain and fade resistance properties. Bedford Cord is constructed of 1/8 gauge, 32-oz. Antron Legacy nylon fibers by DuPont. Lees Unibond system backing, provides a bond three times stronger than conventional latex-backed carpets, and offers a full life-time warranty, covering back lamination, wear, static protection, and edge ravel.

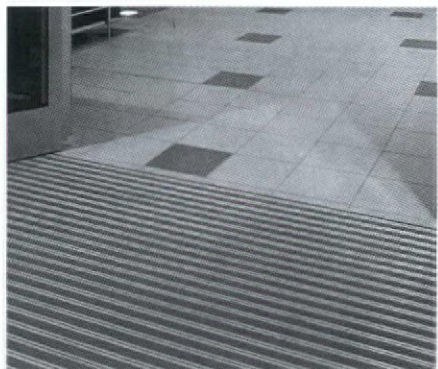
Circle No. 227



## CONSTRUCTION SPECIALTIES

Construction Specialties offers six different mat and grid systems. New grids include the economical Pedigrid II™ featuring an interlocking design and the low profile of PediTred™ which is suitable for areas subjected to high rolling loads. Three styles of mats for surface or recessed applications are also available.

Circle No. 229



## THE DOW CHEMICAL COMPANY

The Enhancer carpet backing, from The Dow Chemical Company, is the cushion alternative for direct glue down carpet installations. It resists pilling and fuzzing, and it protects the carpet from delamination, edge ravel and moisture.

Circle No. 230



## DURKAN PATTERNED CARPET

Durkan Patterned Carpet's new QuickShip program allows designers to order cut pile broadloom from the program and get delivery in two weeks from date of credit approval. The collection includes two paisley/oriental looks (shown), two naturalistic leaf designs, two stylized leaf motifs with medieval overtones and two designs with Empire-influenced laurel sprays. The five colorways shown are the same for all 12 patterns in the collection.

Circle No. 233



## KARASTAN BIGELOW

Karastan Bigelow introduces Nouveau, a woven, textured, loop pile product. The subtle pindot creates a balance between a refined tailored look and an overall varying texture. Constructed in 100% DuPont Antron Legacy nylon, Nouveau is available in 16 running line colors. Nouveau won Best of NeoCon Gold Award.

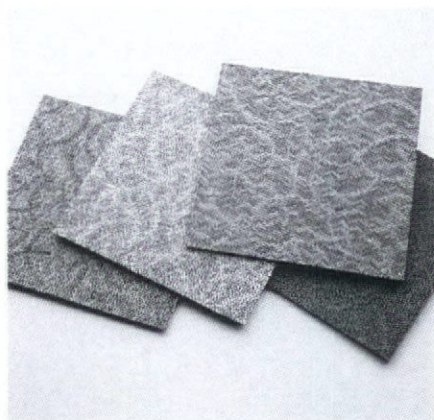
Circle No. 231



## INTERFACE FLOORING SYSTEMS, INC.

The imagery of swirling tidewater and the kaleidoscope of sand, driftwood and corals inspires Interface's new Caribbean product line. Available in carpet tile and high performance broadloom, Caribbean is a textured patterned loop-pile that features semi-circular patterns. Caribbean's 16 colorways are manufactured from DuPont's Antron Lumena and Antron Legacy yarns. This product features Interface's broad spectrum antimicrobial, Intercept, and Protekt2. Interface's patented stain resistant and DuPont's DuraTech, a stain and soil resistant.

Circle No. 234



## MILLIKEN CARPET

Creative Textures™ is a line of high-end, textured, modular and broadloom carpet from Milliken Carpet, Commercial Markets. In this collection, patterns and textures intertwine to form tonal, sculpted looks. Creative Textures is available in a multi-textured loop-pile construction of Milliken Certified WearOn Nylon with MilliGuard carpet protector. The collection is produced in 18-in. modular tiles and as 6-ft. broadloom, both with Comfort Plus™ backing. The collection includes the four patterns shown.

Circle No. 232



## MANNINGTON COMMERCIAL

The latest addition to The Cambrian Collection from Mannington Commercial is Caldera, a celebration of the element fire. An Accutuft™ patterned loop of 100% DuPont Antron Legacy Type 6.6 BCF nylon, Caldera offers an array of colors ranging from warm, earthy tones to rich, fiery hues. DuPont's patented DuraTech soil-resistant technology protects against stains and spills. Fiber engineering gives Caldera's construction strength and durability for resistance to crushing and matting.

Circle No. 235



## THE HARBINGER COMPANY

The Harbinger Company introduces Seven Herbs Collection, colored by Suzanne Tick. Seven cut and loop patterns evoke the gentle elegance of Japanese Design and culture from soft, free form florals to symmetrical grids and boxes. Bonsai (shown), Tea Leaves, Fresh Waters and Iris complement the more geometric Boxwood, Pocket Squares and Rock Garden. All seven patterns are tufted using a technologically advanced Data-weave™ construction method. Dupont Antron Legacy is effectively used to create a wool and silk-like visual.

Circle No. 236



## UNITED TECHNICAL PRODUCTS

United Technical Products has collaborated with access floor manufacturers to design the Conductors: Rtg Series line of conductive carpet tile. The Conductors: Rtg Series works with the access floor panels to ensure the consistent electrical performance of the total floor system, eliminating all risk of static-induced malfunctions.

Circle No. 239



## BASF

Sunrise Carpet Industries introduces Profiles, a new commercial carpet featuring sisal-like styling with the durability and recyclability of BASF Zeftron® 2000 solution dyed nylon yarns. This densely-tufted 1/10 gauge textured loop carpet offers durability, stain-resistance and colorfastness. Profiles qualifies for the BASF 6ix Again™ Recycling Program for commercial carpet and carries the BASF 10-year stain removal limited guarantee for commercial carpets, which ensures removal of all spill stains for a period of 10 years from the date of purchase.

Circle No. 237



## COLLINS & AIKMAN

Collins & Aikman introduces Galileo, which incorporates an Impressionistic feel created by the pooling of up to nine hues in each colorway. Made from ring-twisted DuPont Lumena fiber, the 12-gauge Powerbond RS construction provides a very dense, durable face. The patented Powerbond backing creates an impermeable seal against moisture, and Galileo's performance is warranted for 15 years. Galileo can be returned after its useful life for recycling, and once returned, is guaranteed never to enter a landfill or incinerator.

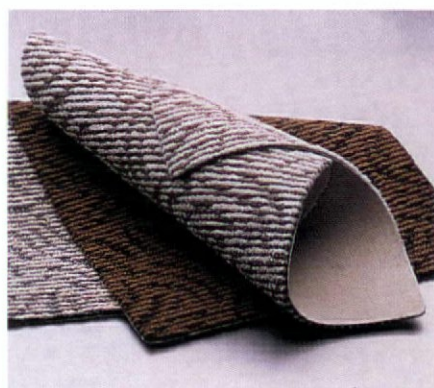
Circle No. 240



## PRINCE STREET

Inspired by pre-historic murals, Neanderthal, of Prince Street's new Primitive Collection, is a superdense sculpted, textural, 38-oz. broadloom product. Neanderthal features a repeating pattern that adds a bold yet elegant tone to any interior. Neanderthal's 16 running-line colorways are designed from Prince Street's Classic Color Collection, and custom coloring is available. Made from Monsanto's Ultron VIP soil-hiding nylon 6,6, Neanderthal features 3M Commercial Carpet Protector for stain resistance and permanent static control.

Circle No. 238



## PATCRAFT COMMERCIAL CARPET

Patcraft Commercial announces the addition of Opening Lines to its extensive line of commercial carpet products. Opening Lines utilizes Patcraft's own Texture-Weave tufting process, yielding a sophisticated surface texture and rich, woven appearance suitable for high-end interiors. Its solution dyed nylon construction performs in areas with abusive traffic levels and maintains colorfastness in areas requiring frequent maintenance. Opening Lines is available in 16 colorways.

Circle No. 241



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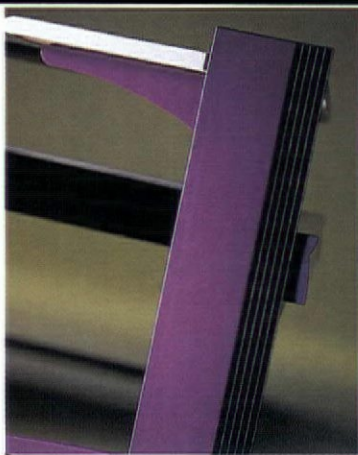
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Circle 14 on reader service card

Haworth and IDEO's design of Tango incorporates such nifty features as the shared leg (near right) and various types of adjustability and storage capability (middle right and far right). Tango deliberately caters to user needs that the market previously did not address (below).



# It's No Cha-Cha

Haworth's Tango Link Desk System, designed by IDEO, offers a new definition of office flexibility so users don't have to... tango

By Linda Burnett

**H**aworth thought hard about an appropriate name for its new desk system. Why Tango? Perhaps because that's what the office worker does when trying to adjust an ill-fitting work surface—bending down in an awkward position, one hand groping for a lever while the other attempts to move the surface up or down. "We needed a desk system with flexibility, height adjustability, wire management and overhead storage," explains Laura Stadler, associate product manager at Haworth. Thus Tango was born.

In a break with recent market activity, Tango's needs statement grew out of more than a desire to surpass competitors' products. After noting what contemporary office workers needed but couldn't find among other companies' offerings, Haworth analyzed special requests from its own customers and called in IDEO. The noted British industrial design firm, which Haworth had previously commissioned to conduct market research, was invited to implement a new desk linking system.

"The initial brief was open," reports Roberto Fraquelli, senior designer at IDEO. "Haworth identified competing products and asked us to match them, then differentiate and supersede them. We started with a clean sheet of paper and the design mostly came from observation and brainstorming."

Involved from concept through manufacturing, IDEO's team of designers, engineers, human factor specialists

and model makers worked closely with Haworth to generate the ideas that would be incorporated into the final product. "IDEO addresses what is appropriate," maintains Fraquelli. "Getting one over the competitor is less important. We look at product development from the user's point of view. Having the technology to do something means little until the market is ready for it."

IDEO favored a visionary approach to Tango's design. In sketch models and written scenarios, its designers estimated what the office user would need up to and beyond the year 2000 in environments ranging from law offices to design studios. Function became the catch word. When the desk needed height adjustability, the team came up with versions that hit different price points: a fixed height, a pin-hole requiring a one-time adjustment and a self-adjusting hand crank and split work surface height adjustment.

Creating a work surface that moves without moving the entire unit was also important. "Overhead storage was a challenge," adds Stadler. "The storage unit shouldn't move when the work surface is being adjusted, so the storage is set at a fixed height by an installer so people won't get injured."

With office workers often changing offices to join different teams, being able to adjust their desks with each change independently of the wall panels helped drive the requirement for flexibility and reconfiguration. Videotaped research of office workers using equipment provided a basis for devising key features. "People were doing crazy things to make their set up more comfortable," Stadler comments. "Books were placed under computers, tables were pulled in close to the user. The shapes for the work surface came from that analysis."

In the first of a three-stage process, IDEO developed an array of new functions and aesthetics. Tango's unique features include legs that come together for a "shared leg" appearance, a hand crank that is flush with the work surface so the user needn't stretch below and a two-tier cable channel system for wire management that stays at the same height when the table is adjusted. New work surface shapes were also created such as the "sweep" and "swell." "The sweep is a corner section adjoined to an end section to make one surface that wraps around the user," Fraquelli explains. "The swell is the curved front edge of the table."

In the second stage, Tango was tested against ANSI-BIFMA standards. Since the product is aimed at the American market, European ergonomic standards did not apply. Though IDEO explored the possibility of using Tango on the Continent with Haworth in Europe, Tango is being kept separate for business reasons.

Tango, in fact, is decidedly American in spirit. "European offices tend to have an open plan whereas in the States space is more enclosed with sub areas," says Fraquelli. "Overhead storage is also less common in Europe."

By the third stage, various prototypes were tried at an independent ergonomics test lab to verify the correctness of the shape, detailing and wire management. Tango is currently available and has already been specified for libraries, universities and software developers.

It takes two to tango. But as Tango's designers have illustrated, it takes many more than two to create a desk link system with the right balance of aesthetics and function to satisfy the customer the good old American way. ☺

Circle No. 246



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A finer version of Carnegie's Xorel yarn now allows the textile firm to offer new wallcovering patterns in the form of Xorel 2 (right). Patterns possess all the durability, functionality and maintenance properties of the original Xorel wallcoverings, while their expanded aesthetics address new applications in the corporate and hospitality markets. The easily woven Xorel 2 line also offers custom capabilities (below, right) that the original could not. Such possibilities as upholstery applications (below left) for the line are also being explored.

# It's Becoming A Pattern

High-performance wallcovering options are suddenly limitless at Carnegie—thanks to the new capabilities of Xorel 2

By Jennifer Thiele Busch

**A**t a time when commercial and institutional applications demand tougher-performing furnishings and finishes than ever before, the industry suppliers who truly understand that good looks still count for something will inevitably come out on top. So for all those designers who have had it up to their ears with talk about functionality, maintenance, durability, fire and safety codes and environmental responsibility at the frequent expense of aesthetics, Carnegie has a simple response: Xorel 2. This is—and isn't—the original Xorel wallcovering that was first introduced by Carnegie in 1981, and has seen remarkable success in the contract marketplace. Termed a product line extension by the company's executive vice president Cliff Goldman, Xorel 2 does everything its earlier sibling did, and then some.

The original incentive to produce Xorel arose from Carnegie's heavy involvement in the fabric wallcovering industry, without the benefit of a product that was very maintainable. "Previously we offered aesthetic products that didn't really have any measure of durability," Goldman recalls. While these types of wallcovering fabrics definitely have their place in certain interior design applications, it was clear to Carnegie that a longer- and harder-wearing product was necessary to round out the company's offerings for more demanding projects, such as high-traffic public spaces and health care applications. "We started testing and experimenting and came up with Xorel," Goldman recalls.

Immediately recognized by the design community as a worthy competitor to vinyl, Xorel offered all the critical performance characteristics required for public spaces in a proprietary woven product. Not only was it completely non-absorbent to liquids and moisture,

and impenetrable to a great number of stains, its special backing process allowed it to be aggressively cleaned. "Xorel incorporated all the same properties that made vinyl a strong product," explains Goldman. "Its advantage over vinyl, however, was that, being a woven product, it offered greater surface dimensionality and color possibilities."

Recently, however, Carnegie determined that the aesthetic advantages of Xorel, so well accepted in health care and such corporate applications as restrooms, corridors and meeting rooms, could be enhanced for more widespread application in the corporate and hospitality markets. "The original Xorel patterns included our most popular one, a plain, striated weave with an technical look, plus a more textured weave and some jacquards," Goldman observes. "But the thickness of the yarn really put big limitations on us in terms of developing patterns."

What Xorel 2 has done to "blow open the pattern possibilities," in Goldman's words, is use a finer version of Carnegie's proprietary yarn that allows pics and end counts to be varied, making more dramatic patterns and textures possible. "This is

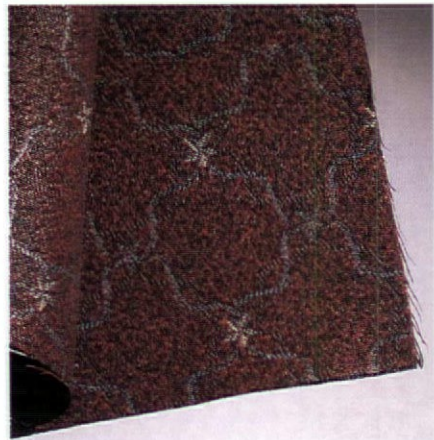
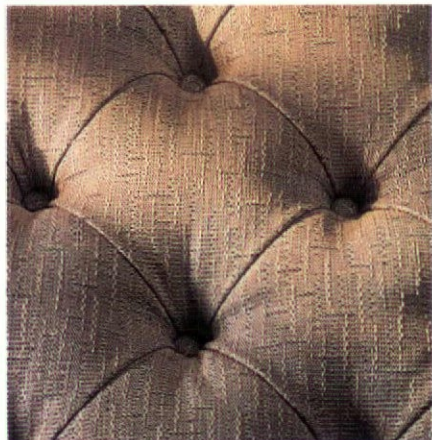
a much more refined looking product," he notes. "Xorel was a more technical product. Xorel 2 gives Carnegie the opportunity to capture broad-based appeal among designers—especially those who thought our first version was too utilitarian." The easily woven Xorel 2 also offers virtually limitless custom capabilities to the design industry that the original Xorel never could.

Currently the 122 standard, solution-dyed color units of the Xorel 2 line can be woven into 2,800 different color combinations in 10 patterns, but Carnegie has no intention of stopping there. "Most of the development in Xorel will be with the new yarn, and with combinations of the new yarn and other yarns, which can be very interesting," hints Goldman. Nevertheless, the new product is definitely not meant to be a replacement for the original.

"Xorel was known for a certain look for a long time, and now we don't really want any one defined look for it," concludes Goldman. "We think about it like any other fiber. Xorel is no different from nylon. It has one functionality but many different looks, and we're out for as many of those different looks as we can get."

Don't worry Carnegie. The design industry is already watching—and weaving schemes to take Xorel 2 to new realms of interior design. ☺

Circle No. 247





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Panels & Ceilings, shown in both an office and retail environment (far right and near right), is a new chapter in the ZERO program. However, the philosophy of the modular structural system remains unchanged: a kit of elegant parts conceived to aid designers in the planning of trade shows, displays and working spaces.



# Zero Plus Zero

ZERO expands its modular display capability with dazzling products that continue to push its clientele's wares—and not ZERO—into the spotlight

By Holly L. Richmond

From massive billboards showing the latest in high fashion to 24-hour-a-day virtual stimulation on the Internet, society revels in visual imagery and expects to be aesthetically gratified. With this focus on attractive exterior elements, utilitarian components such as support beams and hinges, the basic nuts and bolts of a product, can easily get overlooked. Not so with ZERO, a modular system praised for bare-bone artistry as well as intrinsic function.

Here is a system entirely defined by its joinery. ZERO is not a system of furniture, but of exhibition hardware: a system of metal latticework to support contract applications from office to showroom, museum to market. In America, the arena in which ZERO has made its presence truly ubiquitous is trade shows, literally supporting such U.S. industry events as ICFF and InterPlan. Italian architect Paolo Lomazzi of the Milan, Italy-based firm DePas, D'Urbino, Lomazzi, developed the ZERO system in 1985, and continues to add innovative components to push the company past its comfortable trade show milieu into new, uncharted territory.

ZERO's initial objective, and one that has continued throughout the past 10 years, is to provide its clients with a modular system of movable partitions that assemble easily in an infinite variety of configurations, disassemble and store without hassle, and visually complement rather than detract from the product displayed. "The ZERO program grew from a search for the universal joint which, on its own, is interesting and appealing, but is ingrained in the system without dominating it and makes it whole," explains Lomazzi.

Designing and manufacturing "open" furniture whose joints allow adaptation to many different situations and whose final

shape is largely unknown to the product designer is anything but easy. When faced with this situation, many companies develop a single construction system. ZERO, by contrast, has chosen to explore a completely new path, both technical and visual.

"Our designs have a European flair that is unusual in this market," says Karen DeMarco, director of U.S. architectural sales for ZERO. "I believe we can attribute much of their popularity to the product designers, who are architects. They approach each development from an industrial design and engineering perspective."

DeMarco goes on to explain that the ZERO system is in its third generation of development. From the original system called Zero, perfected in 1985, Zerone was developed in 1988 as a parallel version with the joint in die-cast aluminum to increase the grip and resistance of the system, and with the possibility of diagonal branches to increase configuration possibilities. The most recent development, Panels & Ceilings, expands on the first two concepts of beam and joint by taking its cue from panel systems.

Panels & Ceilings exploits the natural development of certain elements present from the start to generate an autonomous system for new forms of application. Each component is made of painted steel and produced in four versions responding to four different needs: Camogli is a plain, smooth panel for dividing space; Milano is a perforated panel with square holes to add visual detail; Ladder accommodates self-sustaining islands for displays and transparent division; and Bologna is a ridged, perforated panel for the creation of walls with annexed shelves and accessories.

