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Planning a World Trade Center for a Tomorrow Nobody Can Predict in Osaka, Japan

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A MOVING INSPIRATION



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PRODUCT FOCUS

28 MANAGEMENT ERGONOMIC SEATING
When all the restructuring and downsizing is over, the most grateful survivors of America's corporate wrath are the professionals whose numbers have suffered as much as their job classifications—and the seating they use is now more critical than ever.

36 MULTIPLE CONSISTENCIES
Falcon's M.A.T.S. collection of tables offers an attractive common aesthetic for some very uncommon applications.

38 THE ROYAL TREATMENT
Baker's Archetype Collection represents a stately line of casegoods and tables designed by Michael Vanderbyl, that declares its intent to reign in both contract and residential applications.

DESIGN

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44 CAPTAIN CRUNCH
Got the munchies? Prepare for an out-of-this-world, savory encounter at Honolulu's Cosmic Candy and Popcorn Planet, designed by AM Partners.

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66 TO GRANDMOTHER'S WE GO
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Cover Photo: Balcony at Fespa, Osaka, Japan. Photographed by Cervin Robinson.



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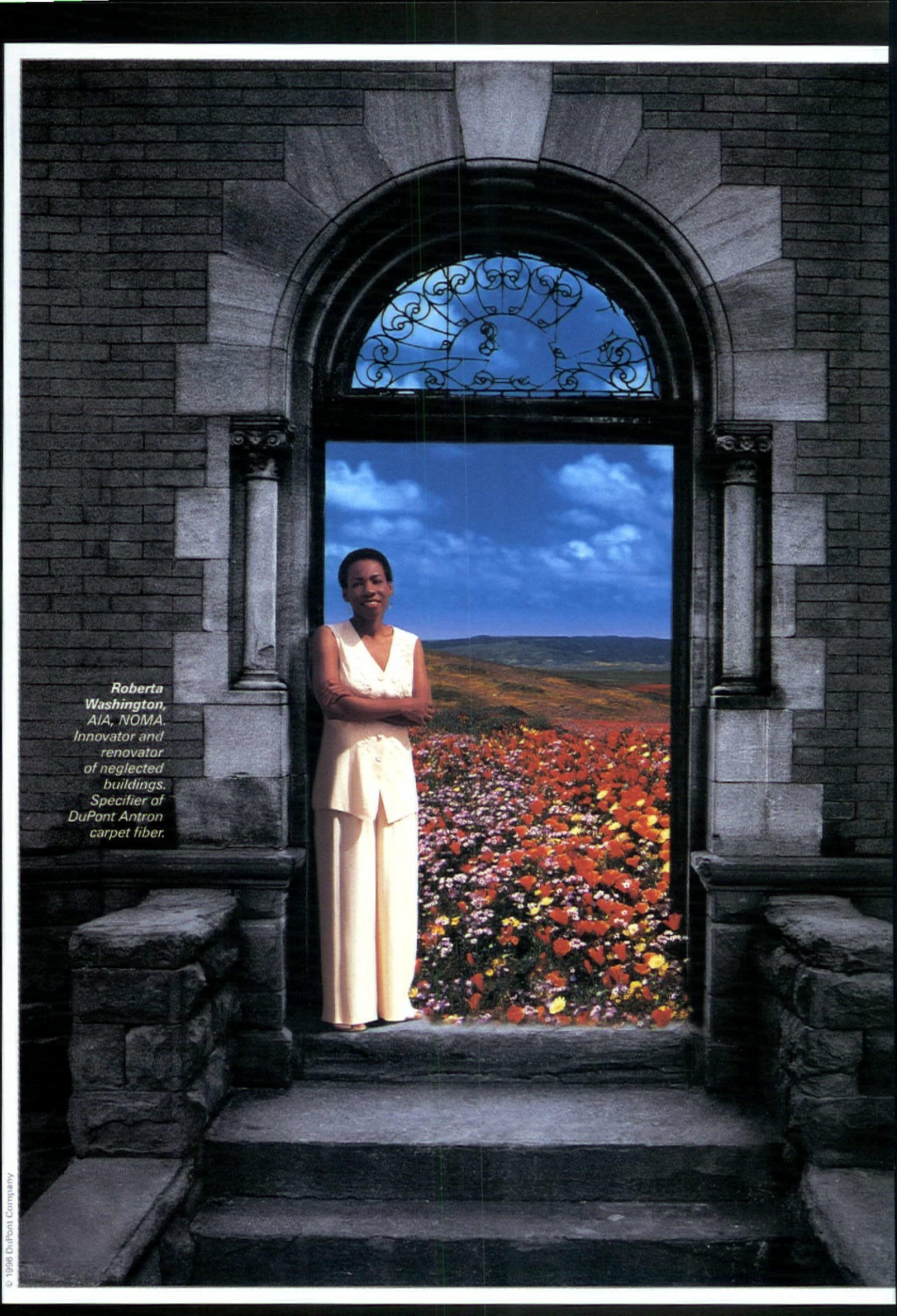
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A woman with her arms crossed stands in a stone archway. The archway has a decorative wrought-iron window above her. Outside, a vast field of colorful flowers (red, orange, yellow, and purple) stretches to the horizon under a blue sky with scattered clouds. The stone archway is set into a wall of dark, textured stone blocks.

*Roberta
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Out, Damned Office

Congratulations! This is your last day burdened by the anachronism of employment. You are free of salary and benefits to pursue a highly unstable, thinly capitalized and quite indefinable new destiny of your own making in the information age.

To hear corporate America talk about its white-collar employees, the only problem left to resolve in the relentless battle for global business is how to distribute the savings from not having any office workers, office facilities or office furnishings at all. The traditional, cyclical pattern of employment that rises in prosperity and falls in recession has been broken decisively. Job losses hit a peak of 3.4 million in 1992 and have remained surprisingly close to that mark ever since, despite an expanding economy and a booming stock market. Adding their own grim footnotes are the growing presence of white-collar workers who nearly equaled the number of blue-collar workers among the 3.26 million who lost their jobs in 1995, plus the persistent, downward mobility of today's laid-off workers, most of whom face full-time jobs at lower pay, part-time or self-employment or continued unemployment. (Of workers dismissed in 1991-1992, U.S. Dept. of Labor statistics show that only 35% found full-time jobs at equal or higher pay by 1994.) Mergers and acquisitions, restructurings, computerization and closings have raised the very question of what the architects and interior designers of offices will do for a living.

A lot of the current buzz about "alternative officing" so popular among designers and facility managers alike could make matters worse for one simple but obviously unexciting reason: the absence of much serious discussion about the evolving nature of white-collar work. "Hoteling," or the use of temporary seating assignments to employees, assumes all affected workers will spend the bulk of their time outside the office. "Telecommuting," or "home office," which uses voice and data links to let workers perform their tasks on office machines at home, assumes all affected workers will be able to reproduce

the best office working conditions at home. "Virtual office," a blend of mobile voice and data links keeping workers in touch without being in the same place, assumes all affected workers can function as a cohesive social organization without sharing actual time in the same place ("face time"). And the list goes on, interspersed with hope in such powerful and unpredictable new media as the Internet to act as social cement.

No one questions the need to overhaul the traditional office as conceived in the previous turn of the century. More than its function and location need rethinking. (Why, for example, is the headquarters always five minutes from the chairman's home?) Its internal dynamics—the eternal struggle of practical versus political needs—are seldom resolved because the hierarchy of enclosed, private office, partly enclosed, open plan office and fully open, bullpen office visually symbolizes a power structure of command and control that managers find hard to relinquish in the new, flattened organizations where superiors must treat subordinates more like equals because they need less supervision and more autonomy.

Whether or not this traditional icon of empire building should actually yield to team activity settings, shared spaces, group or free addresses or hoteling will have to be determined the same way any other environment is programmed, planned and designed. Architect, interior designer and client will have to construct an in-depth model of *how* the modern organization really functions, *where* it would best operate and *what* practical concerns (space, equipment, office technology, lighting, acoustics, air and ergonomics) should be balanced against political concerns (status, territoriality, privacy and adjacency). Will it lead to the much desired "AO" *du jour*? Maybe. A more important question to ask would be why organizations that contemplate turning office workers into guinea pigs with alternative officing to save time or money would never develop their products or services this way. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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Welcome to LIGHTFAIR

San Francisco - The design industry will be lighting up the City by the Bay, May 14-16, with the annual LIGHTFAIR International conference and exhibition at Moscone Center. This year's theme: Be ENLIGHTENED.

Sponsored by the Illuminating Engineering Society of North America and the International Association of Lighting Designers, and produced and managed by AMC Trade Shows, LIGHTFAIR will include 33 seminars and four day-long workshops with CEU accreditation from ASID, IIDA, IESNA and AIA. Educational programs will feature the latest in lighting education and technology by leading industry speakers.

All the newest technology will also be on display in the LIGHTFAIR International exhibit hall, where some 325 exhibitors have reserved nearly 800 booths. In addition, the New Product Showcase, co-sponsored by *Architectural Lighting* magazine, will kick off the show with the introduction of 80 exciting new products. A series of special events is also planned throughout the three days of the show. To register, call 800-856-0327 or 214-242-8901.

LIGHTFAIR SEMINAR AND SPECIAL EVENTS SCHEDULE

Tuesday, May 14

8:30 a.m.-10:00 a.m.

#1 NEW PRODUCT SHOWCASE

Sponsored by *Architectural Lighting* & *interLight*.
Craig Roeder, IALD, IES, President, Craig Roeder Associates, Dallas; Gary Dulanksi, IES, Sales Representative, Stan Deutsch Assoc., Long Island City, NY

9:00 a.m.-10:30 a.m.

REGISTRATION COFFEE & JUICE

Sponsored by Philips Lighting; Complimentary

10:45 a.m.-12:15 p.m.

#2 EQUIPMENT

HID: Highly Imaginative Design
Steve Brasier, Principal, Euchromia Lighting Design, Kettering, OH; Patricia Rice, AIA, IES, Senior Lighting Designer, Euchromia Lighting, Kettering, OH

#3 ENERGY & TECHNICAL ISSUES

Volumetric Brightness & Other Recent Findings in Office Lighting Quality

Sponsored by *Energy User News*

Hayden McKay, IALD, FIES, AIA, Principal, Hayden McKay Lighting Design, New York, NY; Dr. Jennifer Veitch, IES, Research Officer, National Research Council of Canada, Ottawa, Ontario, Canada

#4 CONTRACT DESIGN

Let's Talk Shop: Retail Display Design
Chip Israel, IALD, IES, DLF, Principal, Lighting Design Alliance, Long Beach, CA

12:30 p.m.-1:45 p.m.

THE NUCKOLLS FUND LUNCHEON SEMINAR: Do We Need a Core Curriculum for Architectural Lighting? If so, What Does That Curriculum Consist Of?
Moderator: Gary Gordon, IALD, Vice President, Horton-Lees Lighting Design Inc., New York, NY
Panel: David DiLaura, Senior Instructor, University of Colorado at Boulder; Asha Hedge, University of Texas at Austin; Joseph Murdoch, Professor, University of New Hampshire; \$25.00

2:00 p.m.-3:30 p.m.

#5 EQUIPMENT

Understanding the Materials of Lighting (Aluminum and Plastics—Their Processes and Properties)
Gerry Zekowski, President, Zekowski Lighting Consultants Inc., Skokie, IL

#6 ENERGY & TECHNICAL ISSUES

To Retrofit or Redesign?—That is the Question
Sponsored by *Energy User News*
Alan Suleiman, Electrical Engineer/Lighting Specialist, Sacramento Municipal Utility District, Sacramento, CA

#7 CONTRACT DESIGN

A Thing of Beauty: Artwork Lighting & Preservation
Steven Hefferan, IALD, Partner, Hefferan Partnership, Boulder, CO

3:45 p.m.-5:15 p.m.

#8 EQUIPMENT

The Specification of Fiber Optics & Other Remote Source Lighting Systems
Scott R. Mangum, IES, SPIE, ILDA, Product/Application Specialist, GE Lighting, Cleveland, OH; Kenneth E. Yarnell, IALD, IES, President, KEYlight Design Inc., Downingtown, PA

#9 ENERGY & TECHNICAL ISSUES

Understanding Photometry
Sponsored by *Energy User News*
Sam Berman, Senior Scientist, Lawrence Berkeley National Laboratory, Berkeley, CA

#10 CONTRACT DESIGN

Enough Energy Savings Already: A Post Occupancy Evaluation
Naomi J. Miller, IES, IALD, Director of Delta Program, Lighting Research Center, Troy, NY

#11 THEATER & ENTERTAINMENT

Designers are from Venus, Contractors are from Mars
John Levy, Principal, John Levy Lighting Productions, Los Angeles, CA

Wednesday, May 15

9:00 a.m.-10:30 a.m.