Lomazzi believes that one of the most unique aspects of Panels & Ceilings, one that he

feels truly completes the package, is the counterceiling. "The counterceiling is made of crossed half-beams and modular panels which, if used, form a covered ceiling to complement the entire system," he observes. "But what is notable is that the ceiling can be used independently in another context." Architects and interior designers wanting further options will be pleased that each of the four items in Panels & Ceilings, as well as the counterceiling, are offered in titanium white, aluminum gray, opaque black and custom finishes, as well as 10 different modular sizes that can be assembled by a series of multidirectional corners.

Spider, a wall system composed of steel pipe modules furnished with brackets, shelves and trays, is the product ZERO expects to propel itself even further into retail and corporate environments. Drawn heavily from design elements present in the Ladder component of Panels & Ceilings, Spider is being used by such diverse clients as Rizzoli Books, Macy's, Coconuts and Prudential (in its fitness centers). "We are excited about Spider because our clients are so excited about it," DeMarco comments. "Once clients use this display system, they don't want anything else. Our future goal is to seek out new, imaginative display markets, yet still maintain our strong participation in trade exhibitions."

Even if ZERO's systems aren't the main attraction—remember, the idea is to make other manufacturers' products look good—shrewd architects and interior designers will keep their eyes peeled. Given the sleek anatomy of joints, beams, panels and ceilings, all blessed with spider-like agility, you can bet ZERO is on the move. ☺

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# When The Ivy Walls Come A Tumblin'

Architects and interior designers aren't the only observers asking: What's going to save our college and university buildings from the wrinkles of age and financial woe?

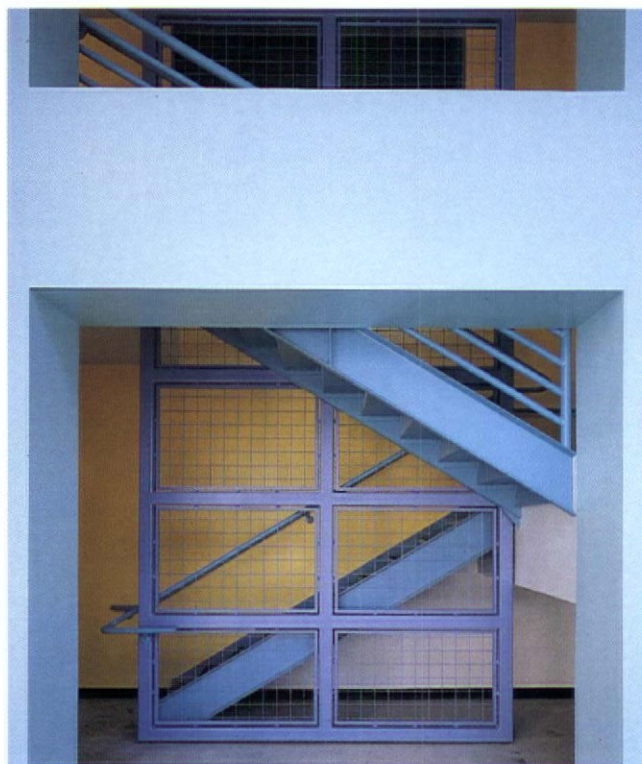
By Linda Burnett

**O**h, the beauty of cascading ivy draped along a brick wall, randomly curling around anything in its way, turn-of-the-century windows, antiquated light poles, steps worn with use. You can wake up now. America's colleges and universities have no time for whimsical dreams of days long gone. Their facilities might still bear ivy growth, but this looks to be a symptom of neglected maintenance rather than romanticism. In spite of the rising cost of tuition, institutions of higher education are finding themselves short on cash. What that in turn implies is that some items on campus shopping lists must end up suffering to compensate for lack of funds. For facility managers and the students and staff who use these buildings, this is very bad news.

America's colleges and universities are already spending \$156 billion per year on operations costs. Maintaining the structure of the 3,613 university and college campuses constitutes half the pie. The Association of Physical Plant Administrators of Universities and Colleges reports that an estimated \$70 billion is needed for renewing or replacing aging facilities. Some experts estimate the lack of funds for renovation facing higher education to be in the trillions. Renovating existing buildings that no longer meet their functions and building facilities with improved wiring and technological capabilities have earned top priority status.

Do facilities represent a high cost in higher education maintenance? Take University of California, Riverside for example. Improving its HVAC and electrical systems represents 40% of a \$10.5 million budget.

In the long term, deferred maintenance will cause an institution even more problems. At Harvard, facility maintenance and renovation requires great consideration. "Harvard makes a significant investment in its physical resources," says Harris Bond, director of physical planning at Harvard. "There's a lot of concern about keeping the campus up to date and a renewed interest in



Is increased enrollment the leading cause for renovation and construction on campus? Not so. Competition for students remains a basic force. Such was the case behind California Polytechnic's new fitness facility (above) in San Luis Obispo, designed by ELS/Elbasani & Logan Architects. Photography by Timothy Hursley.

Where is the money for institutions of higher education being spent? Data supplied by the College Board (opposite) shows a breakdown of fund expenditures for all institutions for 1992-1993. Source: U.S. Department of Education, National Center for Education Statistics.

adaptive use. Before building something new, we examine if we could use our older buildings more effectively."

With a third of higher educational buildings edging on 40 years of age, construction and renovation of existing buildings is in dire need. The cost of reconstructing higher education facilities would amount to about \$101 per gross sq. ft., according to a National Science

Foundation study that determined \$3.60 worth of repairs was being deferred for every \$1.00 earmarked to be spent. A report published by the Society of College and University Planning (SCUP) suggests that 1.5% to 3.0% of the replacement value of the plant must be invested every year.

For example, a physical plant with a replacement value of \$200 million should be reinvesting between \$3 million and \$6 million on an annual basis. Such is the case with Wesleyan University, Middletown, Conn. "We're working toward a goal of spending two percent of the value of the physical plant per year," reports Michael Curtis, Wesleyan's campus architect and construction manager.

## Where's all that tuition money going?

From 1977-89, tuition and fees at public four-year institutions have risen 152%. For private institutions during the same period that number is 211%. Parents concerned about sending their children to college find little solace in apologies for rising costs. Justifications for the explosion in college tuition range from higher outlays for salaries, energy and supplies to the cost of computers and other high-tech resources.

A pessimistic view toward education isn't helping matters. "The perception of higher education in the public realm is that it is providing less value for the money," says Dilip Anketell, academy facility convener for SCUP and director of planning design and construction for U.C. Riverside. "When the cost is questioned it creates an impact on the likelihood for funding" he notes. "If the electorate voting on bond issues doesn't have children in college they probably won't vote for funding."

With or without tuition regulation, squeezing funds out of dry pockets is a pesky task and remains an overriding obstacle to construction. In the face of government cut backs the issue has been dramatically magnified. "We used to raise a few million dollars from donors and the rest came from the state," asserts Anketell. "Now we have to raise \$30

million from donors because the state is not providing us with money the way it used to."

For large state schools, the majority of funding obviously comes from the state while donors are solicited primarily for the purposes of specialty facilities like performing arts centers or sports facilities. The University of Michigan, Ann Arbor, has recently added a fistful of buildings, including an indoor tennis court, physics lab, visitors center, buildings for the school of social work and the business school and an engineering center. The cost? Half a billion dollars.

But U. Mich. happens to be one of the lucky ones that isn't facing a deficit. The school is in good financial shape, according to Fred Mayor, facility planner for U. Mich., Ann Arbor. For the academic year 1993-1994, the school's total budget was \$2.143 billion, while plant operation was \$123 million, or 6% of total expenditures. This year the total budget reaches \$2.6 billion and the plant operations portion is again expected to amount to 6%.

#### What clients who act more like business people every day are building

The need for new spaces is not driven by enrollment trends in most cases, although higher education institutions must be able to meet the needs of a growing 15.1 million enrolled students. For example, U. Mich. has been undergoing increased construction to keep up with an increase in the volume of research. "In terms of research funding we are number one or two with an over \$400 million a year enterprise," says Mayor. He also points to the expanding library system and the need for improved facilities for the performing arts and museums—increasingly mandatory to keep a university or college a healthy runner in the academic marathon.

Educating America has, in effect, become a serious business. Even in the face of dwindling funds, universities are finding ways to give themselves makeovers. A keen sensitivity to what attracts today's students has inspired a renewed interest in housing renovations. Residence halls are being designed with amenities such as kitchens, study rooms and entertainment nooks to look and feel less like the typical dormitory. However, unanimously, academia declares the number one hot market to be science laboratories.

There isn't quite a building boom in the '90s like those of the '50s, '60s and '80s, but steady work is clearly coming from colleges and universities, and architects can thank the sciences for a great deal of it. Robert Frasca, FAIA of Zimmer, Gunsul, Frasca Partnership (ZGF) says half the research projects his firm is doing now are for higher education. ZGF is currently working on science projects for Williams and Johns Hopkins.

The science labs built today are readily distinguishable from those of the past, dedicated to a mission to be multi-purpose and interchangeable in function. Flexibility has become the keystone of any design for a

building to remain functional in years to come. "If professor X leaves, professor Y has to be able to use it," says Mayor. This is why educators have hailed ZGF's design of the U.C. Santa Cruz Earth and Marine Sciences Building for its foresight and flexibility. The building's design incorporates the possibility of chance encounters among its users, an important aspect in scientific discovery, and labs are interchangeable among different sciences.

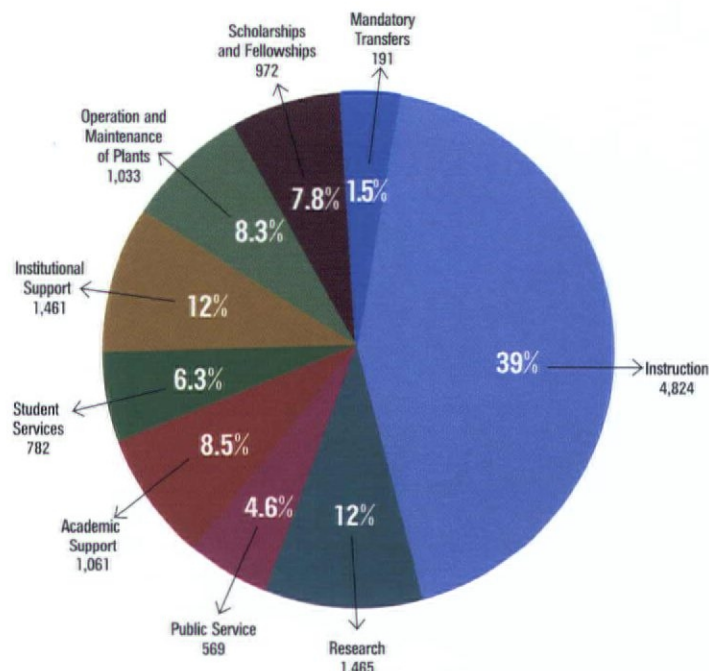
Simply keeping a facility up to date with today's technology demands is an overriding impetus behind many laboratory renovations. Such is the case with recent commissions for Perkins & Will for labs at University of Pennsylvania, Northwestern University and University of Illinois. "Some old science buildings are obsolete and need new equipment," notes Bill Brubacker, FAIA, a principal with Perkins & Will. "Today there are greater demands for climate control and communication technology."

To renovate or not to renovate can be the question of the day. "It's difficult to bring old facilities up to date," notes Brubacker, "and sometimes it's more economically sound to build a new structure." But in the case of landmark Old Main buildings whose evocation of memories anchor alumni donations, the shell can be maintained and the interior renovated to meet current standards. These Old Main buildings are prime candidates for restoration and renovation because of their solid structure. However, many facilities built in the years 1945-1975 were built with cheaper materials, and are not considered likely candidates for restoration and renovation.

#### A long-term career in campus construction?

In general, architects and interior designers specializing in higher education claim the majority of their projects to be on the East Coast, though projects are cited from all over the nation. (In the case of such firms as Perkins & Will, international clients are also calling from the Far East and Middle East.) The harsher climate of the Northeast is one factor for more construction than its counterparts in the Sunbelt, and Eastern campus-

## Higher Education Institution Expenditures



es tend to wear many more wrinkles from age than in most other regions.

How does an architect or interior designer handle today's university as a client? Assuming you have the commission and the budget, do you proceed to devise a plan that meets the university's intended function? Not so fast, the campus planners warn. "The facility also needs to fit in with a university's existing environment," cautions Mayor. "Our campus is 175 years old. Any new project should fit in with its architecture patterns as well as its teaching philosophy."

College and university facilities will continue to see changes based on an evolution in teaching methods. Computers are changing the way students learn. The traditional classroom is outdated itself as professors turn to the Internet's World Wide Web, telecommunications and broadcasts of lectures, making the home and other off-campus sites as viable places to learn as a 200-seat auditorium. Consideration for computers is already apparent in labs. "Less square footage is being spent on wet labs and more is being designated for computers," says Frasca.

If universities and colleges keep their promise to offer the best possible resources, architects and interior designers should find keeping at least one CAD work station entwined in a heap of ivy a smart idea. As long as the ivy is attached to a building undergoing renovation or reconstruction, that is. ☛

For information on educational facility planning contact SCUP (313) 998-6595. SCUP is sponsoring a conference July 13-17, 1996, on Redefining Higher Education from Planning to Action, taking place in the Sheraton Washington Hotel, Washington, D.C.



The Bioscience & Natural Resource Library (opposite) at the Valley Life Sciences Building, University of California, Berkeley, houses over 450,000 volumes from five university collections, and is used by a wide range of staff and students as well as visitors from local biotechnology and information brokering companies. A walk up the central staircase (right) provides an extensive view of the library—plus a peek into a paleontology classroom.



## Life As It Should Be

Both living and non-living inhabitants stay primed for research and learning at the resurrected Valley Life Sciences Building at University of California, Berkeley, designed by The Ratcliff Architects

By Holly Richmond

**W**ebster's Dictionary defines resurrection as an act of returning from death to life, and staff and students at the Valley Life Sciences Building (VLSB), University of California, Berkeley, feel the term accurately describes their newly renovated research and teaching facility. "I believe 'resurrected' became the catch-word because the building developed into something that was not anticipated and has surpassed everyone's expectations," surmises Crodd Chin, project designer with The Ratcliff Architects, the architect of VLSB.

However it is defined, VLSB is a technically advanced, yet comfortably functional facility that keeps users, including archivists and zoologists studying organisms from algae to zebras, on the cutting-edge of discovery. It is one of four building projects undertaken by the University to revitalize its biological sciences program. In the process, the University is eliminating 11 traditional departments, such

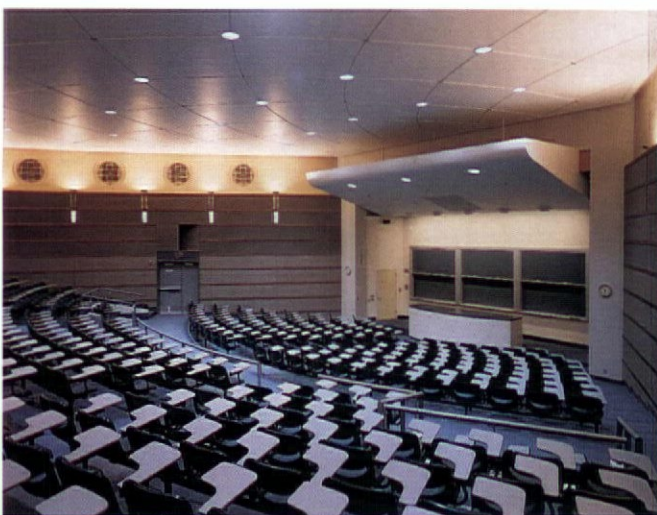
as Botany, Genetics and Biochemistry, to form three new departments: Integrative Biology, Molecular & Cell Biology and Plant Biology.

The historically significant Life Sciences Building was the largest single academic building in the world upon its completion in 1928. While Ratcliff considered numerous strategies to preserve the original interiors, the University ultimately elected to totally gut and renovate the existing 340,000 sq. ft. plus add 60,000 sq. ft. of new construction. Today, VLSB houses classrooms, research and teaching laboratories, the consolidated campus biology library, the Museums of Herbaria, Paleontology and Vertebrate Zoology, an auditorium, greenhouse, and various animal holding areas, including fish ponds, all served by redesigned structural, mechanical and electrical systems, as well as an entirely reconfigured layout.

The initial programmatic scheme was to turn the original structure into something it

was never intended to be, an interactive space to accommodate diverse, typically compartmentalized user groups. Chin notes that while work in the biological sciences is considered less technical than the activities of physics and chemistry, the researchers were found to require more floor area and customized space for, among their various duties, preserving and displaying specimens. The latter can range in size from small plant growth chambers within the lab to a 40 ft.-tall *Tyrannosaurus rex* erected in the central atrium.

But more than academic departmental divisions and physical building features have undergone metamorphoses at the University. The users themselves are beginning to resemble chain-linked DNA rather than one-celled protozoa. David Wake, Ph.D., director of the Museum of Vertebrate Zoology and chairman of the building's program planning committee, explains that he was one of several people intent on changing the way the



In the Department of Integrative Biology, staff meetings and small seminars are held in inviting conference rooms with glass block walls (top, left), and faculty members have no trouble conversing with students along well-lit, bird-lined corridors (top, right) in daily consultations. However, most formal teaching and learning take place in VLSB's 420-seat auditorium (above, left) or one of its laboratories (above, right).

building's students and staff work together. "For years now biologists have been learning more and more about less and less," states Wake. "They are extremely specialized, which has worked well for science as a whole. But we wanted VLSB to be a resource center for teaching and learning with the people who use it at its heart."

This would be no simple task, since the original building layout consisted of a 900-ft. long, double-loaded corridor that looped around a non-public central courtyard and defined narrow bays of spaces. The architect regarded these bays as the most significant barrier to the effective reuse of the facility, since its next occupants were asking for large, contiguous spaces to facilitate social and academic interaction. After considering three schemes, the University's committee chose a proposal from Ratcliff to place new construction at the center of the courtyard.

Ratcliff's plan circumvents the loop and joins the two disconnected sides through a central atrium that is accessible from each side through new building entrances. Occupants now have their entrances fronting off a point of arrival which connotes the integrated nature of these related sciences. "We draw people to the center of the building rather than stringing them out along the perimeter,"

says Chin. "We also gave the planning committee the building heart it was looking for, with the museums, library and other large spaces sharing a main entrance area."

By strategically removing the old courtyard walls and partially infilling the new courtyard on the third floor, Ratcliff added square footage to create a connection between the central atrium lobby and the prefunction lobby for the 429-seat auditorium and two 160-seat lecture halls located in the east wing. The atrium itself spans three-stories by way of a spiral stairway with a 40 ft. x 40 ft. skylight protruding into the courtyard above, producing a prominent space for social gathering and displaying fossils and other artifacts from the building's various museums. From the atrium, visitors may proceed to the first floor east wing's University & Jepson Herbaria or the west wing's Museum of Paleontology.

Upstairs, the second floor houses the Bioscience and Natural Resource Library, while the Museum of Vertebrate Zoology, with over 800,000 specimens of mammals, birds, amphibians and reptiles, constitutes the third floor. The building's fourth and fifth floors incorporate 46 research laboratories, 26 instructional laboratories, environmental control rooms, darkrooms, classrooms and admin-



Researchers get an eye-full of history in both a paleontology demonstration room (below, left) and the Museum of Vertebrate Zoology (below, right). The Ratcliff Architects gave the lighting, which combines natural and fluorescent sources, careful consideration at the urging of the departments' users.

istrative support suites for the building's 1,000-plus employees. The sixth floor encloses a lush greenhouse—not the garden variety, but one that resembles a miniature rain forest.

If these special-interest areas form the principal organs of the building, then the Bioscience and Natural Resource Library might be described as the brain, brimming with active (as well as occasionally dormant) species of *Homo sapiens*. The Library is one of nine science branch libraries on the Berkeley campus, and the new facility integrates the Forestry and Entomology Libraries in addition to the paleontology portion of the Earth Sciences Library. In practical terms, the Library has brought separate collections comprising over 450,000 volumes under one roof from five different locations both on campus and off.