REGISTRATION COFFEE & JUICE

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#12 EQUIPMENT

Integrating Lighting and Architecture
Randy Burkett, IALD-President, IES, Principal, Randy Burkett Lighting Design, St. Louis, MO

#13 ENERGY & TECHNICAL ISSUES

Energy Today: Update 1996
Sponsored by *Energy User News*
JoAnne Lindsley, IES, President, Synergy Consultants Inc., New York, NY; Jim Yorgey, Sales

Manager, Lutron, Coopersburg, PA; Peter Bleasby, Director, Industry Relations & Standards, OSRAM/Sylvania Inc., Danvers, MA; Jeffrey Johnson, Program Manager, Pacific Northwest Laboratory, Richland, WA; Douglas Mahone, Partner, Heschong Mahone Group, Fair Oaks, CA; Dan Schultz, Demand Side Planner, California Public Utilities Commission, Sacramento, CA

#14 CONTRACT DESIGN

From the Roadway to the Driveway: Exterior Site Lighting
Sandra M. Stashik, FIES, IALD, PE, IFMA, Principal, Grenald Waldron Associates, Narberth, PA

#15 THEATER & ENTERTAINMENT

Theatrical Lighting Techniques for Non-Theater Environments
Jean Gorman, Moderator, Executive Editor, *Interiors Magazine*, New York, NY

10:45 a.m.-12:15 p.m.

#16 EQUIPMENT

Darkness Visible: Lamps in Exterior Applications
Mark S. Rea, IES, Director, Lighting Research Center, Troy, NY; Naomi J. Miller, IES, IALD, Director of Delta Program, Lighting Research Center, Troy, NY

#17 ENERGY & TECHNICAL ISSUES

Lighting Up the Bottom Line: Economic Considerations for Road and Interior Lighting Systems
Sponsored by *Energy User News*
Prof. Luciano Di Fraia, IES, Department of Engineering, University of Naples, Napoli, Italy

#18 RESIDENTIAL DESIGN

Rooms with a View: Lighting Kitchens & Baths
Nancy McCoy, IES, DLF, Lighting Designer, The Elwyn Gee Group, Novato, CA

#19 THEATER & ENTERTAINMENT

Lac Lafortune, Lighting Designer, Cirque Du Soleil, Montreal, Quebec, Canada

12:30 p.m.-1:45 p.m.

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2:00 p.m.-3:30 p.m.

#20 EQUIPMENT

EMI and IR Remote Control Interactions with Compact Fluorescent Lamps
Edward E. Hammer, FIES, IEEE/IAS, Technical Advisor, GE Lighting, Cleveland, OH; Warren Anderson, IEEE/IAS, OSRAM/Sylvania Inc., Beverly, MA; Anthony Serres, IEEE/IAS, Engineer, Product Development, Philips Lighting, Somerset, NJ

#21 PROFESSIONAL PRACTICE

Working Together: The Team Approach to Design
Brian R. Cournoyer, AIA, Production Supervisor, The Spink Corp., Sacramento, CA; Brian Liebel, Lighting

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TRENDS

Designer, Design Plus, Berkeley, CA; David Geyman, Director of Technical Services, Clark Engineers, Peoria, IL; Daniel Desmond, President, Daniel Desmond Associates, Yuba City, CA

#22 RESIDENTIAL DESIGN

Do Your Homework: Lighting for the Home Office
Jane Grosslight, IES, ASID, AID, NKBA, Lighting Designer, Florida State University, Tallahassee, FL

3:45 p.m.-5:15 p.m.

#23 EQUIPMENT

Fluorescent Lamps & Ballasts
Robert Davis, IES, IALD, CIE, Technology Group Leader, Lighting Research Center, Troy, NY; Yunfen Ji, IES, Research Specialist, Lighting Research Center, Troy, NY

#24 PROFESSIONAL PRACTICE

How to Write and Hold a Tight Specification
David Malman, IALD, AIA, Principal, Architectural Lighting Design, San Francisco, CA

6:30 p.m.

IALD Awards Presentation Dinner
Co-Sponsored by *Architectural Lighting*; Cost: \$90

Thursday, May 16

9:00 a.m.-10:30 a.m.

#25 CONTRACT DESIGN

Answered Prayers: Lighting for Houses of Worship
Raymond Grenald, FAIA, FIES, FIALD, EPRI, Chairman, Grenald Waldron Associates, Narberth, PA

#26 PROFESSIONAL PRACTICE

Team CADD—Bridging the Gap
Michael Hooker, IES, Principal, Jan Moyer Design, Oakland, CA

#27 RESIDENTIAL DESIGN

There's No Place Like Home: Remodeling Lighting for the Home
Randall Whitehead, IALD, ASID Affiliate, Principal, Light Source, San Francisco, CA

10:45 a.m.-12:15 p.m.

#28 CONTRACT DESIGN

Restaurant Lighting on High & Low Budgets
Bradley Bouch, IES, Associate, Spectrum Lighting Design, Las Vegas, NV

#29 PROFESSIONAL PRACTICE

Designing Yourself
Marilyn Mondejar, ASTD, ASAE, IABC, Fashion Group, Executive Director, Image Industry Council International, San Francisco, CA

#30 RESIDENTIAL DESIGN

Energy Efficient Home Lighting Design
Russell P. Leslie, AIA, IES, Associate Director, Lighting Research Center, Troy, NY

2:00 p.m.-3:30 p.m.

#31 CONTRACT DESIGN

Office Lighting for the Late '90s
Mitchell Kohn, IALD, FIES, President, Mitchell B. Kohn Lighting Design, Highland Park, IL

#32 PROFESSIONAL PRACTICE

Lighting Maintenance Issues
Stefan Graf, IALD, IES, Design Director, IlluminArt, Ypsilanti, MI

#33 RESIDENTIAL DESIGN

On the Homefront—Residential Controls
Glenn M. Johnson, IES, IALD
Principal/Lighting Designer, Spectrum Professional Services, Inc., Salt Lake City, UT

How to succeed in a post-consumer economy

New York - Balancing society's desires for short-term consumption and long-term preservation to safeguard our future was the topic addressed by moderator Reid Buckley, columnist, critic, novelist, editor and educator, and five distinguished panelists in the program, "The Coming Collapse of Consumerism?", at the eighth annual Leaders Breakfast Symposium of the International Interior Design Association's (IIDA) New York Chapter. Buckley noted that in just 100,000 years, we have elevated our role from Man the Fearful to Man the Master of Creation, only to retreat to Man the Subject of Nature, who admits that the health of the environment is essential to his fate. Given this frame of mind, Buckley asked pan-



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Rosemont Convention Center; Rosemont, Illinois • No. 62579, 92 Lights, 17' x 7' Width, 4' Height

Designer: Katherine Murphy Interiors • Architect: [unreadable]

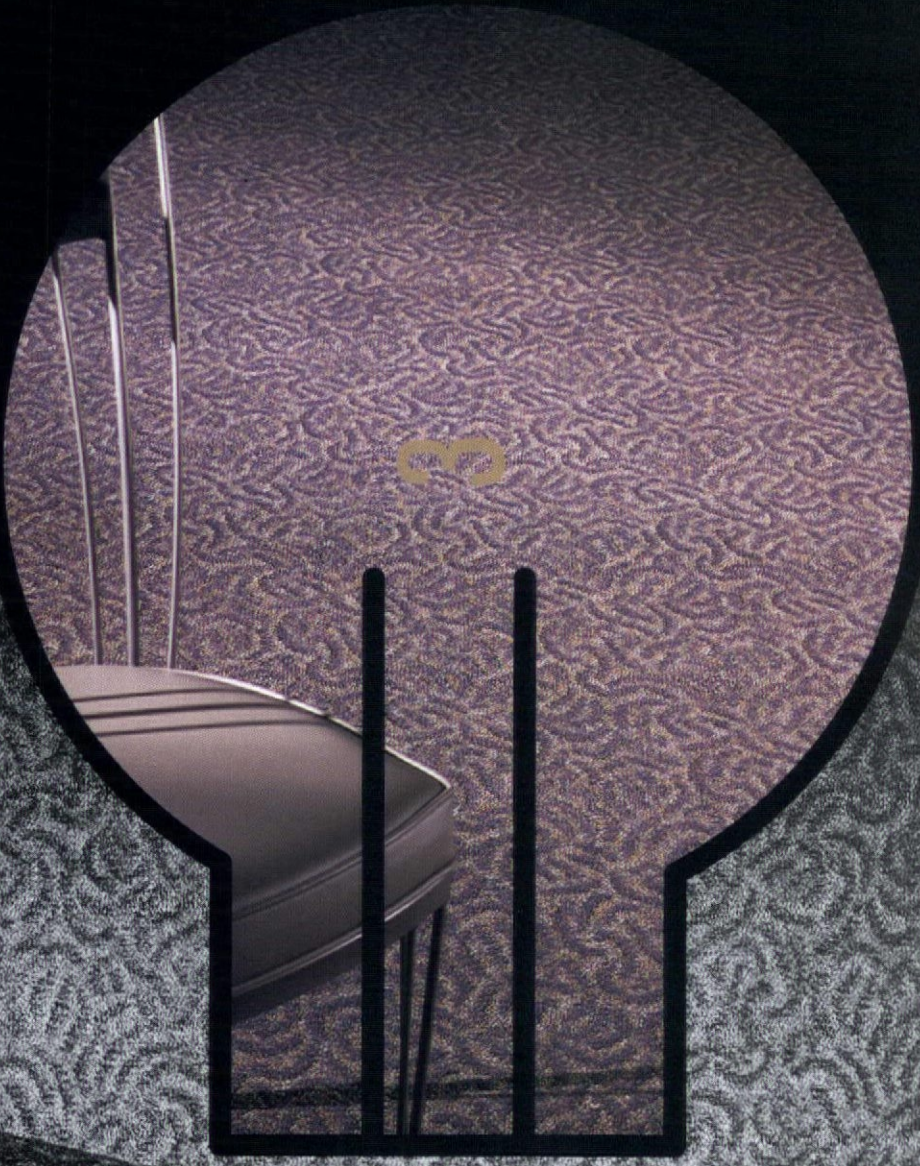
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ARTESIA

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TRENDS

elists. "What are the social consequences of a world of limited resources?"

A shift from consumer goods and services, which now accounts for 65-70% of GDP, to investment in financial assets such as stocks and bonds is one likely outcome, according to Don Alexander, international economist and strategist for Citibank Global Asset Management. "Consumers will be more conservative, shunning frivolity in favor of value," Alexander said. "They will save more, putting 50-60% of their savings not into banks or real estate, but equities. They will also ask why the top 20% of the nation's households is getting 80% of the gains in income." He predicted job creation and education would be vital political issues for years to come.

Baby Boomers have created a baby boomerlet of their own that is struggling with consumerism for reasons quite unlike what their parents experienced, as Susan Mitchell, demographer and contributing editor of *American Demographics*, pointed out. "Young people in their 20s and 30s see their personal economy as stagnant or declining," Mitchell cautioned. "Their perception is that things are not going well, and this viewpoint will be imprinted on their lives much as the Depression turned young people into obsessive savers." Persuading these skeptical consumers

to buy anything will be a challenge, she asserted, and marketing to them may force businesses to develop new strategies that are less like mass marketing and more like one-on-one.

To assess how scarce resources will be felt in environmental terms, Buckley turned to two panelists for sobering replies.

Underlying the recent string of environmental disasters that has cost the nation's insurers dearly—including floods, heat waves, hurricanes and earthquakes—is our stubborn refusal to heed warnings about environmental risk, according to Guy R. Migliaccio, managing director and member of the management committee at Marsh & McLennan. Yet expecting society to bear individual risk, in the form of government indemnity if not insurance coverage, is becoming both politically and economically insupportable. "Americans will have to abandon the notion of entitlement," Migliaccio expects. "Deciding where and how you want to live will be your choice—and your risk." He even suggested that the insurance industry will eventually abandon pure risk as a business in favor of risk assessment and advice.

Journalist Ross Gelbspan, a Pulitzer Prize winner and contributor to the *Boston Globe*, *Harper's* and the *Washington Post*, made no claims to scientific expertise in reciting a litany of present and future catastrophic conse-

quences from global warming. Yet the facts he marshalled, reflecting a growing consensus among the world's scientists after years of disagreement, left the inescapable notion of a world running out of time. So far, Earth's increasingly erratic variations in climate still seem manageable. But as Gelbspan concluded, "James McCarthy of Harvard recently observed that if the last 150 years of civilization had to endure the violent changes we are seeing in our climate today, the earth could never sustain our current population of 5 billion people."

What difference can public policy make? Michael A. Toman, senior fellow at Resources for the Future, warned that truisms are more plentiful than truths in the debate over scarce resources. Terms such as "sustainable development" have often been embraced for cynical reasons without having any precise meaning. "Mandating change is not a consumer issue," he felt. "We're talking about the failure of the market to solve this problem. Humanity has to see past the global commons. It's nobody's problem—and everybody's." His call for sustained long-term R&D backed by local, small-scaled action provided inspiration to participants in the symposium. The breakfast was held at the St. Regis Hotel before 300 design industry professionals and executives and the press.

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TRENDS

Office furniture industry hits record shipment levels

Grand Rapids, Mich.- Calendar year 1995 ended on a positive note for the U.S. office furniture industry, according to the Business and Institutional Furniture Manufacturer's Association (BIFMA). Preliminary estimates indicate that 1995 shipment volumes exceeded \$9.4 billion dollars, up nearly 8% from 1994. After adjusting for inflation, the office furniture industry

outperformed U.S. GDP by approximately 50%.