While the task was formidable, Beth Weil, head librarian and member of the library's programming/planning committee, believes everyone's hard work and persistence paid off. "The committee and I worked closely with the architects to communicate our goals, which consisted mainly of making the space as functional as possible," attests Weil. "I'm all for aesthetics. But when the architects proposed beautiful light fixtures and a

specific layout, I wanted to be assured that the lights would not create glare and that the collections would be organized cohesively and be easily accessible."

specific layout, I wanted to be assured that the lights would not create glare and that the collections would be organized cohesively and be easily accessible."

The biggest challenge for the new library, however, turned out to be providing ample space for the existing collections, as well as room for future additions to grow. The archi-

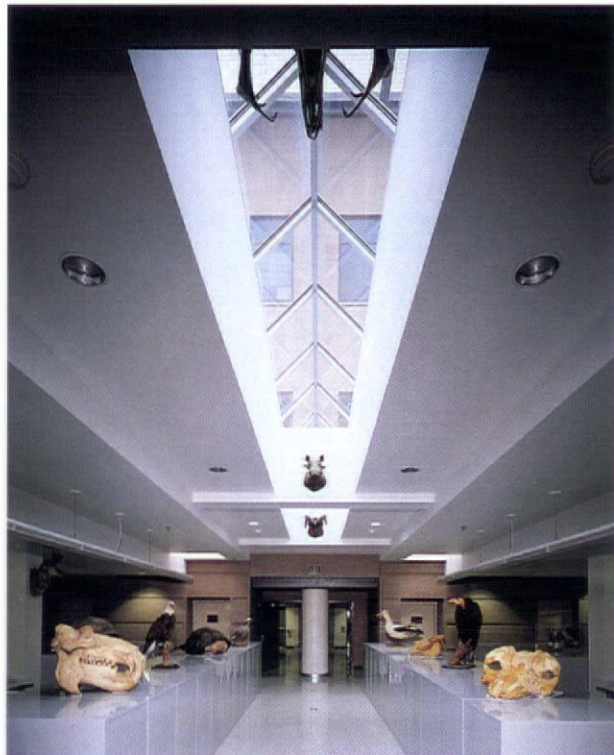
ects relied upon compact shelving to enable five ranges to move at once in creating an open aisle and nearly doubling the amount of periodicals housed in a row. Nearly every work station is "wired" so users can plug in for both academic and non-academic activities, and it is not uncommon to hear a popular song playing from a portable CD-player even as more serious types explore a CD-ROM from their laptop.

Another area that draws a large user group is the Museum of Vertebrate Zoology. Although it is strictly a research museum and therefore not open to the public, students and faculty members, including lab specialists, preparators and professors, find it the ideal location for a vast range of scientific applications. Rather than stock typical laboratory equipment, the Museum labs require more than the usual storage space for their specimens, such as cabinets to hold jars of ethanol-preserved amphibians, drawers for trays of skeletal matter, and 4-ft. high glass cases displaying dry-stuffed mammals and birds.

"Our displays are extraordinary, but each specimen is only as good as the data that accompanies it," cautions Barbara Stein, Ph.D., museum curatorial associate and researcher. "The museum is unique in its organization. The relationship of the research areas to the collections creates a more academic atmosphere than is often present in research museums."

Wherever VLSB's users migrate, they will find a modern facility with technically advanced communications systems, large labs equipped with the latest equipment, and comfortable classrooms and offices. But the new design does not entirely disregard the building's history. The architects have taken

## Making minute insect and plant specimens safe from T. rex



cues from the rich detailing of the original Art Deco structure and interspersed these features within the building's contemporary forms.

Bill Blessing, assistant project designer for Ratcliff, explains that the project team looked for design inspiration from numerous areas of the University campus, as well as the original facility. "We created new elements that reflect some particular aspects of the old structure, like paint color and ornamentation on light fixtures and staircases," says Blessing. "In addition, we recreated some of the beautiful wainscoting that had been ruined. The building is an eclectic mixture of old and new styles with modern materials."

Perhaps the most conspicuous result of the project's completion is that whereas guides once pointed and declared, "That's the biology building," without breaking their stride, VLSB is now a customary stop on campus tours. Beth Weil likes to talk about the post-doctoral student who often stops by to say, "Have I told you this week how much I love the library?"

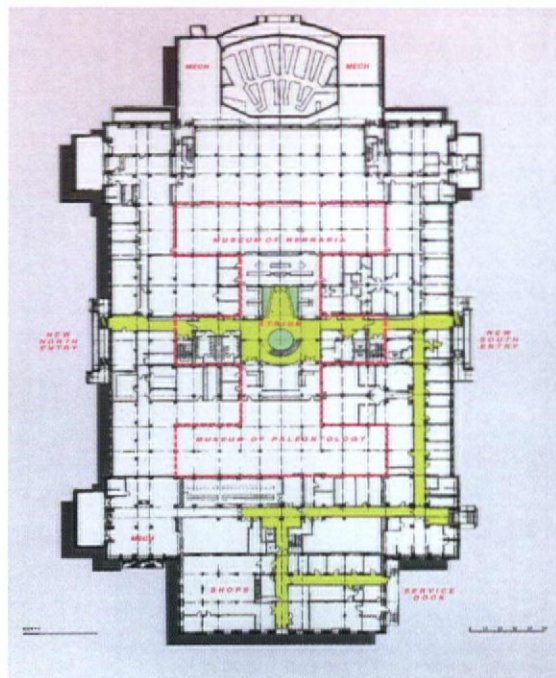
Though everyone knows the source of the VLSB's resurrection, the new design can apparently still surprise, amaze and even put a smile on the studious faces of its users. Hey— isn't that a grin on the face of *T. rex*? ☺

#### Project Summary: Valley Life Sciences Building

**Location:** Berkeley, CA. **Total floor area:** 408,500 sq. ft. **No. of floors:** 5. **Building pop.:** 4,300. **Cost/sq. ft.:** \$132.20. **Wallcovering:** Meddco Metals, Sound-absorb. **Paint:** Kelly Moore, Zolatone. **Laminate:** WilsonArt, Nevamar. **Dry wall:** Domtar. **Masonry:** Pittsburgh Corning. **Vinyl flooring:** VPI, Armstrong. **Carpet:** Karastan Bigelow. **Ceiling:** Armstrong, Chicago Metallic, Alcan, Meddco Metals. **Lighting:** Datbright, Litecontrol, Linear, Lightolier, Lithonia, Beta, Bega, Kurt Versen, Sentry, Rambusch, Isolite, Staff, Morlite, Capri, Alko, Elliptipar, Guth, Gerdco, Louis Poulsen, Shaper, Eric, Hadco, Archigraphics, Emerga-lite, Prisma, Micro-lite, C.W. Cole, Rig-a-Lite, Lutron, Widelight, Aire-Thompson, McPhilben. **Doors:** DoorWays. **Door hardware:** STILES, Yale. **Windows:** Kawneer, PPG, Stiles, Levolor. **Railings:** Meddco Metals. **Laboratory benches/tables:** Hamilton. **Auditorium seating:** KI. **Other seating:** American Seating. **Upholstery:** Morbern. **Shelving:** Sierra Pacific Space Saver, Ross MacDonald, Woodcraft. **Signage:** Thomas Swan. **Accessories:** Dura-Art Stone. **Elevators:** Dover. **HVAC:** York, Trane, Baltimore Aircoil, ITT, Bell+Gosset, McQuay, Superior Air Handling, Adamson, Dura-Dyne, Chromalux, Paco. **Client:** University of California. **Architect:** The Ratcliff Architects. **Structural engineer:** H.J. Degenkolb. **Mechanical engineer:** Gayner Engineers, Inc. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Perini Corp. **Construction manager:** Ehninger, Fetzer, Tholen. **Acoustician:** Walsh/Norris. **Photographer:** Richard Barnes (Dept. of Integrative Bio., auditorium, laboratory, paleontology dem. room, spiral stair and courtyard). Jane Lidz (library, library entrance and Museum of Vertebrate Zoology).



The Library entry (top) carries through the stainless steel, geometric design details of the atrium's central stairway (above), spiraling three floors to a 40 ft. x 40 ft. skylight that protrudes into the newly created infilled courtyard, a new and pleasant public gathering space (opposite).







# Best Of The Mississippi

Mackey Mitchell Associates helps Saint Louis University, St. Louis, pay homage to its past, present and future by rediscovering the gem-like form hidden in the Pere Marquette Gallery

By Jennifer Thiele Busch



The Pere Marquette Library at Saint Louis University was restored to its original, late 1800s beauty (opposite) by Mackey Mitchell Associates, but its function reflects its significant role in the 1990s. Today, visitors to the Pere Marquette Gallery—resplendent in its restored wood beamed ceilings, stained glass windows and modern building systems—can view the University's growing modern art collection. Special events held in this signature space include trustee meetings, VIP receptions and music recitals.

As part of Mackey Mitchell's mission to bring the Pere Marquette Gallery into compliance with modern building codes, mezzanine handrails of inadequate height were extended upwards by adding custom-fabricated brass rails to the original scrolled railings (left).

**S**aint Louis University, America's second oldest Jesuit institution of higher learning (next to Georgetown University) and the first university established west of the Mississippi River, bears little resemblance in the late 20th century to its original campus, when Missouri had yet to become a state of the union. Founded as Saint Louis Academy in 1818 by the Right Reverend Louis DuBourg with a handful of students in a house near the site of the city's famed Gateway Arch, the University's present urban campus plays host to 11,800 students in pursuit of degrees in everything from philosophy and divinity to medicine, law and business. But tucked away in historic DuBourg Hall, Saint Louis Univer-

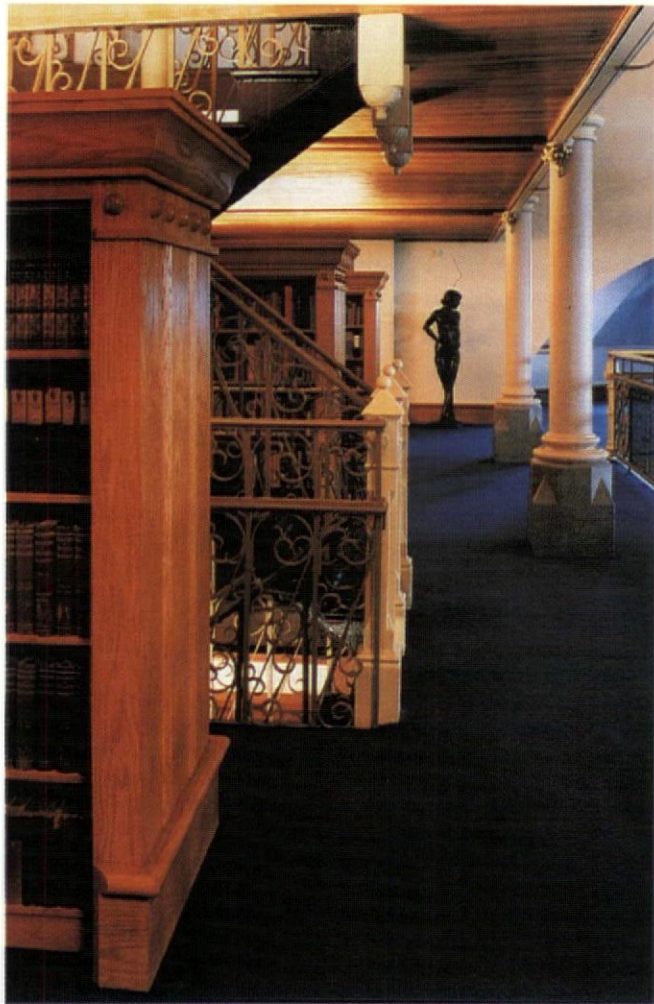
sity's (SLU) main administration building, lies a gem of a space known as the Pere Marquette Gallery, recently renovated by Mackey Mitchell Associates to capture the original spirit of the institution even as it celebrates the University's ties to the present and goals for the future.

Built in 1880, DuBourg Hall originally contained SLU in its entirety, encompassing residence halls, administrative offices, classrooms, laboratories and the Pere Marquette university library. The latter, a 10,500-sq. ft. space, featured three stories open to a vaulted, skylit ceiling of fir wood, soaring columns and a winding, wrought iron staircase. All of these had fallen into a

woeful state of disrepair by the early 1990s, according to university president Rev. Lawrence Biondi, SJ, who literally rediscovered and reclaimed the space as a focal point for the contemporary institution.

"In the late 1950s, one of my predecessors felt the need to build a separate and bigger library for the university, which resulted in our current library, Pius XII," explains Fr. Biondi. "The books and shelving were removed from Pere Marquette, and drywall was put in their place. Over the years many departments used the facility for office space."

By 1993, the former Pere Marquette Library was again being abandoned for more modern offices elsewhere on campus, and Fr.



Biondi decided to restore it to its original condition. "When we gutted it and took all the drywall partitions out," he recalls, "there was this wonderful, beautiful space."

At that point, however, the space could only have been considered beautiful to the imagination—especially that of a man with the vision of Fr. Biondi, whose leadership since 1987 has been credited with propelling SLU forward in its quest to become the most prominent Catholic univer-

sity in the United States. It took a complete renovation by Mackey Mitchell, which the University commissioned to undertake the project based on its solid reputation for historical restoration, to reveal the underlying beauty of the Pere Marquette Library to the rest of the world.

Despite the University's desire to restore the Pere Marquette Library to its original grandeur, the facility was never intended to resume its original function. "Fr. Biondi had very specific ideas about how the space would be used," recalls Eugene Mackey, III, FAIA of Mackey Mitchell. "It would host trustee meetings, VIP receptions and small music recitals and would also serve as an art

gallery." The spacious main floor would accommodate most University gatherings and recitals or be rented out for similar corporate events, while the three mezzanine levels would function primarily as a gallery for various artwork either newly acquired or recovered from SLU's storage vaults—hence the new official designation of the space as the Pere Marquette Gallery. In deference to its original use, however, Mackey Mitchell installed a number of custom-designed period bookcases to display older and little-used volumes from the University's library.

According to project architect Sara Koester, AIA of Mackey Mitchell, the primary goals of the restoration after the removal of all the drywall were to clean and restore the wood beamed ceiling, install modern heating,

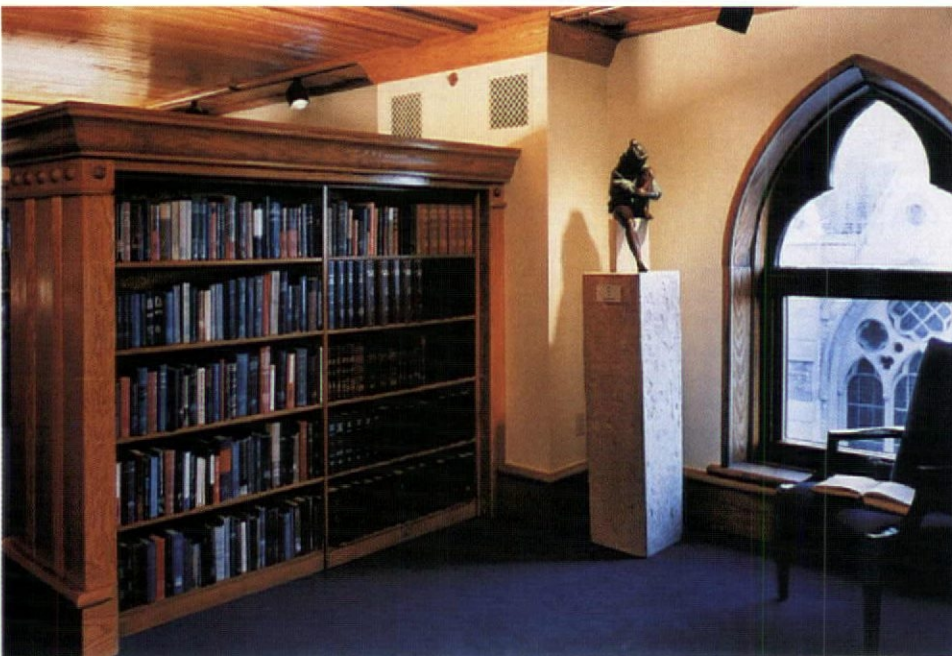
### Yet another use for baking soda discovered?

cooling, lighting and fire protection systems, structurally reinforce mezzanine floors and bring the space in line with current building codes—"and do it all in such a way that no one would know it," as she describes it. Fr. Biondi was adamant about concealing all traces of modern building requirements, which challenged the architects to develop some creative solutions. "This is a very high profile room that reveals the soul and celebrates the spirit of the institution" says Mackey. "The restoration had to be seamless."

Among the innovative solutions that characterized the design was the concealment of building systems by pilasters located at the ends of the custom-designed bookcases. "New mechanicals were located on the top level and fed down as unobtrusively as possible," Koester reports. New lighting has also been cleverly concealed on the tops of bookcases, giving those shelving units an important functional and decorative purpose. Code problems were handled with equal elegance. A new fire stair tower built in response to city fire codes was integrated into both the interior and exterior scheme of the building. Inadequate railing heights around the mezzanine levels were addressed by adding custom-fabricated brass handrails to the tops of the existing scrolled rails.

Aesthetically, the Gallery's most striking feature, the vaulted, wood beamed ceiling, had been blackened through years of smoke and soot. A team of restoration specialists in scuba suits removed asbestos and stripped the ceiling with a baking soda concoction that restored the wood to its original condition. Any detailing that had been lost was meticulously replaced.

"The building originally had a skylight that was removed at some point and replaced by ceiling tile," says Koester. "It would have been too costly to replace the skylight, so we were left with this big empty area to contend with." Mackey Mitchell commissioned local artist James Jameison to paint a *tromp l'oeil* fresco mural of clouds and sky to fill in the area, cre-



ating one of the main artistic highlights of the Gallery. Windows were less costly to upgrade, so many were replaced with stained glass depicting symbols of the University or Christianity, or such appropriate academic stories as the history of the written word from scribes to computers.

Above all, Mackey Mitchell worked closely with lighting consultant Lam Partners of Cambridge, Mass., to light the Gallery appropriately and inconspicuously, since the architecture has become as much a work of art as its contents. "The wonderful thing about the space is that it really captures the spirit of the University's tradition and heritage and ties it in with the present," reflects Fr. Biondi. Nowhere is this more evident than in the choice of art that graces the walls of the Pere Marquette Gallery. All modern, it forms the basis of a collection that Fr. Biondi fully intends to grow—as much as he plans to take this historic old institution forward into the 21st century. ☺



**Glass:** Missouri Valley Glass. **Stained glass windows:** Emil Frei. **Railings:** Missouri Ornamental Iron, stock components by Lawrence Metal. **Chairs:** Falcon, Paoli. **Shelving:** Lundia. **Architectural wood-working:** Architectural Woodworking Corp. **Signage:** Engravings Unlimited. **HVAC:** Corrigan. **Fire safety:** Automatic Sprinkler. **Client:** Saint Louis University. **Architect/interior designer:** Mackey Mitchell Associates; Eugene J. Mackey, III, AIA, John Guenther, AIA,

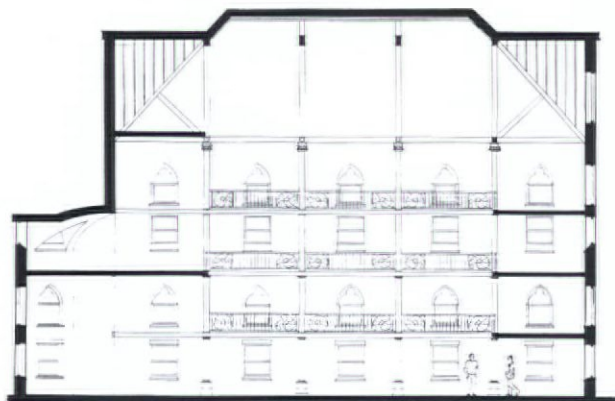
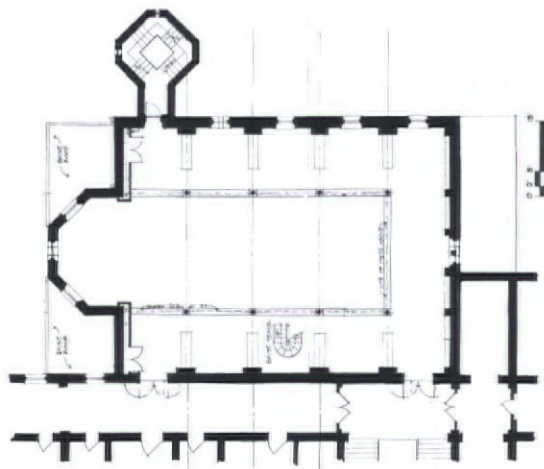
**Project Summary: Pere Marquette Gallery at Saint Louis University**

**Location:** St. Louis, MO. **Total floor area:** 10,500 sq. ft. **No. of floors:** One main and three mezzanine. **Capacity crowd:** 225. **Paint:** Brod-Dugan. **Drywall:** U.S. Gypsum. **Masonry:** Cushwa Brick. **Carpet:** custom by Durkan. **Lighting:** Williams Lighting. **Doors:** H&G Sales. **Door hardware:** H&G Sales.