Still, cautious optimism is being expressed for the coming year. Although record shipment levels were achieved in 1995, the year ended with signs of a slow down. New orders received during December 1995 were down 1% from December a year ago. The first quarter of 1996 is expected to be lackluster, with the combined effects of a slowing general economy, foul winter weather disrupting business in many parts of the country, and the reduced backlog of orders taking a toll on shipments early in the year.

However, by mid-year the economy is expected to rebound and continue in the "slow growth" mode that the Federal Reserve Board has engineered. Overall, inflation appears to be under control, lower interest rates and declining office vacancy rates should spark construction and bolster the capital goods market. Considering all of these factors, BIFMA is predicting 4-5% industry growth for 1996, to a level of between \$9.8 and \$9.9 billion in shipments.

Commissions & Awards

Washington, D.C.-based **Greenwell Goetz Architects** has been chosen to provide strategic facilities planning and complete interior architectural services for the Washington area facilities of Watson Wyatt Worldwide.

Metcalf Tobey Davis of Reston, Va., and **Davis, Brody & Associates** of New York are the architects for The U.S. General Services Administration's new National Data Processing Center for the U.S. Census Bureau at the University of Maryland Science and Technology Park in Bowie, Md.

Stevens & Wilkinson Interiors, Atlanta, has been retained by The Bank of Tokyo-Mitsubishi Ltd. for the design of new offices in Atlanta.

Gralla/Rees Associates, a partnership between Stan Gralla Architects, Lexington, Okla., and Rees Associates of Oklahoma City, has been selected by the Oklahoma Department of Veterans Affairs to provide architectural services for Oklahoma Veterans Center Construction in Clinton, Claremore and Okmulgee, Okla.

Jain Malkin Inc. has been selected by San Diego Hebrew Homes to collaborate on the design of a \$7.4 million expansion of its Seacrest Village campus in Encinitas, Calif.

Tucci Segrete & Rosen Consultants, New York, has been retained by Paris-based department store Printemps to design new stores in Beijing, China, Jakarta, Indonesia and Taipei, Taiwan.

Atlanta-based **Janace Harding Interior Design** will provide interior planning and design for the Georgia Center for Advanced Telecommunications Technology headquarters and research building, currently in construction in Atlanta.

People in the News

The IIDA, headquartered in Chicago, has appointed **Elisabeth G. Houston** as the association's new executive vice president and CEO.

Cincinnati-based **Roth Partnership** has named to its board of directors **Robert D. Fox**, chairman, **Earl J. Williams**, president, **Richard C. Wiggers**, vice president and **P. Richard Krehbiel**, vice president.

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Business Briefs

Albert Homer Swanke, of New York-based Swanke Hayden Connell Architects died on January 8, 1996, in New Orleans at the age of 86.

Mitch Bakker has been named director of design at KI, Green Bay, Wis.

Philips Lighting Co., Somerset, N.J., has appointed L.W. Wilton president of Philips Lighting Co., N.A.

Ronald Stevens, AIA, has joined FRCH Design Worldwide, Cincinnati, as a principal.

Howard Baldinger has been appointed president of Louis Baldinger and Sons and Baldinger Architectural Lighting, both in Astoria, N.Y.

Karen Anne Boyd, Gregg DeAngelis and Marjorie Hoog, have been named principals of Helpem Architects, New York.

HOK has named Jamie Spurrier Smith, AIA, vice president, as director of the interiors group for HOK/Houston.

John M. Stevens has been named president of The Gunlocke Company, Wayland, N.Y.

Steve Broome has joined Allsteel Inc., Aurora, Ill., as vice president, sales.

The Phillips Janson Group Architects, P.C. has announced the expansion and relocation of its regional office serving Fairfield and Westchester Counties in Connecticut. The new address is 325 Greenwich Ave., Greenwich, Conn., 06830.

RMW Architecture+Design has relocated its San Jose office to 40 S. Market Street, 4th Floor, San Jose, Calif. 95113.

St. Louis-based Falcon Products, Inc. has joined the New York Stock Exchange and is in the process of equipping its new 180,000 sq. ft. facility in City of Industry, Calif.

Luceplan USA has relocated and established a 9500 sq. ft. facility located at 315 Hudson Street, New York, 10013.

Rothman Rothman Heineman Architects Inc., Boston, has changed its name to Rothman Partners Inc. Corporate directors are Martha L. Rothman, FAIA, president; Elliot Paul Rothman, AIA, senior vice president; and Arthur G. Chan, AIA, vice president. Robert M. Heineman, AIA, former director and vice president, has established his own practice, Heineman Architectural Associates, Gloucester, Mass.

Architecture for Health, Science & Commerce, P.C., Tarrytown, N.Y., one of the largest health care architecture firms in the U.S., has formed an alliance with DeStefano and Partners, Ltd., Chicago.

American Olean, Lansdale, Pa., has merged with Dal Tile International, Dallas, and will handle American Olean brand Marketing Services out of headquarters in Dallas.

Keilhauer, Scarborough, Ontario, has opened a new showroom at the New York Design Center, 200 Lexington Ave., N.Y., 10016.

Gilford Industries, Jeffersonville, Ind., has joined the IIDA as a charter industry member.

Iu & Lewis Design occupies new and expanded office space at the full 7th floor of 57 East 11th Street, N.Y., 10003.

Langdon Wilson Architecture Planning Interiors has moved to new offices at Arizona Center, 455 N. Third St., Suite 333, Phoenix, Ariz., 85012.

Coming Events

May 5-7: Color Marketing Group's Spring International Conference. "Get Jazzed With Color!!!", New Orleans; (703) 329-8500.

May 10-13: AIA Convention and Exposition at the Minneapolis Convention Center, Minneapolis; AIA Convention Hotline, (202) 626-7395.

May 14-16: Lightfair International, Moscone Center, San Francisco; (800) 856-0327.

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

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

May 18-22: 77th Annual Restaurant Hotel/Motel Show, McCormick Place, Chicago; (202) 331-5938.

May 23-25: SIDIM, The Montréal International Interior Design Show, Place Bonaventure, Montréal, Québec; (514) 273-4030.

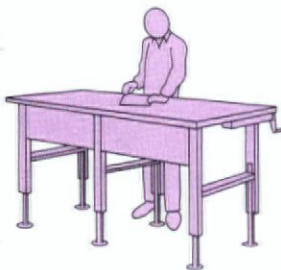
June 5-9: 46th International Design Conference in Aspen, Gestalt: Visions of German Design., Aspen Colo.; (970) 925-2257.