Sara Koester, AIA, Susan Pruchnicki, AIA, project team. **Ceiling mural:** Jameison Design, James Jameison. **Lighting consultant:** Lam Partners Inc. **General contractor:** Tarleton Corporation. **Structural engineer:** Alper Ladd. **Mechanical engineer:** Corrigan Co. **Electrical engineer:** Kaiser Electric. **Code compliance:** Code Consultants. **Photographer:** Cheryl Pendleton, Alise O'Brien.

Though it now officially houses art, the Pere Marquette Gallery pays deference to the space's original function with custom-designed, period bookcases scattered throughout (opposite, top). The shelves hold some of the university library's older and little-used volumes.

Mackey Mitchell used some clever tactics to hide modernizations and cover up problems with the original structure of Pere Marquette Gallery. Pilasters positioned at the ends of bookcases conceal updated building systems, and lighting is hidden on top of those same bookcases (opposite, bottom). The *tromp l'oeil* mural painted on the ceiling (above) stands in place of an original skylight that was removed and discarded long ago.



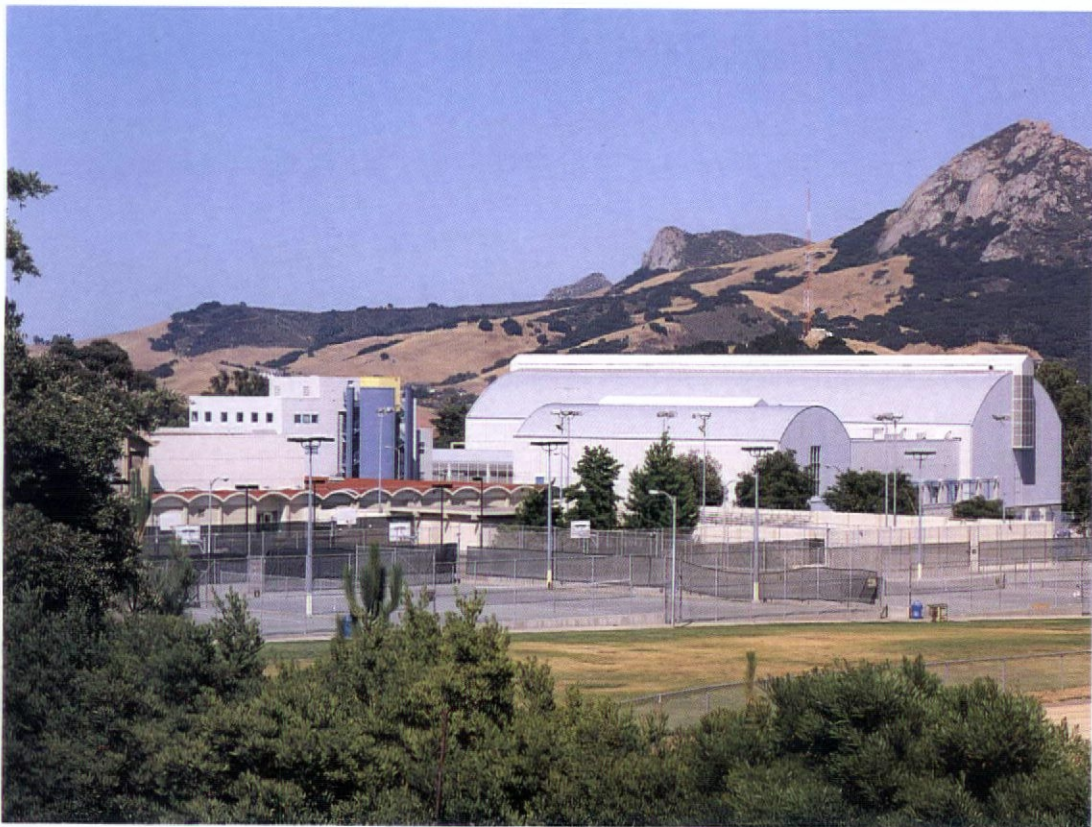




# Why Do It For The Gipper?

When you can just do it for yourself in California Polytechnic State University, San Luis Obispo's new Recreation and Events Center designed by ELS/Elbasani & Logan Architects

By Amy Milshtein



The battle of the bulge is fought at California Polytechnic's Recreation and Events Center by ELS/Elbasani & Logan Architects. Spacious hallways (opposite) give students a chance to mix and mingle on their way to racquetball. In synch with its agrarian surroundings, the exterior of the Center (left) is constructed of masonry, plaster, metal and glass. Rather than create a huge mass, ELS treated the building like a small village, employing different forms and treatments throughout.

**A**s consumers, we Americans are more demanding than ever. More than just driving an extra block for cheaper milk, we do what our parents once thought unthinkable. We change long-distance carriers in a blink of an eye, jump from low-interest credit card to lower-interest credit card with regularity and compare doctors based on HMO coverage. As a result, services and institutions try harder to attract and keep us, and that includes colleges. Gone are the days when ivy-covered halls and a few celebrity professors were all a school needed to please students. That's why California Polytechnic State University, San Luis Obispo, called on ELS/Elbasani & Logan Architects to construct its new Recreation and Events Center.

This is not an attempt by the administration to turn Cal Poly into a Notre Dame or USC. There are no visions of Sugar Bowls

dancing in anyone's head. The hard truth remains that other campuses competing for student funds offer such temptations. And why not? In today's high stress world students need an outlet to work off some steam and cut off the infamous "freshman 10" at the pass. Before the Center, students attending the largest resident school in the Cal State system had to rely on the meager services available on and off campus for sports.

The choices were thin indeed. "We had a weight room," remembers John Stipicevich, associate executive director of the Association of Students, the non-profit corporation that runs the Recreation Center and Student Union. "But with the long lines it was more of a 'wait' room." Stipicevich also tells of the city pool, with its insufficient space and inconvenient hours, and the on-campus racquetball

courts, whose wall-mounted light fixtures sent stray balls off in crazy angles.

To alleviate the situation, the 16,000 students voted to tax themselves \$30 a quarter to help pay for the much needed Recreation Center. The administration picked up the remaining 40% of the cost, and the search for an architect was on. Because Cal Poly is a technical school, strong in engineering and architecture, students sat in on the selection process.

Cal Poly chose ELS/Elbasani & Logan Architects (ELS) to complete the multifaceted task. Building the Recreation Center provided the opportunity to do more than give students a place to work out. "Because of all the forces at work, the project became more of an exercise in urban design," says Paul Logan, a principal of ELS. "The building was used to unify the campus and provide a plaza for students to gather."



With its 500-seat bleachers extended, the main gym (above) becomes center stage, hosting *The Pretenders*, *The Harlem Globetrotters* and other guests. With seats tucked away, all four basketball courts are operational. Color was used sparingly but with impact (opposite, top). Despite initial negative reviews from the Cal Poly student paper, everyone now likes the way it calls out architectural details and punches up the interior.

Sixty percent of the funding for the Center (opposite, bottom) came from a self-imposed student tax of \$30 per semester. A paying student who graduated before completion can return to use the time paid for. Alumni have taken advantage of the offer.

With a scattering of buildings and infill structures resulting in near urban densities, the Cal Poly campus needed definition. Thus, the Center completes the street and campus edge, and extends the pedestrian and open-space system, creating a courtyard, albeit a concrete one. ("Unfortunately," laments Stipicevich, "the budget didn't allow for grass and landscaping.")

Yet ELS has given an unexpectedly strong presence to the Center's two buildings, a two-part, vaulted-roof structure and a separate office building that houses the physical education department, the recreational sports division and the Association of Students. The achievement is particularly impressive when you realize that Cal Poly is no University of Virginia with Jeffersonian ideals to cull inspiration. There are barracks on campus, as befits the neighbor of an Army base, the existing campus architecture is nondescript, and the most notable tourist attraction in the town of 42,000 residents in addition to the historic Mission San Luis Obispo de Tolosa is the hilariously kitschy

tile Kalwall® panels. Yet instead of creating a large, overbearing lump of a structure, the architects treated the building more like an enclosed village. Consequently, each section differentiates itself with its own shapes, proportions and materials.

Inside, the circulation paths have been planned to serve many functions. Large enough for students to meet and mingle, corridors are lined with glass and Kalwall to turn them into architectural elements and accented with color to call out such important elements as entrances, stairs and award cases. The color palette, which runs the spectrum from pale green to vibrant red, attracted attention from the start. "The student paper did a story on the Center before it was completed, bashing the color scheme," remembers Logan with a smile. "I was quoted as saying, 'Just wait 'til it's finished. You'll like it in the end.' Fortunately, they did."

Scathing student articles weren't the only challenge ELS had to face. As in any long-term public project, the names and faces changed on the client's side several times.

## Firming up that student body

1958 landmark called the Madonna Inn. "Our only guide was the old gym which had a bow-string truss roof," recalls Logan. "We combined that roof with notions of appropriate materials for the rural, agrarian setting."

Seen close up, the Recreation Center makes no effort to hide its humble origins. ELS constructed the 103,000-sq. ft building with such basic materials as masonry, plaster, metal, glass and translucent, ever-versa-

Logan reports that getting newcomers on board and up to speed eventually became "old hat." The results, however, are worth tipping a hat to, old or not.

The larger vaulted roof section of the Recreation Center contains a multi-purpose gym with four basketball courts. Bleachers that seat 500 can be pulled out to cover all but one court, creating a stage for events like a *Pretenders* concert or a visit from the

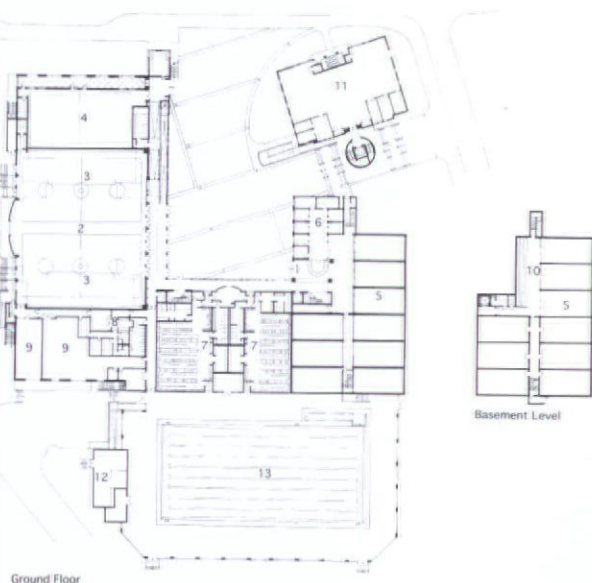
Harlem Globetrotters. The smaller section includes a wrestling and martial arts area, nine handball courts, locker rooms, exercise/weight room and offices. A 50-meter swimming pool sits out back.

Stipicevich reports that on any given day, 1,300 students and administrative staff members visit the Recreation Center. The hours reflect a co-ed's harried lifestyle: 6:00 a.m. to 12:00 midnight on Monday through Friday; 8:00 a.m. to 8:00 p.m. on Saturday and 8:00 a.m. to 10:00 p.m. on Sunday. "Colleges today have to offer a facility like this," Stipicevich says. "Students want it and parents appreciate the idea of their children living a healthy lifestyle."

So it's back to the Renaissance ideal of sound mind, sound body at Cal Poly. And why not? To quote Woody Allen, "A sound mind in a fat body tends to slip around a lot." ☺

**Project Summary: California Polytechnic University  
Recreation & Events Center**

**Location:** San Luis Obispo, CA. **Total floor area:** 113,528 sq. ft. **No. of floors:** 5 (including basement). **Average floor size:** 22,700 sq. ft. **Total staff size:** 35. **Cost/sq. ft.:** \$130. **Gymnasium wall padding:** American Athletic Inc. **Masonry:** Graystone Block. **Flooring:** Robbins (gym, aerobics, racquetball courts, wrestling), Centaur Products (weight training). **Door hardware:** Schlage. **Window wall:** Kawneer, Kalwall. **Window treatments:** Levolor. **Gym bleachers:** Hursey Seating. **Special Equipment:** Concept Rowing Inc., Cybex Weight Equipment, Life Cycle Manufacturing. **Pool security:** Pulnix. **Client:** California State University. **Architect and interior designer:** ELS/Elbasani & Logan Architects. **Structural engineer:** E.G. Hirsh & Assoc. **Mechanical engineer:** Charles & Braun Consulting Engineers. **Electrical engineer:** Silverman & Light. **General contractor:** SAK/Continental Heller. **Acoustician:** Charles M. Salter Assoc. **Photographer:** Timothy Hursley.





## Out Of The Shadows

The Ford Centre for the Performing Arts was designed by the Zeidler Roberts Partnership to put North York, Ontario, on the cultural—and political—map

By Jennifer Thiele Busch

The linear quality of Ford Centre's immense lobby is emphasized through an undulating roof supported by tree-like columns (above). Architect Eberhard Zeidler added drama with bold terrazzo floor patterns, staircases and ramps that seem to intertwine the two levels. Inside the 1,856-seat Apotex Theatre (opposite) are such details as backlit, brass, tree-like structures recalling the lobby columns. Acoustic panels and velour drapes offer acoustic adjustability for everything from musical theater to opera to ballet.

**T**hough it is not uncommon for smaller cities on the perimeter of major metropolitan areas to feel they are forever standing in the shadows of their larger neighbors, it is far less common for them to do something about it. Such was the case in North York, Ontario, when a proud and aggressive mayor took neighboring Toronto's polite refusal to build a national opera house and ballet theater in his city as one slight too many. With an "I'll show 'em" attitude North York did exactly that—by developing its own first-class performing arts center. When the design was awarded to Eberhard Zeidler of Zeidler Roberts Partnership of Toronto and noted acoustician Russell Johnson of New York-based Artec Consultants, it was virtually assured that the resulting Ford Centre for the Performing Arts would rival anything that a humbled Toronto—or the rest of the world—had to offer.

Ford Centre has been loftily compared to Amsterdam's Concertgebouw Theatre and Vienna's Grosser Musikverinsaal, and hailed as "a soaring site for the performing arts," "a compact concert hall of world-beating quality,"

and "a castle of significant theatrical effect" by Toronto's arts and architecture critics. All this must give North York Mayor Mel Lastman immense satisfaction considering what he had to do to get it. As music and dance critic Robert Everett-Green of Toronto's *The Globe and Mail* has observed, "What might have proved a piece of suburban presumption has turned out to be a music hall fit for any city in the world."

Even more satisfying is the fact that North York brought in Ford Centre—with three distinct performance spaces designed to house large scale musical theater, musical recitals, dance and experimental theater plus a thriving art gallery—at around \$48 million, while Toronto's own sputtering plans to build a new performance center for the Canadian Opera and National Ballet of Canada were scrapped after the proposed cost soared to \$350 million. Commenting on Toronto's rejection of North York as a viable site, Lastman publicly challenged his neighbor: "I will have my theatre built before you get your shovel in the ground." Ford Centre has stood as the fulfillment of that promise since its opening in October 1993.



The George Weston Recital Hall (below, left) is the most celebrated of the three performance spaces for its acoustical perfection, set in a warm, cozy, shoebox-shaped space recalling some of the finest recital halls in Europe. On a different note, the highly flexible, black box environment of the Studio Theatre (below, right) features exposed mechanicals and technical equipment befitting of its use as a venue for experimental theater.

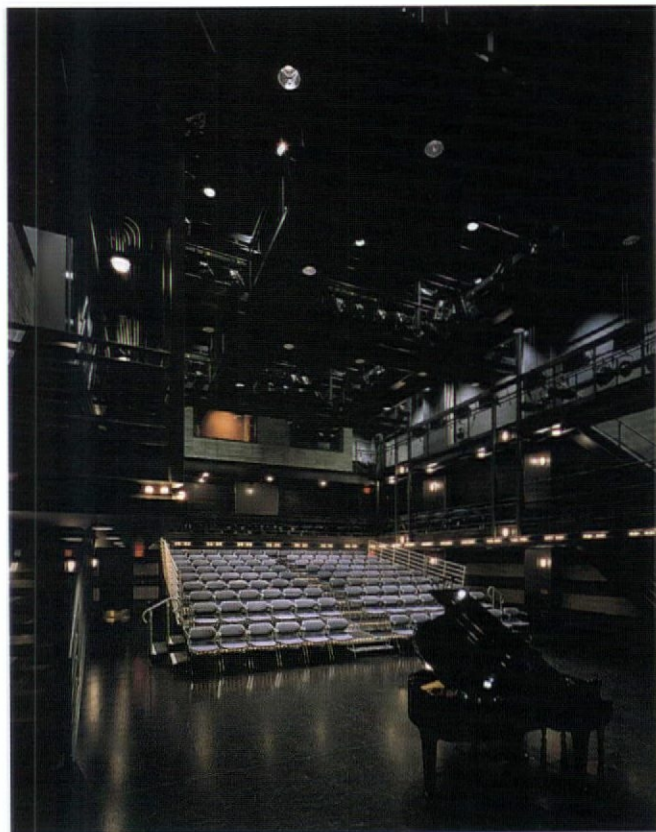
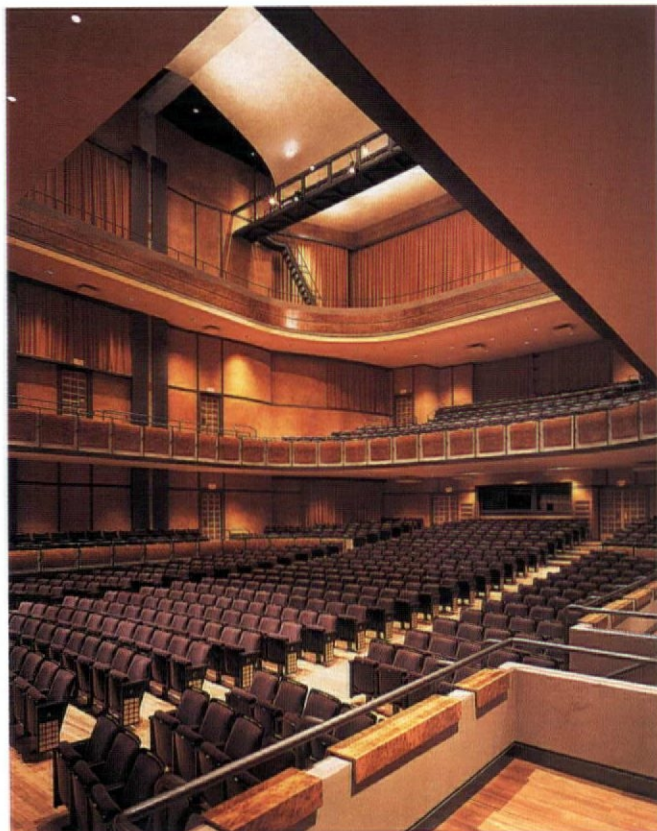
Yet North York's effort to develop Ford Centre for the Performing Arts involved some other notable firsts that have been overshadowed by its celebrated one-upmanship. As the Centre's executive director, Glenn Garwood, explains, "From the outset, the Mayor didn't want the municipality to run the operation. The directive was, 'Find me a management company.'" As a result, Ford Centre became the first public arts center in Canada to be handed over to a private operator; namely Canada's Live Entertainment Corp. or Livent, whose chairman Garth Drabinsky is the ousted founder of Cineplex Odeon.