June 9: Facility Executive Perspectives on Workplaces for the Next Millennium Seminar, The Merchandise Mart, Chicago; (617) 253-7252.

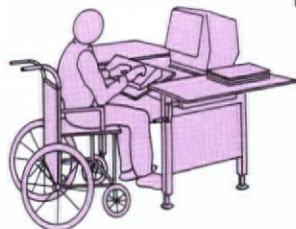
June 10-12: NeoCon World's Trade Fair for Interior Design, Facilities Management, and Communications, The Merchandise Mart, Chicago; (800) 677-6278.

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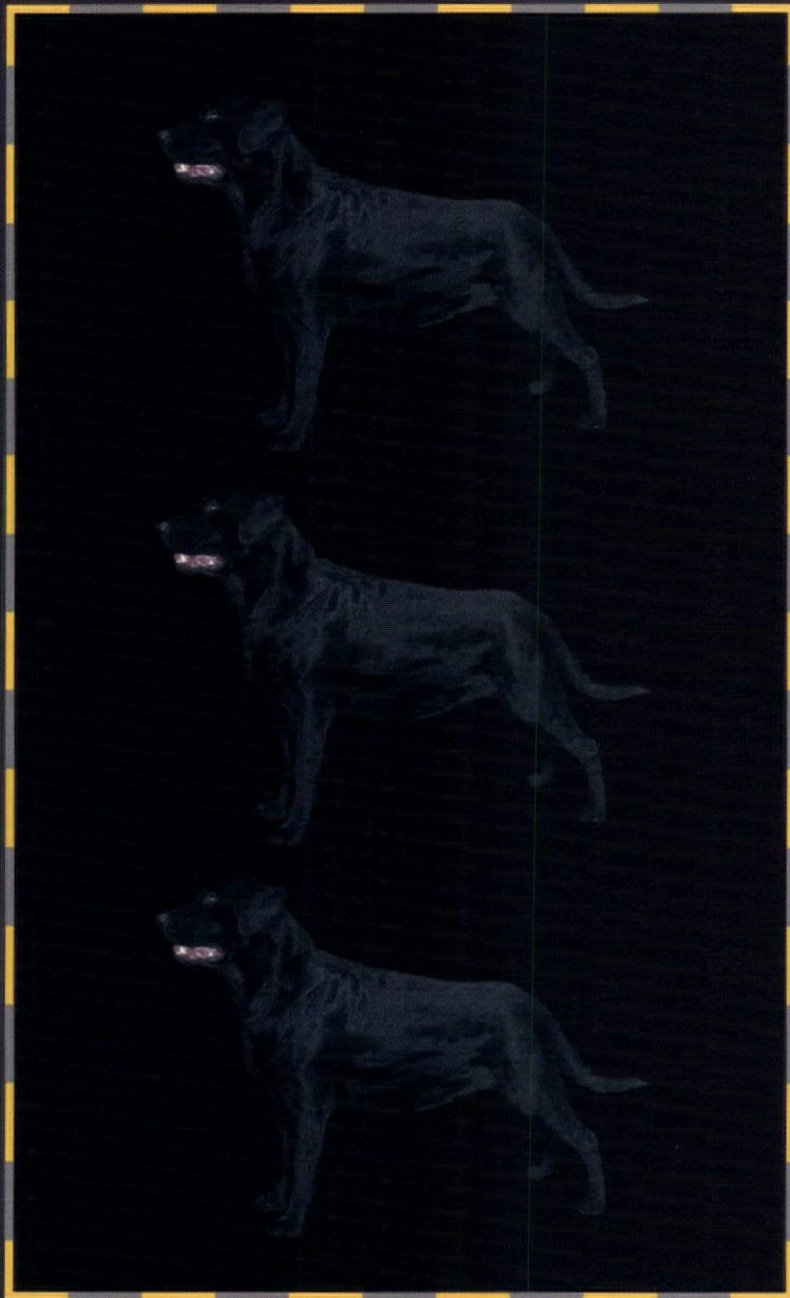
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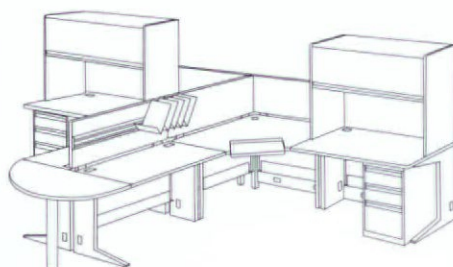


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4 - Rectangular dual surface table 5 - Organizer rack with trays 6 - "C" convergent work table 7 - Auto-tilt multifunction manager chair 8 - Freestanding file/file pedestal



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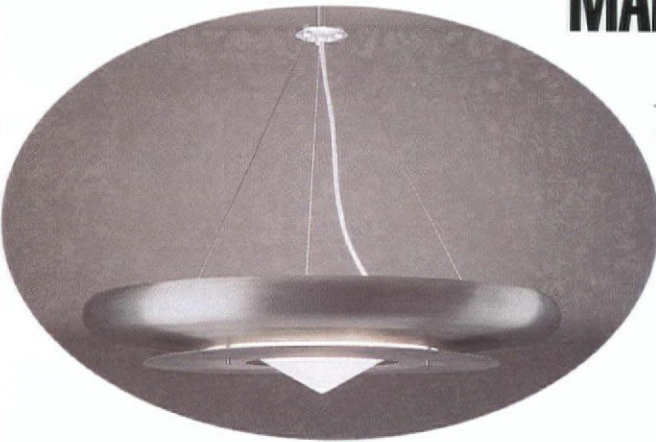
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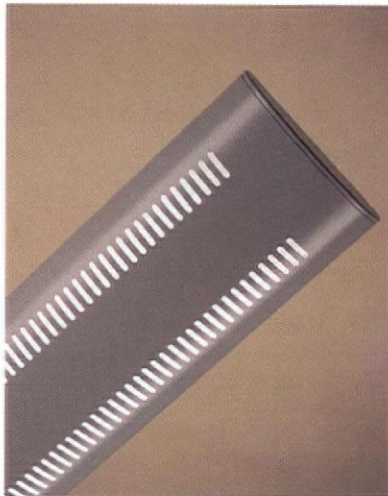
MARKETPLACE



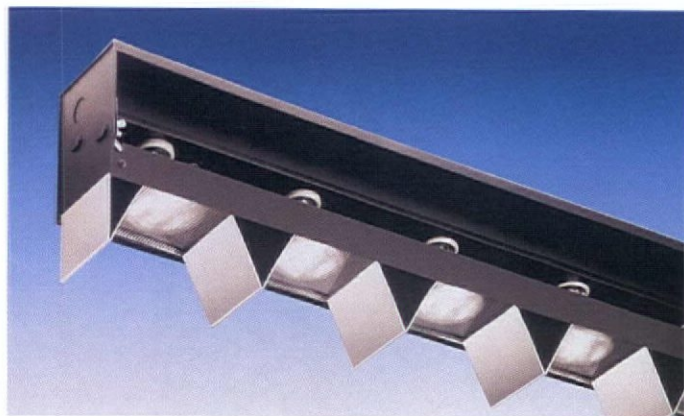
New from Visa Lighting Corporation is the Aries pendant. Available in 22-in., 32-in. and 42-in. diameters, other choices include nine trim options and 34 finish options. Aries also features five lamping options, all the way up to eight 50-watt biax.