"Mayor Lastman also wanted to isolate the taxpayers from ongoing subsidies of the place, and he has kept his pledge of having it operate without any," continues Garwood. Unlike most of Canada's other public theaters, which inevitably draw on taxpayers' money, Ford Centre has not imposed a direct cost on the citizens of North York. A good portion of the \$48 million price tag was obtained through land deals involving the Centre's prominent Yonge Street site, with Ontario Hydro paying \$31 million for rights to build an

erous sponsorship of the facility—was one important issue. Finding a management company to run it was another. That effort was aided considerably by Eberhard Zeidler's conceptual design for the Centre, which already existed when North York began seeking management proposals, according to Garwood.

"In the middle part of the 1980s, we conducted feasibility studies and found there was a demand for three different types of performance spaces," he explains. "The people of metropolitan Toronto were primarily interested in Broadway-style musicals. Also, there was no suitable acoustic space for musical recitals. Finally, the amateur community wanted a performance space. So we generated a program that included all three."

Garwood emphasizes that the program for the new performing arts center was never intended to compete directly with any of Toronto's existing venues. The city ranks behind only London and New York in terms of centers for English-speaking theater and has an extremely active cultural scene and numerous existing performing arts venues to support it. However, the older theaters in



office/retail complex adjacent to the performing arts center. The rest of the money included a \$5.2 million contribution from developers that was originally slated for a Yonge Street Streetscape fund, a \$7.5 million contribution from Livent in exchange for rights to the name of the building, and charitable donations from corporate and private sources.

Funding the Ford Centre for the Performing Arts—named for Ford Motor Company's gen-

Toronto are poorly suited to accommodate today's larger-scale musical productions, creating a definite need for a venue like the 1,856-seat Apotex Theatre, the largest of the three performance spaces at Ford Centre.

On the other hand, Toronto's main venue for classical music, Roy Thomson Hall (which suffered from poor acoustics), is essentially a symphony hall, much larger than the 1,025-seat George Weston Recital Hall at Ford Centre.



The acoustically advanced Apotex Theatre (left) features North America's first under-seat air delivery system. Air is supplied from below the theater chairs, which are mounted on small perforated metal pedestals, and then drawn away through the ceiling dome to the mechanical room.

"Smaller ensembles were inappropriately put on that stage," points out Garwood. That many of Toronto's arts critics have declared Ford Centre superior to existing venues attests more to the successful design of the Centre by Zeidler Roberts and Artec, and an impressive repertoire organized by Livent, than to any deliberate effort by North York to upstage Toronto.

Following the feasibility study, North York hired Zeidler Roberts Partnership to transform the program into three dimensions. "When an international call was issued for management proposals—the true acid test to see whether the whole idea would fly—Zeidler's conceptual design became a very powerful tool," Garwood

out from the crowd. "The building can't compete in height with the fairly high office buildings of North York's downtown," he observes. "Instead it has a very strong line horizontally."

Since the Centre technically sits at the back of the site, on the less desirable corner of North York Boulevard and Beecroft Avenue, Zeidler successfully proposed the creation of an urban square extending from the main entrance of the facility to Yonge Street. The open space, appropriately named Mel Lastman Plaza, forever ensures the Centre's visibility from that prominent thoroughfare. "The longest part of the design process was negotiating the site with Ontario Hydro," comments Zeidler. "We really

way as to encourage its use as three individual lobbies, one for each theater, when simultaneous performances take place. Traffic flow hasn't exactly followed those intended patterns—"Each theater has its own separate entrance, but nobody ever uses them," says Zeidler—but Garwood insists this never creates a problem.

"We thought at the beginning we'd have to manage our intermission breaks carefully," he recalls. "But we've had 3,000 people in the lobby at once and if it gets a bit tight, it's never a crush. People do tend to gather in certain areas as anticipated, owing to the interesting dynamics of the space, and traffic flow has worked very well." When all three theaters are

## A theater's most important space is—yes—the lobby

believes. "For one thing, it showed that we were serious, and that we had already invested considerably in the idea of a performing arts center for North York." After Livent won the contract to operate Ford Centre, it was naturally drawn into the design process without changing Zeidler's original plans much. Only the seat counts in the larger theater and recital hall were raised to reflect the management company's business projections.

Appropriate to North York's original mission to escape Toronto's shadow, Ford Centre had shadows of its own to escape—a consideration that influenced Zeidler's design for the 218,000-sq. ft. facility. Situated on a 10-acre site in burgeoning downtown North York, the Centre is adjacent to City Hall and hemmed in by office towers, making visibility a problem. At the time the Centre was under development, Ontario Hydro also had plans to build an adjacent office tower/retail complex. Although those plans were subsequently abandoned, Zeidler designed Ford Centre to be virtually surrounded by high rise buildings as part of a much larger complex.

Rather than force the Centre to compete with the soaring verticality around it, Zeidler opted for a strong horizontal presence to help it stand

needed that visibility from Yonge Street. We had to rearrange the whole plan because the way it was originally perceived, it just didn't work."

The architectural massing of the Centre grows out of the functional requirements of its three performance spaces, the main theater, the recital hall and the 250-seat studio theater. "Out of the two-story podium rises the undulating forms of the main hall, stage tower and recital hall, symbolically manifesting the purpose of the building," explains Zeidler. "The total composition creates an interesting play of architectural forms that change in appearance when seen from different views."

Inside, the three performance spaces sit side by side and share a massive, two-story lobby in an arrangement that was at first considered risky by everyone involved, including Zeidler. "The public space in particular raised some questions," he concedes. "It was obvious that it might be necessary to have separate lobby spaces for each of the theatres, but we also wanted a large space that would visually tie the facility together."

Architect and client ultimately opted for the large, continuous lobby, with entrances, staircases, columns and amenities such as bars, coat checks and restrooms located in such a

not in use, the lobby takes on proportions for patrons that are far more generous than what Broadway theater-goers can expect. The immensity of the space also enhances its use for special events such as dinners for 1,000 guests, exhibitions or conferences.

Zeidler also took full advantage of the horizontal nature of the building and particularly the lobby area to create his own characteristic architectural drama. Born and raised in Europe, where theater-going is as much of an art as the performances themselves, Zeidler firmly holds to the philosophy that the lobby is the "theater of the people." "The lobby is the most important space in a theater," he insists. "This one follows the European tradition for a much more gracious reception area."

Elegant staircases and a semi-circular handicapped access ramp wrap around the space, creating the appearance that the two levels are constantly intertwining. "If you step out into it you get the feeling that you can see who's there, and be seen yourself," adds Zeidler. The lobby also features full-height glass walls along North York Boulevard, allowing the activity of the space to enliven the street scene, particularly at night when interior lighting enhances the atmosphere within.

The performance spaces have been no less thoughtfully considered, since each combines a distinct aesthetic style with functional versatility and acoustic perfection. "Zeidler's first priority was also the acoustics, but he didn't give the acoustician a free hand," observes Garwood of the successful marriage between visual and acoustic design. "Fortunately, Zeidler and Johnson have worked together before, so Zeidler anticipated 80% of what Johnson recommended acoustically."

The main performance space, the Apotex Theatre, is the largest and most ornate of the three, with marble base, brass trim, fabric and plaster walls and carpeted floors. Backlit brass trees soar upwards towards a gold, oval-shaped ceiling dome where a stylized linear chandelier doubles as a lighting catwalk and sound reflector. To create a heightened sense of intimacy, establish clear sightlines and promote clear audibility, Zeidler used a horseshoe plan, which wraps the two upper levels around the sides, bringing the audience as close to the stage and performers as possible.

To enhance the acoustical qualities of the performance, the walls of the theater are segmented and slightly convex in shape, so sound energy is directed to the rear of the hall. Hidden acoustic sound absorptive panels and acoustic velour drapes around the room can also be drawn for varying degrees of sound dampening. "The building was built to be more flexible than it is actually used at the moment," says Zeidler. "The large theatre is primarily used for musicals but is designed with changeable acoustics for opera and ballet as well."

Likewise, the exemplary George Weston Recital Hall, which has drawn the most accolades of the entire Centre for its excellent acoustic properties and striking good looks, is flexible enough for dramatic theatrical productions. However, Livent's repertoire of world class performers, including famed soprano Dame Kiri Te Kanawa, who opened Ford Centre with a gala performance, has kept the hall functioning strictly in a musical capacity.

Like many of the world's most renowned and acoustically celebrated recital halls, the theater has a classic shoebox shape. Intimacy and sound energy are maintained as they are in the main theater, with balcony levels that wrap around the performance stage,

as well as room finishes including wood flooring, upholstered seats with wood backs, plaster and wood guard rails, paneled wood doors, concrete walls finished with pigmented wax and plaster coatings and painted plaster ceilings. "Zeidler is a Modernist, and whenever you hire a Modernist, you risk architecture that is quite cold," reflects Garwood. "We wanted warmth, and he achieved that by using rich woods and warm colors. The overall feel is classic and comfortable."

Quite distinct from its larger siblings in appearance and function, the 250-seat Studio Theatre is a typical "black box" performance space characterized by exposed mechanicals and technical paraphernalia. Being the most flexible of the three theaters, it features retractable riser seating and loose seating that can be arranged in various ways to accommodate proscenium-style drama, theater-in-the-round, experimental theater, dinner theater, films and lectures.

That three distinctly different audiences are so equally well served by one facility is perhaps the greatest testament to the flexibility of Ford Centre, even if its full functional capabilities have yet to be tested. "Though the audiences are different," reflects Zeidler, "they all have similar requirements." Thus persons living in metropolitan Toronto who have a cultural desire for anything from the glitter of a Broadway-style extravaganza like *Showboat* or the sophistication of a classical recital by violinist Itzhak Perlman to the controversy of an experimental theater production will likely consider heading for the same dramatic and exciting place.

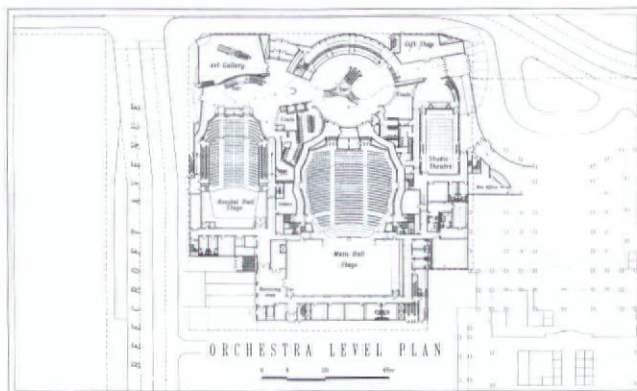
On this point, Ford Centre is truly a theater of *all* the people. ☺



**Project Summary: Ford Centre for the Performing Arts**

**Location:** North York, Ontario, Canada. **Total floor area:** 218,000 sq. ft. **No. of floors:** 3. **Total seating capacity:** Apotex Theatre, 1,856; George Weston Recital Hall, 1,025; Studio Theatre, 250. **Wallcoverings:** Ozite. **Paint:** ICI/Glidden Paints, Kurtz Mann, Hammerite. **Laminate:** Wilsonart. **Dry wall:** Canadian Gypsum Co. **Flooring:** Terrazzo, Mosaic & Tile Co. **Carpet:** Glen Eden. **Carpet fiber:** New Zealand wool. **Ceiling:** Armstrong. **Wood doors:** JWS Manufacturing. **Door hardware:** Ingersoll Rand, Upper Canada Hardware. **Window frames:** AGS Contract Glazing. **Window treatments:** Patry Products. **Railings:** custom. **Draperies, acoustic panels:** Cinema Stage Installations. **Auditorium seating:** Irwin seating. **Bleachers:** Irwin Seating. **Elevators:** Otis Canada. **Security:** Intercon Security Ltd. **Plumbing fixtures:** American Standard. **Client:** North York Performing Arts Center Corp. **Architect/interior designer:** Zeidler Roberts Partnership/Architects. **Structural engineer:** Carruthers & Wallace Ltd. **Mechanical and electrical engineer:** Walter Fedy Partnership. **General contractor and construction manager:** Ellis-Don Construction. **Lighting designer:** Robert Lorelli Associates. **Acoustician:** Artec Consultants. **Theatre consultant:** Robert Lorelli Associates. **Code consultant:** Leber Rubes Inc. **Cost consultant:** Hanscomb Consultants. **Landscape architect:** Hough Stansbury Woodland. **Photographer:** Balthazar Korab, Korab/Hedrich-Blessing (lobby, studio theater); Fiona Spalding-Smith (exterior, main theater, recital hall).

"The new cultural complex could be subtitled: You won't have North York to kick around any more," reported Adele Freedman in *The Globe and Mail*. Ford Centre for the Performing Arts (above) is a proud example of its host city's determination to be a star on the cultural map.





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# Let's Make A Deal

Moses & Singer gains a new perspective from law offices high above the Manhattan hustle, designed for lawyers with strong opinions by Bennett Design Group

By Holly Richmond

**L**et's face it—lawyers are in love with one thing and that's the sound of their own voice," quips Philip Olick, senior partner at the New York-based law firm Moses & Singer. Olick chuckles as he recalls the development program for the firm's new offices, designed by Bennett Design Group, which went smoothly except for the fact that the partners could not agree on several key interior details and enjoyed second-guessing the in-house design committee on which Olick served. "You try telling a bunch of lawyers to keep their opinions to themselves," he says. "No way. They always want to negotiate."

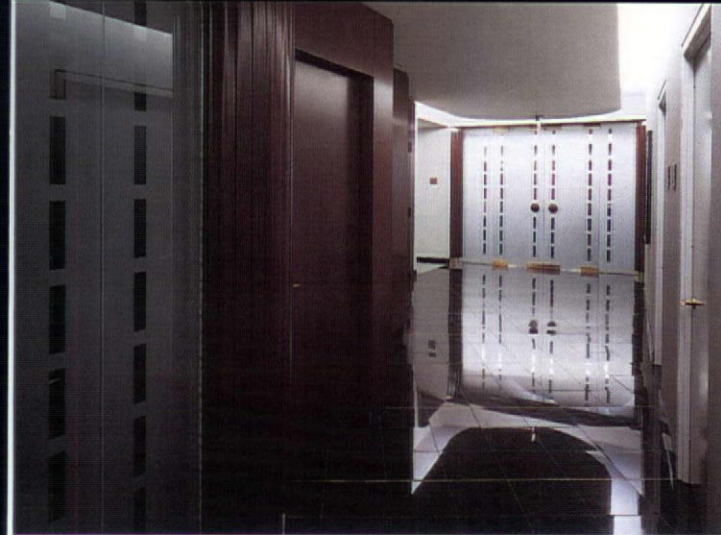
But with an 18-month program of feasibility studies and each phase of design and construction behind them (completed in an obligatory spirit of cooperation), the 75

lawyers at Moses & Singer unanimously agree that they have won their case and have a contemporary, elegant and technically advanced workplace to show for their efforts. Lucky for the father-daughter team of Raymond and Shari Lynn Bennett of Bennett Design Group, their suggestions were appreciated and eagerly accepted. Having worked with the firm for the past 25 years and knowing which arguments—legal and otherwise—to pursue certainly did not hurt the Bennetts' cause.

Founded in 1919, Moses & Singer offers a wide range of legal services to the business world. Its corporate/finance and real estate groups are involved in secured and unsecured lending on behalf of such clients as Bankers Trust and Chemical Bank and representing clients in purchasing, leasing and

The ornamental stair to the 39th floor (opposite) as well as the reception and waiting areas (right) establish an image for the new office of New York law firm Moses & Singer, designed by Bennett Design Group. The environment not only appeals to the law firm's traditional banking clients, but also to those in the trend-setting entertainment industry.





A black granite tile floor with flecks of bronze (above, left) acts as a mirror to reflect images of the light fixtures and copper and black crown molding over cherry wood wall panels at Moses & Singer. These design details, carried through from the reception area and stair railing, are present in all six conference rooms, the largest of which boasts a 32-seat table (above, right).

The library (opposite, top left) places custom lamps and interior windows at the ends of book rows for pleasant lighting levels, while a corner office (opposite, top right) surveys Central Park. The support staff functions efficiently at custom work stations that display a black and copper molding detail (opposite, bottom left). Personal taste is evident in a partner's office (opposite, bottom right) where the design committee gave occupants a choice of carpet, wall-covering and furniture.

managing commercial and industrial properties. The firm is nationally known for its copyright and related work for entertainment, publishing and advertising clients such as Sony Music Entertainment, *Time Magazine* and HBO, though it also represents small partnerships and individuals for tax planning and advice, as well as drafting wills and trusts and litigating issues arising from them.

Though Moses & Singer practices a tradition of law rooted in history, the firm has evolved continuously to meet the changing needs of its clients, developing at a controlled pace to maintain the quality of practice and hands-on approach of its partners. In order to accommodate the firm's growth over the past decade, during which it occupied a single floor in Manhattan's Time/Life Building, and to allow for further expansion in the coming years, the firm decided to move to a larger space. Its destination: two floors at 1301 Avenue of the Americas, the 39th and 40th.

What made the new setting ideal? "Not only did the firm need more room and upgraded technical services," explains Shari Bennett, "but they wanted a cohesive, professional environment that encouraged interaction and was acceptable to both the older, conservative lawyers and their younger partners." The design also had to bridge the cultural gap for the firm's visiting clients who, like the partners, run the gamut from provincial persuasions to over-the-top outlooks.

The 40th floor reception area is perhaps the most obvious example of the new environment's ability to balance contemporary aesthetics and what people think of as law office design. Visitors are greeted by a pol-

piece to complement the curve and depth of the wall," Frankel remarks. "The abstract sculpture has a presence that works well, although it is more modern than many of the partners preferred for an entry area."

Don't feel sorry for those who didn't get their way in the reception area, all the same. After the art committee made a broad selection of pieces ranging from pastel watercolor murals to black and white sketches, the partners helped determine their placement throughout the corridors and conference rooms. What's more, the partners received an allowance to spend on their choice of wall covering, carpet and furniture, so each private office expresses the personality of its occupant.

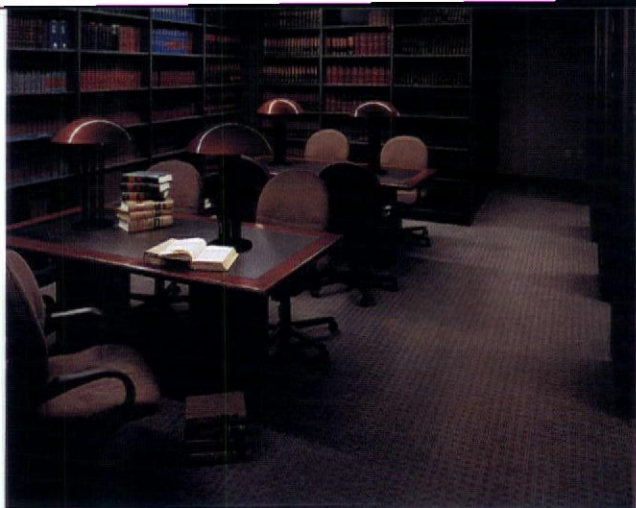
Raymond Bennett notes that the firm's design committee was determined to give everyone what they needed to function efficiently, as well as what would make them feel good as they came to work each day—and this consideration extended beyond the partners. After the Bennetts consulted with secretaries and the clerical staff, they constructed a mock-up work station for them to test over a two-week period before choosing the final product for the new space. "Where the lawyers were concerned," Raymond Bennett says, "we designed every office with a wall of custom cabinets including a book shelf, closet, drawers and files, from which each user could choose the configuration and quantity of each component to best suit his or her needs."

While the partners, attorneys and support staff often require privacy, the office design demonstrates and encourages interaction. Easy access to conference rooms, library and other departments is becoming increasingly

## A short move up the Avenue to a design long on effect

ished black granite floor with flecks of bronze that acts as a mirror to reflect such features as traditional cherry-paneled walls, as well as a staircase and floating handrail that are as artistically attractive as they are functional. And it is impossible to miss the abstract sculpture by John Okulick on the staircase wall, which Cathy Frankel, partner and member of the firm's art committee, describes as a point of much contention. "We wanted a

critical as clients call for the services of more than one practice, therefore obliging attorneys to work together. Thus, six conference rooms and nearby kitchenettes and copy centers form the heart of the 40th floor, with open plan work stations and private offices lining the perimeter. The 39th floor, accessible by card-key from the elevator bank or the stair, houses the firm's library, cafeteria and additional offices.



By shrewdly placing the meeting areas at the floorplate's center, the designers have eliminated the need to walk through reception when moving from office to conference room, though this has created long and potentially monotonous corridors. "I was concerned about how the hallway appeared as you looked toward the reception area," Olick admits. "I did not want significant architectural and artistic space lost on its user."

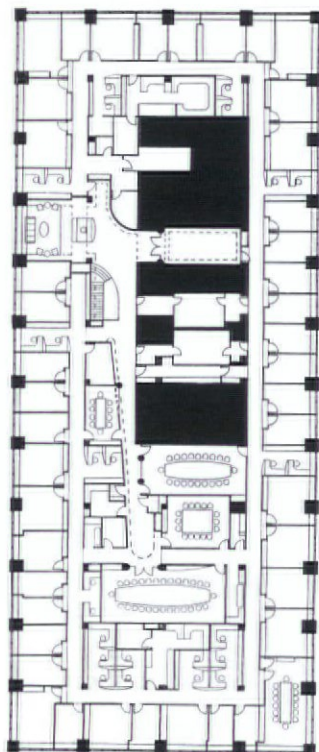
To achieve the right image, the Bennetts prepared numerous renderings before the design committee decided on a solution. "We treated each entrance to an office or room as an important place," explains Shari Bennett, "by using light fixtures and signage that carry through the bronze and black notch detail present in the reception area." Yet the cohesion did not stop there. Olick reports that the committee liked the design enough to implement it on all signage, glass doors and interior windows at the end of long rows in the 39th floor library, in addition to all metalwork, woodwork, furniture and even the firm's stationery.

A wealth of design details constitutes only one element of the finished product that so pleases Moses & Singer. Olick notes that his colleagues are working together and communicating more effectively. "We have four ways of delivering messages to each other here," he observes with a smile, "e-mail, paper, telephone, and face-to-face, which often

entails some yelling. Each way is truly effective in its own right." But the Bennetts don't mind the noise. The only office design that would keep these lawyers' opinions to themselves is one with soundproof walls. ☺

#### Project Summary: Moses & Singer

**Location:** New York, NY. **Total floor area:** 54,000 sq. ft. **No. of floors:** 1 1/2. **Total staff size:** 100. **Cost/sq. ft.:** \$75. **Wallcovering:** Wolf-Gordon, Carnegie. **Paint:** Benjamin Moore. **Laminate:** Nevamar, Formica. **Carpet:** Suncraft Mills, Designweave, Shaw. **Carpet fiber:** Monsanto. **Ceramic tile:** American Olean. **Vinyl tile:** Tarkett. **Granite floors:** Cut Stone Mills. **Ceiling:** Donn, Armstrong. **Lighting:** Lite Makers, Kurt Versen, Norbert Belfer, Daybright, TSAO. **Doors:** Krefab, Master Metal Works & Glazing. **Glass:** Master Metal Works & Glazing. **Railings:** Krefab. **Work stations:** Krefab, Gunlocke. **Work station seating:** Vecta. **Lounge seating:** Brueton, Vitra, Moroso, Gilbert. **Cafeteria seating:** Kusch. **Other seating:** Dec Mobilier, Steelcase, Knoll. **Upholstery:** Carnegie, Garrett Leather, Stratford Hall, Brickel, Unika Vaev, Bernhardt, DesignTex. **Tables:** Krefab, Brueton, Prismatic. **Files:** Steelcase, Kardex. **Shelving:** Ironbound. **Signage:** BPC Industries. **Client:** Moses & Singer. **Architect/interior designer:** Bennett Design Group. **Structural engineer:** Gilsanz Murray Stefcick. **Mechanical/electrical engineer:** JB & B. **General contractor:** HL Fisher. **Photographer:** Bill Kontzias.





**TICKETS**  
**& RAIL TICKETS**  
**CAR & HOTEL RESERVATIONS**

... BUSINESS  
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... AND REFUNDS  
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**BROO**

# Shop Till You Board

TravelFest in Austin, Texas, transforms the travel business into an amazing one-stop shop with the help of Alamo Architects to make customers want to go, go, go somewhere

By Linda Burnett

**W**here could you possibly go to find a travel agent, guide books, visa applications, luggage and classes on fear of flying all sharing the same roof? Nowhere—unless you're from Austin, Texas. That's where you'd head to TravelFest, a superstore designed by Alamo Architects to revolutionize the travel business by offering the customer a barrage of travel necessities ranging from tickets to maps to suitcases, all in adjacent aisles.

Gary Hoover, the entrepreneur who introduced the superstore concept to book selling with Bookstop in 1982 before selling his 23-store chain to Barnes & Noble for \$41.5 million in 1989, is the brain behind TravelFest. Describing his forte as "identifying opportunities in retail markets where innovation can meet commodity," Hoover readily attributes some measure of his concept's success to its design. The sight of TravelFest customers at its two current locations, playing with computers, reading books and browsing through rows of luggage, suggests that he's right—on the money.

Two years of researching untapped retail markets pointed this one-time Wall Street

analyst in the direction of travel. "The way travel was being retailed dated back to the '50s," says Hoover. "No one had done travel marketing and no stores were selling travel." How was it possible, he wondered, with demanding consumers caring as much about the how and the how as the what, that no businesses were selling travel beyond the traditional agencies operating on a five-day work week and a nine-to-five schedule? "A cruise is about the only thing you can't buy on a Thursday night or Sunday afternoon in retail," Hoover observes.

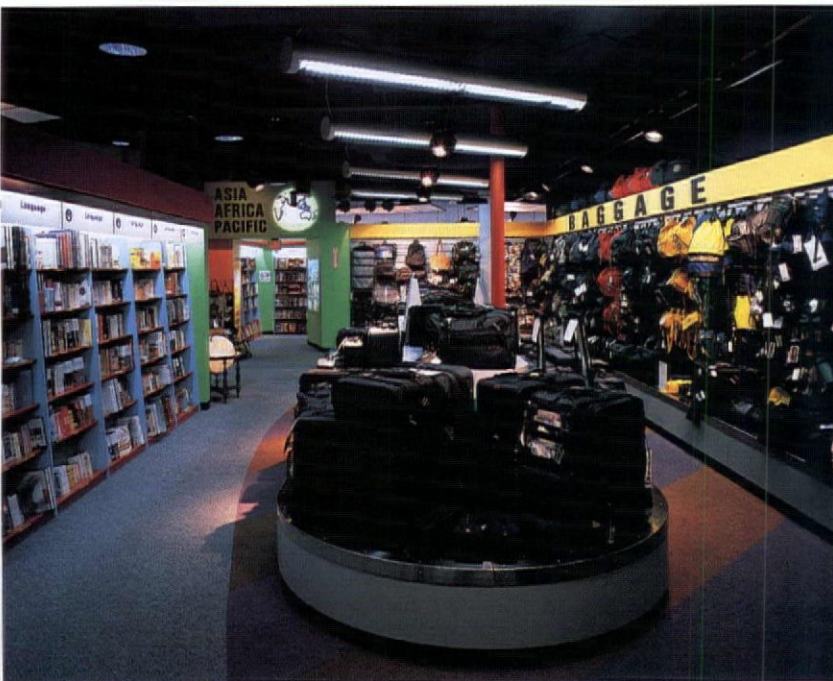
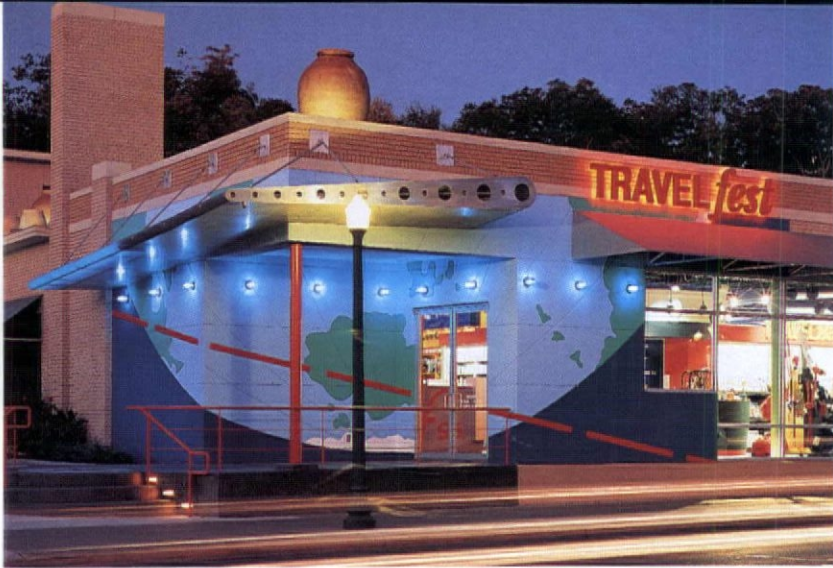
After conducting focus groups in Chicago and digesting mounds of Federal statistics, Hoover was ready to test market TravelFest. The first store opened successfully in July 1994 at an Austin power center, followed by the second TravelFest in May 1995 in a 1940s Ford dealership in downtown Austin. Why Austin? Simple: Hoover was living there and found it permeated with a large population of young, well educated, technologically savvy consumers willing to try new things. Also, Austin has grown faster than any other Sunbelt city and is still growing.

Even though the odds seemed in Hoover's favor, TravelFest was still a roll of the dice. Travel is an intangible concept. The challenge for Alamo Architects, which had worked with Hoover on Bookstop, was to make travel accessible, tangible and browsable by creating a spatial quality that would connect the bookshelves, luggage area, video racks, ticket counter and learning center into a cohesive store. "We concentrated on creating a concourse and circulating customers through it after getting them from the street into the store," says Billy Lawrence, a partner in Alamo Architects who directed the work on TravelFest No. 1.

Finding TravelFest is not particularly difficult. The store boasts its worldliness with a large, illuminated, revolving Atlas figure on the exterior. Its interiors are organized by geographic zones or Geo-Coves with a customer itinerary delineated by the floor plan. "As people walk through they see different things," Lawrence explains. "They can continue on the path or stop off in one of the zones." The path terminates where people can sit down and discuss travel or buy items at a register. "We arranged it so



Yes, you can buy your tickets on Thursday night or Sunday afternoon. TravelFest is the newest thing in superstores, where customers find everything necessary to travel from purchasing tickets (opposite) to luggage to maps. Underneath a flattened globe, customers planning their trips can investigate cruises, tours and special deals (left).



there is always an interest to keep you moving, but no prescribed way to do it," adds Mike McGlone, another partner in Alamo who took charge of TravelFest No. 2.

Geo-Coves are divided into traditional geographic areas: USA/Canada; Europe; Asia/Africa/Pacific; Latin America/Caribbean. In the second store, abstract versions of the geographical areas are depicted on half-spherical Plexiglas signs so visitors can readily spot the area they want to explore. "The geocourse structure was difficult," says McGlone. "We were creating rooms but trying to maintain the perception of an open space."

The store is certainly open to almost any travel-related question. Want to learn Spanish for your trip to Guadalajara? From 9 a.m. to 11 p.m. daily the store's Learning Center offers classes on a range of travel subjects. Need money or help? Customers can buy travelers checks, books (discounted 10%), maps and international newspapers. Ready to make plans? You can pick up your tickets here or book your own trip using guidebooks or pre-packaged tours, and ask the Travel Agency consultants for visa application forms, discounts on airfare and cruises.

From each store TravelFest and the designers hope to learn more about the project and change things accordingly. The first store, a long, rectangular shape of 6,800 sq. ft. where people enter at one end and circulate to the Geo-Coves in the back, has a floor plan shaped like an airport concourse. The square, 10,100-sq. ft. space of the second store, divided by low walls and a circular path of Geo-Coves, required a bigger budget for the additional floor area, greater flexibility and such new attractions as the fiber-optic signs that identify cities and destinations, TV monitors showing travel videos and lighting fixtures shaped as globes.

"Inevitably each new store will become the prototype for the following one," McGlone comments. In the second store, for example, six additional Travel Agent stations were added and the Learning Center and Geo-Fun Kids Area were expanded along with the back of house support areas to accommodate the increased volume of business. "It takes several stores to get it completely figured out," reveals McGlone. "In the next stores we are trying to find a way to merge some of the functions."

Taking such literal travel icons as the ticket counter, which is positioned under a canopy shaped like a perforated aluminum airplane wing, can be fun. However, enlarging the symbolism from an airplane wing to the jet engine that Hoover requested, to the abundant millwork used to evoke travel imagery, Alamo was concerned that being too literal can also become quite difficult and inflexible. Thus, Alamo Architects and TravelFest's in-house design staff expect the next stores to be more abstract.

People who don't want to buy anything are also encouraged to visit by a sales staff that has been trained to offer friendly assistance whenever customers want to do more than





browse. Hoover himself has observed customers planting themselves in TravelFest No. 2 for eight hours. The store is designed for customers to sit down and find information

a showcase." His point is proven every day by the people who often stop by just to see TravelFest, which won 1994 Store of the Year Award for store No. 1 from *Chain Store Age*.

## Customers have been spotted browsing in TravelFest for up to eight hours

on flights, destinations and travel alternatives by themselves. It's working—based on sales that have exceeded original expectations at \$10-20 million a year, with 80% earned in tickets and reservations. "The travel gear and package deals have proven to be very important and popular," Hoover points out.

Can a store even as novel as TravelFest hold its own in this on-line era? "Retailers must be aggressive in competing with non-store competition like home shopping networks, catalogues and the Internet," Hoover believes. "A store must offer something that a customer can't get at home, making the physical place more important now than ever. That's why we spent a disproportionate effort and money to make the store a showcase. The Internet can never be

Funny enough, TravelFest's biggest competitor right now happens to be Barnes & Noble. Of course, Hoover is quick to add that the two are friendly competitors. However, with TravelFest due to open in Dallas and Houston in 1996, and 49 states still arranging their travel the old-fashioned way, the nation's 30,000 travel agents can be forgiven for harboring less kindly feelings when the new kid shows up on the block.

### Project Summary: TravelFest No.1, No. 2

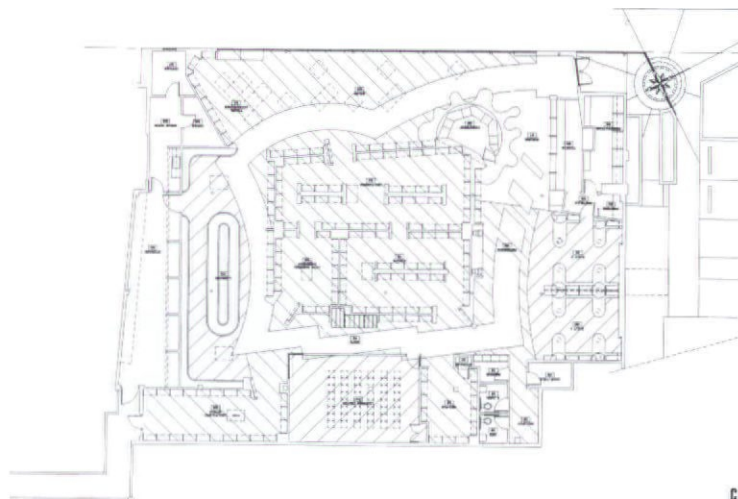
**Location:** Austin, TX. **Total floor area No.1/No.2:** 6,800 sq. ft., 10,100 sq. ft. **No. of floors:** 1. **Paint:** Sherwin Williams. **Laminate:** Pionite, Formica. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong, Azrock.

**Carpet/carpet tile:** Shaw, Networx. **Carpet fiber:** DuPont. **Translucent ceiling panels:** Alex Brochon. **EXP Structure.** **Lighting:** Peerless, Halo, Lithonia, Lightolier, Indy, Leko Lite, Fiber Stars, Mid

West, Stonco. **Door hardware:** Schlage, Norton, Hager, Ives, Best. **Window frames:** Kawneer. **Seating:** Herman Miller. **Railings, airplane wing:** Garces Iron Works. **Display fixtures:** Butler, Heritage Fixtures. **Concrete/Inserts:** Blue Heron Concrete Specialties. **Architectural woodworking and cabinetmaking:** Rabbit Hill Millwork, Imperial Millworks. **Signage:** Southwest Neon, Alex Brochon, Interior Signage System. **HVAC:** Trane. **Plumbing fixtures:** American Standard, Kohler. **Client:** TravelFest Superstores, Inc. **Architect:** Alamo Architects. **Structural engineer:** Jaster-Quintanilla & Associates. **Mechanical & electrical engineer:** Tom Green & Company. **ECCL/David Johnson.** **General contractor:** Embree Construction Group. **Lighting designer:** Alamo Architects, John Bos Lighting Design. **Photographer:** Paul Bardagjy.

All your travel needs under one roof: Everything about TravelFest screams travel, from the oversized maps on the exterior wall (opposite, top) and interior ceiling to the circulation. From luggage (opposite, middle) to tickets (opposite, bottom), TravelFest caters to all sorts of adventurous travelers.

Going to Latin America? Learn Spanish by signing up for classes at the Learning Center (top, left), and research the region in a Geo-cove (top, right).





Every room with a view: All staff members at the Embassy of Sweden in Washington, D.C. have private window offices, from the ambassador (opposite) to the clerk, in keeping with Sweden's building codes, its commitment to equality and its respect for nature and the outdoors. Interior spaces are put to such good, short-term uses as an art gallery (left) for public viewing, the first time the Embassy has opened its doors to the community in this manner. By design, most furnishings are Swedish.

## Look To The Windows

Why no one in the Embassy of Sweden, Washington, D.C., is denied a window—and other surprises in the design by Stintzing Arkitekter AB and RTKL

By Roger Yee

**I**t happens every day in America. Somewhere in the 50 states, a man, woman or child turns on an Electrolux vacuum cleaner, watches Björn Borg play tennis, drives to work in a Volvo, shops for furniture at IKEA, rides an Amtrak train powered by an ASEA locomotive, applauds an Ingmar Bergman film, calls on an Ericsson cellular phone or places Orrefors crystal on the dining table. Every act is part of a vibrant exchange of business and culture between Sweden and the United States worth some \$71.7 billion in trade (1994), that predates the signing of the Treaty of Amity and Commerce by the two nations in 1783. The value of this friendship can be experienced in many ways, including the desire among Sweden's 8.8 million citizens for the products of such U.S. companies as Whirlpool, ITT, Walt Disney, McDonald's, IBM, Time-Warner, American Express and Boeing. Another way

is to visit the new, 30,000-sq. ft. Embassy of Sweden in Washington, D.C., a showcase of Swedish design and American project management by Stintzing Arkitekter AB, of Johanneshov, Sweden and the Washington office of RTKL Associates.

For 20 years, the Embassy had occupied space in 2600 Virginia Avenue, an address better known as the Watergate. This memorable complex of apartments, offices and shops sits on the western edge of Washington's Foggy Bottom, a neighborhood that is also home to the State Department, Kennedy Center and George Washington University. The Embassy was pleased to have such distinguished neighbors plus panoramic views of the Potomac River from almost every window.

But the Swedish government had thoughts of moving long before the lease expired in 1993. "Extensive renovations

would have been needed to bring our space up to date in the Watergate," recalls Alf Karlsson, counselor for administration at the Embassy. "We would have had to move to temporary quarters for a year or more before we could move in again, which we were not looking forward to. Besides, we wanted our own building."