Circle No. 210

Peerless Lighting Corporation is introducing a series of unique downlight options for its 9-in. x 4-in. rounded Envision indirect lighting systems. While maintaining its indirect component as the primary light source, the new Envision series utilizes apertures on the bottom of the fixture housing to allow predetermined amounts of downlight into the space. These apertures, known as LightVent openings, are part of a highly engineered optical system that allows increased illumination for classroom, laboratory and other institutional applications without defeating the visual comfort of the indirectly lit environment.



Circle No. 213



Edison Price Lighting introduces Spredlite, a series of linear incandescent wall washers that provide uniform grazing illumination on vertical surfaces. The Spredlite series, which includes three other models, provides dramatic lighting effects in offices, hotels and stores, especially in lobbies, reception areas and atria. The fixtures are mounted in architectural light coves and the adjustable lamps can be locked in place for precise illumination of the wall surface below.

Circle No. 211

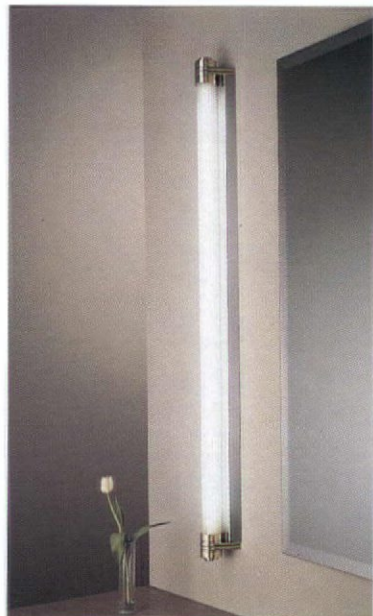
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Fiberstar from Fiberstars, Inc., provides aimable illumination without electricity, heat or ultraviolet radiation at the fixture. Each fixture has an output and quality of light approximating that of 35- to 50-watt MR series tungsten halogen lamps or 75- to 100-watt incandescent lamps. Fiberstars fiber optic tubing is ported to an architecturally designed, lightly scaled fixture head, containing an integral reflector. Fiberstar can be used wherever task, spot, highlighting or accent lighting is desired.



Circle No. 212

Boyd Lighting Company's newest addition, the T-8 Baton wall sconce, combines the new energy efficient T-8 fluorescent with break-away end-cap and socket for easy re-lamping. The extruded, glass cylinder totally encases the T-8 Fluorescent lamp source providing complete light distribution with no offensive glare. Available in 28-in., 40-in. and 52-in. overall lengths.



Circle No. 214

MARKETPLACE

With Vision, Luxo Corporation offers a task lighting solution specifically for the screen viewing problems faced daily by computer users. Vision is a multi-adjustable, spring-arm-balanced, asymmetric task light designed to fit directly on, or immediately adjacent to, any worksurface. Unlike ordinary lighting designs where the pattern of light is cast in a number of directions at once across multiple planes, Vision's asymmetric lighting distributes light across a single plane, in a single direction.

Circle No. 215

LAM Lighting Systems has expanded its Litedisc product line to include models in three distinct sizes, and with perforated or solid light diffusers. Litedisc is a nonlinear indirect lighting pendant fixture. In either of its three available sizes, it uses four of the lighting industry's newest, most energy-efficient compact fluorescent light sources for a high degree of illumination. Each of the three sizes now available consists of sturdy 20-gauge steel spinnings, an outer housing ring and trim ring, and an opalescent acrylic luminous disc.

Circle No. 216

MAY 14-16, MOSCONE CENTER, SAN FRANCISCO

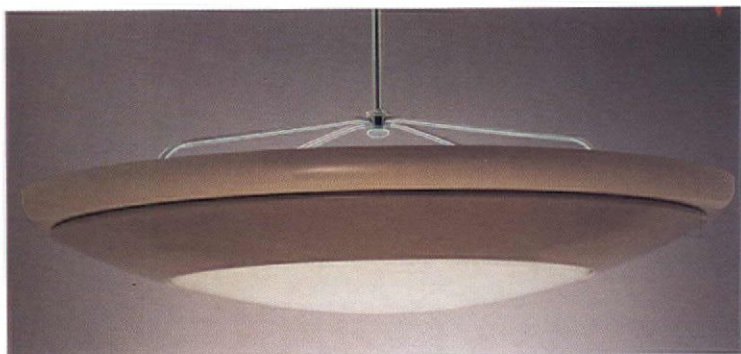
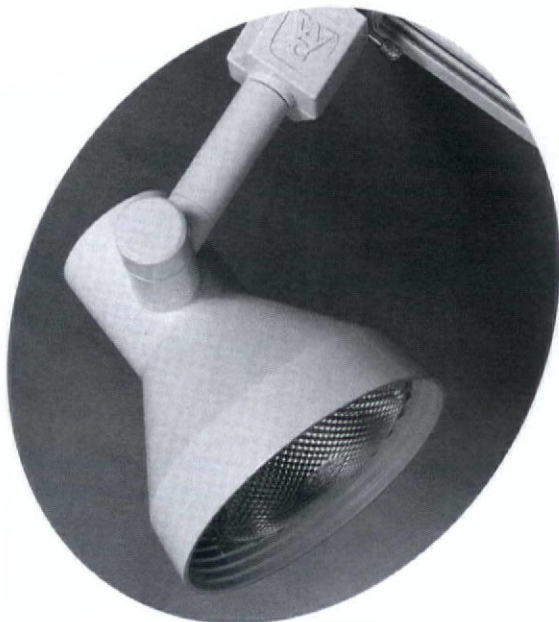
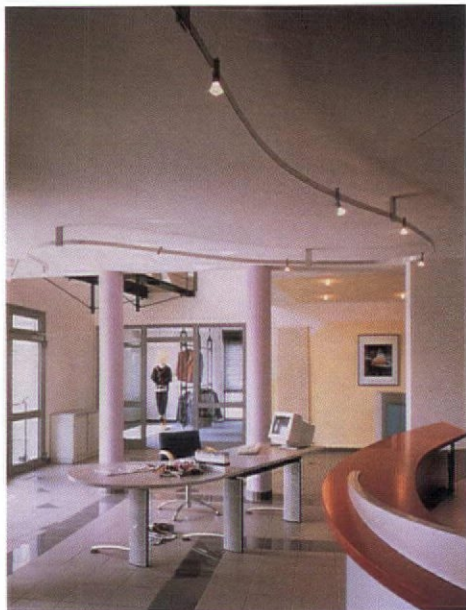
The Alulite rail system from Industrie Und Design Licht is unique in the area of halogen, low voltage lighting. The flexible, hand-moldable Alulite rails hold their shape after bending and thus, contrary to cable or pole systems, no longer need to be put up between two walls. For larger installations, several Alulite systems can be connected in series.