In fact, Sweden's Department of Foreign Affairs and National Property Board (NPB) had organized an architectural competition for a new Embassy in 1987 and awarded the commission to Stintzing Arkitekter AB. Yet the right site proved too elusive. Once the Embassy was denied a zoning change for a plot on Massachusetts Avenue, it inspected one available site after another until time ran out in 1993. At that point, the Embassy engaged a leasing agent and retained RTKL to help Stintzing on tenant improvements.



Karlsson observes that he inspected dozens of office buildings before finding 1501 M Street, N.W., which he submitted to the ambassador and the NPB for approval. "We are a bit choosy," Karlsson concedes. Not only did the Swedish government seek a more central location, it also wanted a distinguished structure with a floorplate that gave every member of the Embassy staff direct access to a window.

Finding window offices for an entire work force can be a problem in the nation's capital. The typical District office building occupies a

An 11-story, two-year-old, Neoclassical facility designed by the noted architect Hartman-Cox met the Embassy's needs. Its site at M and 15th Streets was conveniently located just a few steps from Thomas Circle and five blocks from the White House, and its dignified structure was graced by a dome-capped tower at one corner and a formal entrance. "The building is handsome without being fancy," observes Karlsson appreciatively.

No less important was the basic floorplate, according to Cindy Walters, project

interior design and sent the results to Sweden for approval.

Everything went smoothly up to a point. Karlsson praises RTKL for responding to all the Embassy's needs, for example, giving presentations at key points to the entire staff—reaching consensus is a must in Sweden—in addition to working closely with Karlsson, Stintzing and the NPB. However, there were special challenges facing the two design firms.

"RTKL did great work for us," Karlsson points out. "But it's a big problem having



tight urban site, so its developer usually maximizes the core-to-window-wall depth by shifting the core to one side, eliminating many if not all of the windows on that side. On the other hand, seeing the outdoors during work is part of a basic Swedish philosophy of living in harmony with "the nature," an attitude grounded in the fact that the Industrial Revolution was late in transform-

ing Swedish society—90% of the population worked on the land as late as 1910. architect for RTKL Associates, who worked with project manager Kim Heartwell to coordinate Stintzing's work with local procedures. "The building had a deep, nearly square floorplate with a central core," she notes, "and there were windows on all four sides, a rarity in Washington, D.C." In a break with the past, the Embassy decided to introduce a space for public gatherings

and art exhibitions along with its traditional requirements. RTKL dutifully interviewed all Embassy department heads about their needs, drafted a preliminary program for the facility, prepared floor plans for the two floors that placed all staff members, whether ministerial or support, in nearly identical, 150-sq. ft. private window offices (Swedes care passionately about equality) and support functions in the interior areas, created a conceptual

one architect in Washington and another in Stockholm. Things take longer to resolve. It didn't help either that the people in charge of money, telecommunications and security were in Stockholm.

## Why wood floors commune with the Swedish soul—and carpet does not

About the clean, contemporary, Swedish-style interior design for the Embassy, there was no disagreement. Stintzing alone developed the final design. "The design concept is based upon

ing Swedish society—90% of the population worked on the land as late as 1910. Rodel Stintzing, a principal of Stintzing Arkitekt explains, "The Swedish Department of Foreign Affairs wanted a Swedish look and environmental solutions in the interior design. With regard to the use of space, this meant that employees work at stations with daylight and views outside the building. The inner parts of a floor could be used for storage, conference rooms and other short-term use."

some important materials in order to meet our client's desire to have a Swedish interior," Stintzing comments. "At the same time, the client wanted us to keep strict cost control. Our way to solve the problem was to concentrate the high quality material used to some important components, such as floors, doors and wall panels in conference rooms and coffee rooms. The primary surface material choices are oak wood and birchwood, used together with painted drywall."

66 CONTRACT DESIGN

Perhaps the most obvious difference between American and Swedish management styles was the handling of design documentation. "We go to bid when 98% of the documents are done," Walters indicates. "The Swedes pre-

Karlsson admits. "Wood is our tradition." The Swedish oak floor reverberates as RTKL warned, but the Swedes don't seem to mind. And Karlsson was not surprised by U.S. craftsmanship. "In Sweden as in the United States," he says, "some workmen are good and some don't care. We had really good ones here."

Now that the new Embassy is operating, Karlsson ponders the next step in the institution's life. "We don't know if we should exercise our five-year option since we still hope to build our own Embassy some day. In any event, we are not likely to stay here 20 years as we did before. Who can tell if our Embassy will need office space in the computer age?"

It's hard to believe that the Embassy would ever go to such an extreme as cyberspace. The Swedes prefer the middle ground of consensus or *Lagom*. When they say *Lagom är bäst* (*Lagom* is best), there's nothing virtual about it. ☺



#### Project Summary: Embassy of Sweden

**Location:** Washington, DC. **Total floor area:** 30,000 sq. ft. **No. of floors:** 2. **Total staff size:** 55. **Paint:** Duron. **Laminate:** Nevamar. **Wood flooring:** BT-Golv Burseryd. **Limestone transoms:** Jamlandssten. **Carpet for ambassador's office:** Kasthall. **Ceiling:** Armstrong. **Lighting:** Nybro Armstur, Ström; Zumtobel, Edison Price. **Staff. Doors:** Mod-dörr. **Door hardware:** ASSA. **Prefabricated stairs:** Edcon. **Metal wall system:** Herbert Sjöström. **Work stations/work station seating:** Kinnarps. **Lounge seating:** Källemo. **Other seating:** Siljensnäs, Källemo, Lammhult. **Upholstery:** Texmad. **Leather:** Elmo. **Tables:** Ekens Sackeri. **Furniture for ambassador's/ministers' rooms:** Rydens. **Architectural woodwork:** Skelleftan. **Client:** Swedish Department of Foreign Affairs. **Architect of record:** RTKL. **Design architect:** Stintzing Arkitekter; Rodel, Ingallil and Martin Stintzing. **Structural engineer:** James Madison Cutts. **Mechanical/electrical engineer:** Shefferman & Bigelson. **General contractor:** Rand Construction. **Project manager:** Swedish National Property Board. **Lighting designer:** Coventry. **Photographer:** Scott McDonald, Hedrich-Blessing.

fer to design as they build. When we started planning for long lead times and changing prices, the Swedes asked us, "Why so soon?" To simplify the process, American products were substituted for Swedish ones in inconspicuous places, though such key elements as the floors, doors, wall panels, lighting fixtures and furniture were imported from Sweden.

Other details were equally unanticipated. In one instance, RTKL could not persuade the Embassy to use carpet in place of wood parquet. "Wall to wall carpet is very unusual in Sweden due to our concern about hygiene."

A love of dignity, honesty and simple grace drives the design by Stintzing Arkitekter AB, which formed a joint-venture with RTKL to create the Embassy. Thus, wood floors, doors and wall panels contrast with painted drywall in the auditorium (opposite, left) and a typical corridor (opposite, right). Since time for rest and personal development are also important for Swedish organizations, there are handsome coffee rooms (above) on the 9th and 10th floors. Note the absence of carpet, which Swedes do not use extensively.

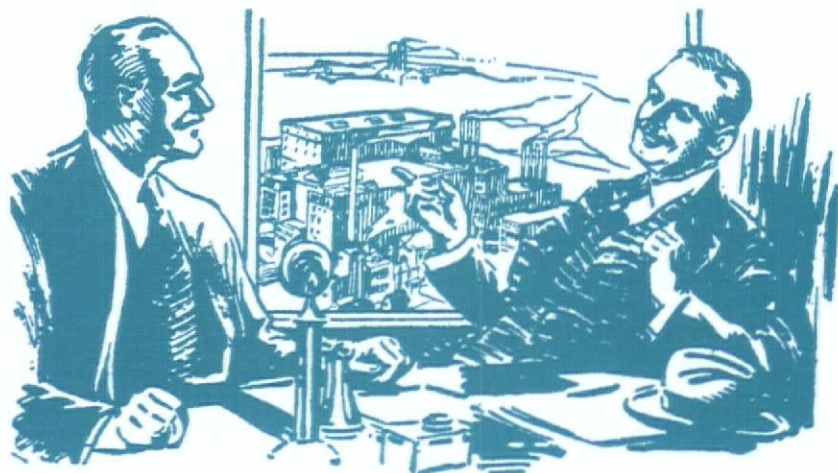
The 9th floor (right) of the Embassy includes the public area, while the ambassador is stationed on the 10th floor.



# Client Management 101

If good clients and successful projects are made, not born, designers take needless risks by leaving the managing of the client to chance

By Bianca Quantrell



Is interior design nothing more than 1% design inspiration—plus 99% design documentation, product specification and field representation? No matter what clients think, designers of commercial and institutional interiors spend a big part of every working day *managing* rather than designing. If we as designers don't take managing seriously, can we expect our efforts to result in the visions we so clearly paint in the eyes of our clients when we convince them to give us design commissions in the first place?

This raises a related and equally challenging question. What is the role of today's client in the managing of a design project? The inquiry is hardly theoretical. Unless you are designing an ivory tower for the modern equivalent of King Arthur, you are likely to find your client right there at center stage with you during the whole performance. Chances are your client will not play the role of client effectively without serious coaching from you.

So what is the relationship of designer and client all about anyway, and why is managing it well so critical to the success of the project? In its simplest form, the relationship consists of two parties: The client, representing the first party, proposes and defines the goals and objectives of the project, while the designer, representing the second party, lis-

tens carefully to the client, asks the right questions when important issues are not already being addressed by the client and figures out how to deliver the desired results.

#### Mutual understanding:

##### What makes you so sure your client agrees?

Do you think you share an understanding about the project with the client after these early exchanges? The assumption may be unwarranted. To find out, you will have to organize the results of your study into a form that is easily recognizable to the client, and carefully review the findings with him or her so that all the data can be understood and agreed upon by all parties.

A note of warning: Time may be your enemy if the project is fast-track or your client is not readily accessible when needed. Don't let the pace of the project overshadow the need to know the answers before important decisions are made. Remember the words of Aristotle: "Well begun is half done."

Although some designers approach a client with a single project differently from one needing ongoing services, in truth projects should begin one at a time and be treated individually. It may be more diffi-

cult for all but the smallest design firms to encourage the principal/owner to interact directly with the client. However, establishing such a close tie will maximize the effective communication of key project information.

#### Your client's agent:

##### How do you wear another's shoes?

But why does the client need to be *managed*, you may still be asking? For one thing, design is simply not the *raison d'être* of your client, who is in the business of manufacturing hoola hoops or making Eurodollar loans to corporate borrowers. He or she would have no need of your assistance in dealing with his or her needs for the project otherwise. On the other hand, micro-managing the client could backfire, and you will want to avoid giving the appearance of doing so. The last thing the designer needs is to personify a spirit of superiority over the client when one of camaraderie among teammates is more pragmatic—and realistic.

Few of us will claim that acting in the best interest of the client is easy, nonetheless. Even if the ball is "dropped" by the client, we must do our best as team players to pick it up and complete the play. Only after all other options have been exhausted should we let the client make a



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decision we know to be less than optimum. (When this happens, you should document it because you may not have heard the last of it.)

Being the agent of the client is an important responsibility. As designers, we must put ourselves in our clients' shoes and always try to project ourselves into their position. Many a financial or scheduling problem during the course of a project can be anticipated if not avoided altogether when you imagine that you are spending the client's money *as your own*, trying to complete *your* timetable for *your* project.

#### **Managing the project team: Who watches the client's consultants?**

Managing other team members such as outside consultants presents a special challenge to the designer, particularly if any of the consultants are retained by the client and not contracted by the designer directly. Such an arrangement requires timely orchestration and often special sensitivity as well, since the allegiances of these consultants may not be properly aligned from the designer's point of view. In fact, one of the biggest obstacles to the successful completion of a project can be the management of the client's consultants.

For large or complex projects or those with unusual conditions, organization and management take on a special meaning. Every single step taken in these projects must be structured and focused, all project meetings should have agendas prepared and control will have to be maintained at all times. Face-to-face meetings are particularly essential in these situations, and should not be compromised.

If outside project managers are involved, the process can become increasingly more difficult. How can a potential jurisdictional turf war be precluded from the start? Clear understandings of responsibilities must be reached early—and all parties must understand and respect one another's role in the process and work together in a highly professional manner.

#### **Managing the client: Who is the client, anyway?**

How can you tell when you are managing the client correctly? There are no substitutes for regular communication and periodic reviews. Such tools as status reports, action agendas and schedule and cost tracking reports will prove indispensable. You will want to determine critical path goals and deadlines and then monitor and maintain them throughout the entire facility development process.

What are the key issues in managing the client effectively? First, be sensitive to the client's position, status and "style" of operation. For example, if you are dealing directly with members of senior management and their time is limited, always be available, organized and responsive in your dealings with them.

On the other hand, if your primary contact is the director of facilities, you may need to respond promptly to requirements passed down to him or her by superiors who are less familiar with specific needs but hold positions of higher authority. Either way, you will only succeed if your client succeeds first. You must help him or her to meet goals that may be next to impossible or merely difficult.

Misunderstandings may quickly rise to lofty heights if not kept at bay. Scope issues

change orders or delays to the client. If you are facing this scenario, you would do well to properly advise and prepare your client—or be ready to accept the blame.

Fortunately, there are numerous strategic issues to address during the various stages of the client-designer relationship that can keep the designer, the client and the project on course, on time and on budget.

- **Organization.** Who reports to whom is a critical matter, particularly if there are many team members. Outside consultants who are retained by the client and not contracted by the designer directly are a special challenge. Outside project managers can complicate the process considerably unless job responsibilities are clearly understood and mutual respect is established among all parties. Formal working arrangements for the entire project team must therefore be spelled out early in the life of the project.

- **Communication.** Communication is as important from the start as organization. Without it you cannot define expectations or gauge success. Once you are selected as the project designer, for example, you and your client will want to review such objectives as the scope of services, reiterating what is within the scope before each phase begins. If schedules are attached to agreements—and they should be—go over them too. Delays caused by the client or others may result in an undeserved loss of fee to the designer that may not even be recoverable without the client's complete understanding. Discuss other key project resources such as budgets with similar care.

- **Consistency.** Of course you are pleased to win the job. Just don't be overly responsive at the outset of the client-designer relationship if you cannot maintain such a high level of service throughout the entire project. Proactive early involvement that is suddenly cut back later will generate trouble by setting a precedent that could haunt you and your fee.

- **Professionalism.** Relationship building with the client is an item of utmost importance for the designer. From the beginning, the successful designer will approach the client in a professional manner characterized by honesty, steadiness and communication. Acquiring such additional qualities as diplomacy, sensitivity and the ability to "read" the client effectively will help strengthen ties even more.

How can you improve your chances for success and repeat business by actively managing your client? Try upgrading the relationship by introducing effective communication, non-stop relationship building and promoting a true team spirit to achieve the client's goals and objectives. Can you manage that? ☛

*Bianca Quantrell is president of Quantrell Mullins & Associates, an Atlanta-based interior design and architecture firm serving clients in the United States and overseas.*



## **Picture your client right there at center stage with you during the whole performance—and in need of serious coaching**



are among the worst, easily occurring if organization and communication are not carefully maintained. What is normally expected of one of your regular consultants may be out of the scope of services provided by the client's consultant, whose work you are asked to coordinate. Getting the needed output at the proper time from the right sources may not be possible, and this may cause costly



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## LOUNGE SEATING

by Terrance Hunt



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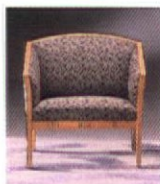
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# Do You Hear What I Hear?

The coming boom in acoustical design: How can you satisfy the client who insists on staging basketball games and music concerts—in the same space?

By Roger Yee

Who would dare to describe a house as "a machine for living," but a 20th-century architect, namely the great Le Corbusier? Despite our persistent fondness for homes posing as English country cottages, our residences and other works of architecture and interior design have become steadily more machine-like with the dawn of the industrial age. Ever since cast iron was first employed as columns and beams to carry the weight of a building, Benyon, Bage & Marshall's flax-spinning mill at Ditherington, Shrewsbury, U.K., in 1796, industrial society has come to expect ever higher levels of technological performance from its buildings. Now, with the introduction of the Auditor system from Bose Corporation, it is possible to simulate and predict how sound will be heard in spaces long before they are constructed.

Will Auditor revolutionize the acoustical design of architecture and interior design as its creators believe? Virtually every new technological innovation installed in buildings, such as the first elevator with a reliable brake, invented in 1852 by Elijah Otis, the telephone, invented in 1876 by Alexander Graham Bell, the incandescent lamp, invented in 1879 by Thomas Edison, and the air conditioner, invented in 1911 by Willis Carrier, has increased our mastery over the environment. Our command of lighting, temperature, humidity, security, fire safety and internal transportation within our buildings is underscored by our ability to use models of the control systems we intend to install to accurately predict their performance. One area that has long eluded technology's grasp, however, has been acoustics.

Architects and their acoustical consultants have often struggled to create appropriate acoustical environments for such varied purposes as classrooms, churches, concert halls and sports stadiums. Up to now, the annals of acoustical design have been replete with jarring failures—consider Philharmonic Hall at Lincoln Center, New York (1962) and the Bundestag, Berlin (1992)—as well as legendary successes. The not-so-simple truth is that acoustical design remains what noted



In a demonstration of the Auditor system (above), technicians test the quality of sound in a yet-to-be-built sports stadium by selecting specific sites visible on the computer and reproducing the sound heard at those sites through the playback apparatus. Note the listener's proximity to the system's speakers. What makes the computing and reproduction of the sound field in the constructed acoustical model so accurate is the combination of technical advances in at least four areas: acoustic modeling technology, signal processing technology, digital audio hardware and audio playback equipment.

acoustician Dr. Cyril Harris of Columbia University has described as an almost idiosyncratic blend of art, engineering and science.

**Good, better, best: Why does a particular concert hall sound so fabulous?**

Simply stated, the acoustics of a given space involve both subjective values that are difficult to quantify and more design parameters than engineers, scientists or architects can currently identify or understand. "We can optimize perhaps a handful of the dozens of variables in an acoustical design," explains Dr. Amar G. Bose, chairman of the board and technical director of Bose Corporation, and a highly esteemed professor of electrical engineering at Massachusetts Institute of Technology.

"Unfortunately, it may be the other parameters that we don't know and haven't addressed that make the difference between an excellent acoustical environment and a poor one." He adds that the discovery of the missing parameters may be a long way off.

There certainly has been no shortage of volunteers to find the missing pieces over the years. For example, when the original acoustical design of Lincoln Center's Philharmonic Hall by respected acoustician Leo Beranek failed to produce a satisfying sound, another expert, Heinrich Keilholz, was retained. After the failure of Keilholz's redesign to correct the deficiencies, Dr. Harris was commissioned to try once more—and mercifully succeeded, with a grant from high-fidelity pioneer Avery Fisher and a completely new architectural design by Philip Johnson.

Auditor represents the latest effort by Bose to create better analytical tools to predict the actual performance of acoustical design. Reasoning that constructing an acoustical model for quick and economical testing would be preferable to constructing the actual space before its deficiencies were known, Bose developed Modeler®, a computer program that enables designers to construct a numerical model of an acoustical space to test its acoustical response, in 1985. "Modeler did an excellent job of getting the intensity equal throughout a space," Dr. Bose comments, "but it wasn't enough to guarantee good sound—and it didn't engage our ears."

**Acoustical design goes high-tech: How can you hear what's unbuilt?**

What Kenneth D. Jacob, chief engineer and manager of acoustic research for Bose, proposed shortly after the debut of Modeler was to build an acoustical model that could actually be heard. To do so, Bose would spend nine years creating a hardware/software system that incorporated significant technical advances in at least four areas to compute and reproduce the sound field in a constructed acoustical model.

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- Acoustic modeling technology would predict how sound emanates from sound sources, travels through an acoustic environment and arrives at the listener's ear.
- Signal processing technology would modify audio signals the way actual rooms do.
- Digital audio hardware would process the computations needed.
- Audio playback equipment would deliver sound from the computer model to a listener's ears.

Offered strictly as a professional service (the system is not for sale but can be retained by contacting Bose at 1-800-469-7413), Auditorioner is packaged within a desktop computer workstation, an audio computer that fits inside the workstation and a proprietary audio playback apparatus featuring two 3-in.-sq. speakers cantilevered on arms from either side of the cabinet housing the system. To sample how a specific sound would be heard from a particular location within an acoustical model, the listener faces the two speakers and rests on a precisely placed chinrest atop the cabinet. The results of actual applications during the first year of Auditorioner's commercial life have been astonishingly realistic.

(A sampling of Auditorioner installations worldwide includes the Sistine Chapel, Rome; Ullevi Stadium, Gothenburg, Sweden; Koning Boudewijn Auditorium, Brussels, Belgium; Brisbane Casino, Queensland, Australia; The Ballroom Wintergardens, Blackpool, United Kingdom; General Motors Place, Vancouver,

British Columbia, Canada; and Arie Crown Theater, Chicago.)

#### Working with the system: The sound hidden in the architectural drawings

Interestingly enough, the limits of Auditorioner's ability to predict the sound of an unbuilt space are clearly set forth by the architect and the interior designer as well as the acoustician. "The accuracy of Auditorioner increases with the amount of detail you can provide about the geometry and materials of a space," observes Jacob. "A design's physical appearance is not relevant."

Working with Auditorioner imposes no unusual conditions on architects, according to Jacob. "You would consult with us at the same time you would consult with your acoustical expert," he insists. "First, we would take your design drawings from your AutoCAD file or its equivalent. Using plans, sections and as many materials as you can call out, we build an acoustical model that we can change and refine as your design evolves. If you start with a visual sketch, we'll start with an acoustical sketch."


At each stage of the design process, Auditorioner enables the designer and the client to listen to the resulting acoustical environment and to test its appropriateness. Is the reverberation what the client wants? Should the sound be harder or softer? Are there dead spots in the house? How might the design mitigate the presence of the adja-


cent highway? "As you proceed with design development, we take our acoustical model to higher levels of accuracy," Jacob explains.

One of the reasons why demand for analytical tools such as Auditorioner is likely to intensify in the coming years is the desire among building owners and operators to create multifunctional facilities in which the acoustical environment changes with the function. A space that is good for speech is seldom good for music without modification, as Jacob points out. As a result, many new acoustical environments will probably combine natural acoustics with electronics, a delicate balance that Auditorioner can help achieve.

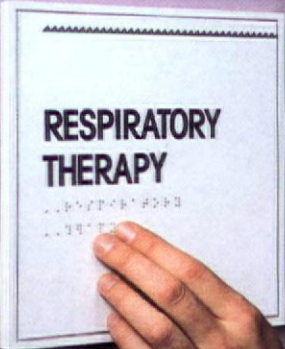
Obviously no magic bullet exists to zap acoustical problems, which remain the responsibility of the architect, the acoustical expert and the client to correct once identified. On the other hand, Auditorioner has raised the level of acoustical design performance for the entire design team by introducing actual, predictable sound, an accomplishment Dr. Bose likens to a quantum leap for architecture. "Like fine art, acoustical design remains so subjective that we still don't know a sufficient number of parameters to make it a science," he comments. "But to be able to listen to an acoustical space before it's constructed is a giant step forward."


In other words, we may not know everything about acoustical design, but we know what we like. Now Auditorioner will allow us to do something about it—before it's cast in real estate. ☺






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## While Modernism Lies Dying

Architecture of Skidmore, Owings & Merrill, 1984-1994, introduction by Joan Ockman, 1995, Mulgrave, Australia: Images Publishing Group, 256 pp., \$65 cloth (available in selected architectural bookstores)

If any architecture firm were said to have established the standard of excellence for commercial and institutional architecture in postwar America, Skidmore, Owings & Merrill has few challengers. An honest, conscientious and enlightened practitioner, SOM has applied Modernist principles to the full spectrum of contemporary design problems to produce one distinguished solution after another. Defying Postmodernist and Deconstructivist cant, SOM has repeatedly demonstrated the versatility of Modernism.

Of course, the world in 1984-1994, the latest period covered by a four-part series of monographs on SOM, is a vastly different arena from the one seen when this series began in the 1950s. Where once barely 10% of the firm's clients came from overseas, nearly 50% do now. Ironically, many current clients come from developing nations and former adversaries of the United States who want to rival the West with business centers that will leapfrog the late 20th century.

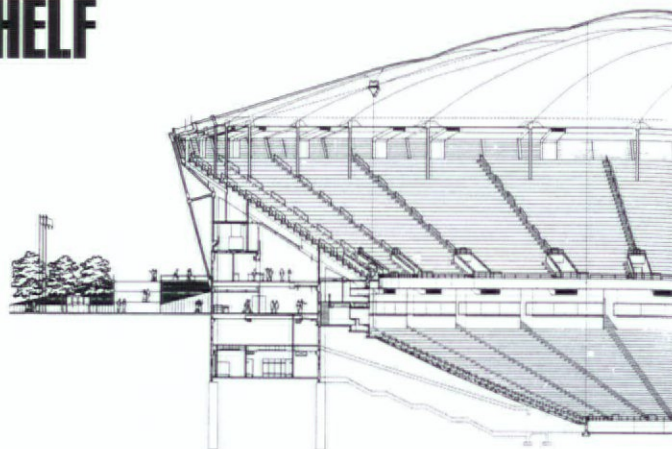
Is SOM the same firm launched by its namesakes and sustained by such gifted individuals as Gordon Bunshaft, Myron Goldsmith or Bruce Graham? No. But this volume, with a perceptive introduction by Joan Ockman, director of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, portrays a firm that still knows how to create environments that respect clients, building technology and cultural tradition while managing to be fresh, responsive and even eloquent.

Consider some of the projects included in this volume: Ludgate Development, London, U.K.; National Commercial Bank, Jeddah, Saudi Arabia; Solana Marriott Hotel, Westlake, Texas; International Terminal, San Francisco International Airport; Jin Mao Building, Shanghai. None brings to mind words like "tired," "cliché," or "sterile." Rumors of the demise of Modernism can stop right here.

**Morocco: Sahara to the Sea, text and photography by Mary Cross, 1995, New York: Abbeville Press, 240 pp., \$50 cloth**

In three years of crossing deserts and mountains to visit cities and towns with such names as Tangier, Marrakesh, Rabat, Tal-iousine, Zagora and Chaouen, American photojournalist and essayist Mary Cross has created a vivid portrait of Morocco as an ancient

Hubert H. Humphrey Metrodome, Minneapolis, from *Architecture of Skidmore, Owings & Merrill, 1984-1994.*



culture whose independent way of life has helped mediate its relations with the modern world at its doorstep.

Fascinating as the ethnographic narrative is—Cross is a perceptive guide—architects and interior designers will be drawn to Morocco's strong, simple, stuccoed buildings dressed in pale, warm, earthen colors, accented with Islamic motifs in windows and doorways, and surrounded by what can range from stark desert to lush oasis garden.

Designers browsing through *Morocco: Sahara to the Sea* will know why Matisse so loved to paint here.

**Arts and Crafts Architecture, by Peter Davey, 1995, London: Phaidon Press, 256 pp., \$69.95 cloth**

As architect, historian and editor of the *Architectural Review*, Peter Davey confesses that, "I started to write this book because I needed it myself."

Architects and interior designers unfamiliar with the roots of Modernism will find the beautifully illustrated *Arts and Crafts Architecture* a revelation. Starting with the austere principles of the Arts and Crafts movement, based on simplicity, honesty in materials and the unity of handicraft and design first expressed by Augustus W.N. Pugin (1812-1852), Davey colorfully traces the genealogy of the precursor of Modernism from Morris and Macintosh up to Wright and the Northern Europeans, including Berlage, Saarinen and Muthesius.

What began as a rebellion against the Machine ends with a full embrace of the Industrial Age, an irony that would have mortified Pugin.

**Hans Scharoun, by Peter Blundell Jones, 1995, London: Phaidon Press, distributed by Chronicle Books, 240 pp., \$75 cloth**

Forbidden to draw by a stern father who intended his son to become a lawyer, Hans Scharoun (1893-1972) was nurtured by his art teacher at the *Gymnasium* in the port city of Bremerhaven, Germany, and a friend's father, a leading builder, to enter the *Technische Hochschule* in Berlin Charlottenburg and became one of Germany's leading Modernists.

An early supporter of Organic Architecture, Scharoun would show his colleagues a radical

handling of space quite unlike the International Style. Instead of building up spaces in an additive manner to approach a universal ideal of form, he saw each composition as unique to its site and function, and made spaces that consisted not of rooms and corridors but of carefully modulated spaces, alternately more open or closed. His masterpiece, Berlin's Philharmonie Concert Hall of 1956-1963, is characterized by an in-the-round plan and a geometrical complexity that has been imitated but never equalled.

Believing Scharoun deserves to be better known, Peter Jones, professor of architecture at Sheffield University, has produced a finely reasoned and handsome monograph that affirms the Master's genius and serves him well.

**Argentina: The Great Estancias, by César Aira, edited by Tomás de Elia and Juan Pablo Queiroz, 1995, New York: Rizzoli International Publications, 228 pp., \$60 cloth**

Adventurous colonists and Jesuits established the first *estancias* or country estates and working ranches in Argentina on what were remote tracts of land in the 17th century that had been ceded by the Spanish crown. They proceeded to tame the land for cattle, sheep and grain, and their descendants would extend their accomplishments to create great empires based on ranching and agriculture.

In *Argentina: The Great Estancias*, César Aira, distinguished Argentinian author, editor and translator, presents 21 splendid and seldom seen *estancias* that reflect a broad taste for Europe's architectural heritage, the histories of the individual families that commissioned these estates, and the magnificence of Argentina's terrain, ranging from the towering Andes and golden plains of the pampa in the province of Buenos Aires to the chilly, subantarctic waters of Patagonia and Tierra del Fuego.

In the fascinating works of architecture, interior design and landscape architecture so breathtakingly presented in this volume, designers will enjoy studying the careful gestures of a proud people towards the past they could not leave behind—and a future they could not escape. ☺

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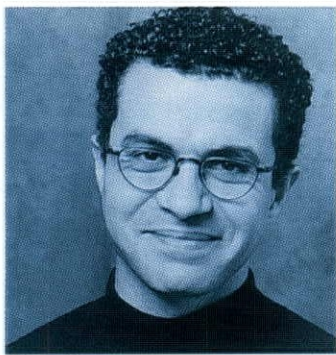
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# PERSONALITIES



Abouseda

## Design without limits

### Hassan Abouseda

Architect Hassan Abouseda prides himself on practicality as well as his admittedly perfectionist and control-freak tendencies. He keeps things simple, focused and innovative. "My furniture looks like its intended purpose, using materials methodically," he maintains. "How it functions is no surprise, except that many pieces go beyond the typical call-of-duty." Abouseda himself is developing past his expected call-of-duty. Growing up in Egypt, he spent hours with a grandfather who was a civil engineer, university dean and "determined teacher," who gave him insight into his future as an architect. Then Abouseda left Cairo at age 16 to earn degrees in architecture at MIT.

After practicing architecture in Boston and New York, he switched to interior design three years ago, and established a furniture design studio and shop in Manhattan's Soho. "The difference between designing for interiors or exteriors is a matter of materials," Abouseda observes. "The methods and design principles are the same." He certainly finds room for innovation either way. His newest furniture line, Vertices, includes tables and bookcases with "hidden" sliding shelves and lounge seating with rotating arms and backs.

"I don't want to limit myself to one thing," Abouseda says. Right now he's also designing a compound of 15 villas and a park in Cairo, and, if his schedule allows, may teach a course called "Methods and Materials of Construction" at Parsons School of Design. "The students look at projects from both an aesthetic and functional point of view," says Abouseda—one architect at least who practices what he preaches.

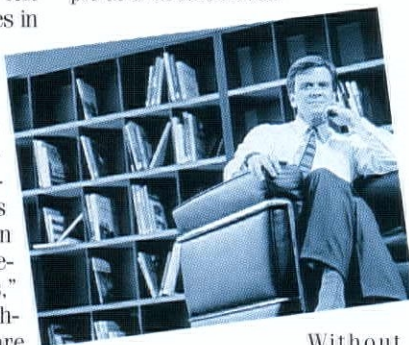
## Visceral architect

### Craig Hamilton

Having grown up the child of school teachers who instilled in him the belief that he should serve society by creating things of value, Craig Hamilton, AIA never lost sight of this ideal as he studied architecture at U. of Michigan, married a doctor and practiced in the Midwest, followed by the San Francisco office of Stone Marraccini Patterson. Now, as a senior vice president in SMP's Santa Monica office, he is serving society by creating facilities for health care, SMP's specialty, and entertainment, Southern California's specialty.

"Working in health care in the 1990s is really exciting," he remarks. "Physicians are starting to see that helping people to deal with disease involves more than science and technology. There's a spiritual side too."

How do you serve society by designing for Hollywood? "Our work for entertainment isn't meant to last forever," Hamilton admits. "It's not intellectual by any means, but it will touch people at a visceral level."



Hamilton

Without denying the economic pressures facing today's designers, Hamilton remains upbeat. "The world is changing so fast that our talents will be needed even more," he feels. "Every time I get discouraged, I drive around Los Angeles and I'm struck by how much good design the region needs."

When he's not serving society, this father of two small children has a passion for cooking. "I design things that take years to make," Hamilton explains. "In the kitchen, I get an immediate payoff. It's nice to create something you can finish in less than a day!" Call it edible architecture, Craig?

## Racing through life?

### Keith Youngquist

Though he claims to have decided while still in the womb to be an architect, Keith Youngquist of Chicago-based Aumiller/Youngquist concedes that having an architect for a father influenced him as well. Growing up in Waverly, Iowa, Youngquist recalls that he regularly visited construction sites with dad, learned about contractor relationships, "and was introduced to the whole of architecture," at a very young age.

Graduating from U. of Illinois, Champaign-Urbana with a B.Arch. in 1976, Youngquist intended to work first, then go to graduate school. Instead he met Bill Aumiller, and the two started A/Y in 1980 when Youngquist was just 27. "Clients coming to our office would look at me, then look around for the boss," he laughs.

Specializing in hospitality, Aumiller/Youngquist got an early break when the partners were introduced to Richard Mehlman of Lettuce Entertain You, and designed some 30 restaurants for this well-known restaurateur. Today, the firm is sought out for creativity and individuality. "We have no strict style," Youngquist explains. "We take our clients' ideas and expand on them. Otherwise we'd really be working for ourselves, just using the client as a tool." Current work includes a Star Trek-themed retail/restaurant project in Las Vegas for Paramount Pictures that Youngquist describes as "way cool."

Off hours, Youngquist is real a family man—and an amateur racer of a C Sports Toyota. "It's a blast to drive," he says, drawing comparisons between his hobby and his life. "When I look back, it has all gone by very fast. I must be having a good time."

## Shalom and bon appétit

### Adam Tihany

Adam Tihany, noted hospitality designer and successful restaurateur, stumbled upon his profession, as it were. Born in Transylvania and raised in Israel, Tihany aspired to be a biologist. After spending three obligatory years in the Israeli army and serving in the Six-



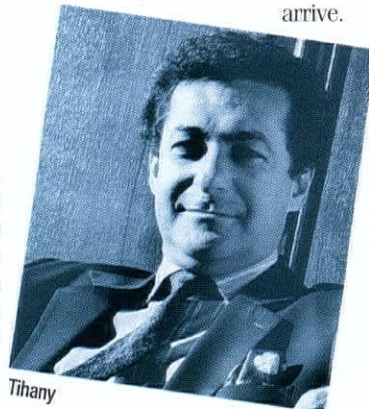
Youngquist

Day War, he left Israel for Milan, where choosing between architecture and medicine led to his true passion.

For the past 21 years Tihany has been living in the United States, fulfilling the Israeli dream of making it in New York while traveling to his Israeli projects once a month. "In the '60s, '70s and early '80s Israelis couldn't deal with luxury," he recalls. "Having grown up modestly, they thought they didn't deserve it. Now Israel will be the Singapore of the Middle East."

He feels fortunate for his role in such meaningful work as the famed King David Hotel in Jerusalem and the Dan Eilat Hotel in Eilat, as well as his most eminent projects, Baretto in Paris, Bice worldwide, Biba in Boston and Remi worldwide. Being an owner in Remi has changed his design, he says: "You must consider what the staff and the customer think to know what makes it tick."

Having ventured into furniture and dishes, Tihany envisions more product design because frankly, he loves it. Longevity is pivotal in his work. "The design should survive," he insists. "It should be there to be used not for photos." However, his latest projects—Circo in New York for the owners of Le Cirque, Spago in Chicago and a hotel in the Caribbean—will probably be too photogenic to avoid saying *fromage!* before the guests arrive.



Tihany

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- h  9 Draftsman
- j  10 Buyer/Purchasing Executive
- v  11 Industrial Designer
- x  12 Real Estate Manager
- p  13 Manufacturer's Rep (factory)
- r  14 Manufacturer's Rep (independent)
- s  15 Consultant
- t  16 Other (please specify)

2. Which best describes your firm? (check one only)

- c  17 Architecture Firm designing commercial interiors
- b  18 Interior Design Firm designing commercial interiors
- a  19 Contract Furnisher/Office Furniture Dealer
- t  20 Industrial Corporation (including corp. headquarters, hi-tech firms)
- m  21 Banking, Finance or Insurance Firm
- w  22 Transportation/Communication
- f  23 Hotel/Motel
- x  24 Entertainment/Recreation Facility
- n  25 Restaurant/Restaurant Chain headquarters

- p  26 Shopping center/Retail Management Firm
- z  27 Real Estate Management Firm
- g  28 Educational Institute /Library
- h  29 Government Agency
- j  30 Hospital/Nursing Home/ECF
- e  31 Manufacturer
- y  33 Construction
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**PROJECT LEAD SERVICE**

- 3. Reason for inquiry**
- 33 Current project
  - 34 Future project
  - 35 General info.
- 4. If project related, indicate estimated time frame for specifying or purchasing furniture/furnishings**
- 36 Immediate
  - 37 3-6 months
  - 38 6 months to 1 year
- 5. Number of employees to be effected by project**
- 39 1-99
  - 40 100-499
  - 41 500-999
  - 42 Over 1,000

- 6. What is the approximate budget for this project?**
- 43 Under \$250,000
  - 44 \$250,000-\$499,999
  - 45 \$500,000-\$1 million
  - 46 Over \$1 million

- 7. Please send additional information on:**
- 900 Carpet/flooring
  - 901 Ceiling/wall systems
  - 902 Executive furniture
  - 903 Fabric/wall coverings
  - 904 Seating
  - 905 Systems furniture
  - 906 Lighting
  - 907 Security
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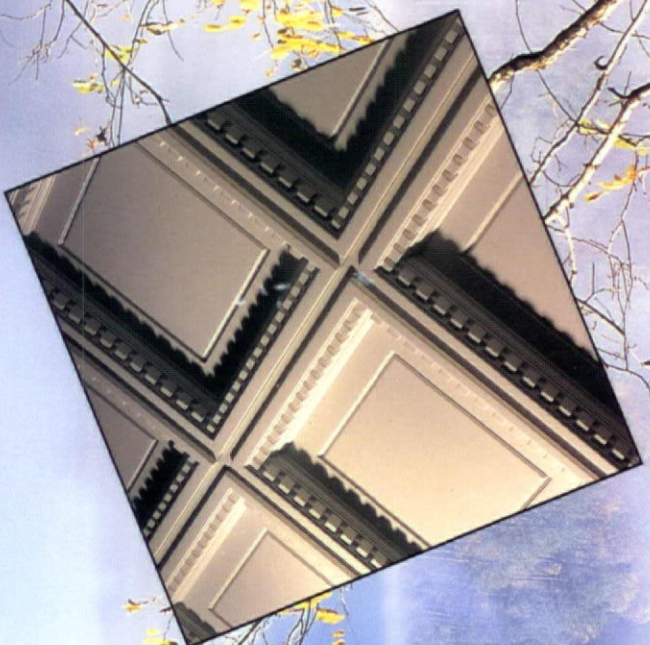
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