There are three different swivelling light projectors: positioned at either 0, 180, or 360 degrees to the run of the rail. Transformers of 60 to 400 watts are available in four different designs.

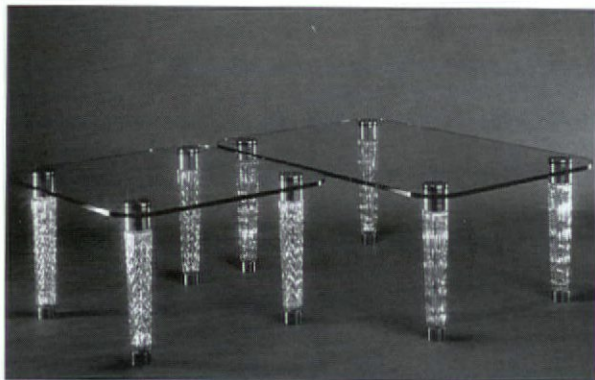
Circle No. 217

The W.A.C. Lighting Co. has added a new track lighting system and many new track head styles to its line of track and low voltage recessed lighting. New cast aluminum track heads will feature a variety of shapes, styles and sizes that accommodate halogen bulbs ranging from the MR-11 through the PAR 38. These new styles complement W.A.C. Lighting's complete collection of low voltage track lighting and line voltage track lighting. Shown here is the new track head #720, which is offered in both black and white finishes and is available for PAR 30 and 38 lamps.

Circle No. 218



MARKETPLACE



Drum Furniture's Crystal Table Collection is manufactured in Ireland from handcrafted Irish crystal and stainless steel. Each piece of crystal is handcut and polished. Named for islands off the Emerald Isle's coast, the Aran Cocktail Table (left) is 32 in. x 32 in. and 18.5 in. high. The Basket Cocktail Table (right) is 48 in. long, 32 in. wide, and 18.5 in. high. Tables are available in additional lengths, heights, and crystal patterns.

Circle No. 200

The Marcia Chair, designed for the Torre di Pisa restaurant, New York, is the first Rockwell Group design to be part of the Pace Collection. The Marcia chair features ebony wood legs and a seat and back made in crushed velvet. In addition to the heart-shaped curve to the top of the chair back, a custom made, shantong-covered button appears in the center of the chair back. There are three versions of the button, each with a different silk-screened scene of Tuscan architecture. The Pace Collection will produce the Marcia chair in a selection of fabrics and colors as requested.



Circle No. 202

DESIGN HOPS ALONG

The textured-loop Marquise, from Glen Eden, is tufted in a double-trellis pattern featuring complementary accent and underlay shades. It is fashioned in six standard three-tone colors and 10 standard two-tone colors. A 12-in.-wide matching striped border adds a finishing touch. Custom colors are available with a 30-ft. minimum order. Crafted of 100% New Zealand wool, Marquise carries the Decorwool label from Wools of New Zealand.

Circle No. 201

Lees Commercial Carpets offers Unibond® TF, a releasable backing option that uses 3M's powerful TacFast carpet system, featuring a mechanical bond of hooks and loops. Unibond TF can be used with any Lees Commercial carpet and it delivers total design flexibility by offering designers and specifiers the freedom to create designs that are difficult to achieve with conventional backing systems. Performance is guaranteed with the Unibond TF full lifetime warranty.



Circle No. 204



Nucraft Furniture presents the Diamanté and Bijoux Bench Collections to counterpart its Diamanté and Bijoux occasional table collections. The Diamanté benches are available in solid maple, cherry or walnut, and feature a slightly curved and gently tapered leg. In the Bijoux Collection, the top of each leg engages the apron with a radiused inside edge and a flat-cut outside edge with scalloped corner detail. The benches are available in three sizes to fit any reception area or lobby.

Circle No. 203

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Chenille is a new upholstery collection from Pindler & Pindler Inc. that features Fablon, Villard and Westbrook. Fablon is a simple basket weave woven on a special planted warp combining a variety of novelty yarns to create a small multicolored checkerboard design. Villard is a plush solid constructed of thick cotton chenille yarns, and Westbrook is a chenille solid exclusive to Pindler & Pindler with a matrix-like pattern developed utilizing chenille, boucle and novelty yarns.

Circle No. 205

Momentum Textiles newest collection, "All That Jazz", combines 16 contemporary jacquards in 80 colorways. Included in the collection is Beale Street (right), a design featuring playful shapes overlayed on an interesting background that is available in five color combinations. "All That Jazz" also includes the cleverly named Cotton Club (left), a collection of multi-colored jacquards available in eight colorways.



Circle No. 209

SPRING AHEAD



Jack Cartwright Inc. introduces JOE, a contemporary lounge seating collection. The sleek lines of JOE's smooth back and tightly upholstered, suspended seat are anchored by wide arms that arc from front to back to surround the user in comfort and support. JOE's design lends itself to any Cartwright textile or leather, COM/COL or multi-fabric applications. Designed in house by Cartwright Design Group, JOE is offered in an arm chair, a settee and a sofa, and is available with either loose or tight seat cushions to meet any seating requirement.

Circle No. 208

The Wilson dining chair is from the new Mike Moore Portfolio line, produced by Beverly Furniture Manufacturing Co. Designer Mike Moore took his inspiration from a classic Biedermeier design, which he lightened up for this dining chair. Its distinctive circular motif on the back is echoed by gilt nail-head trim under the seat. The chair is made from alderwood and is available in any finish.



Circle No. 206

The new Coloura Collection from Joerns Healthcare, a division of Sunrise Medical, helps Alzheimer residents find their rooms and possessions. The Coloura Collection is a new furniture line combining a choice of five colorful laminate accents with the rich tones of eight different wood finish options. Some facilities are using the colors to differentiate units or wings, which aids in wayfinding for Alzheimer residents. Designed to provide safety, function and independence for residents, the collection offers rounded corners, easy-to-grasp fixed pulls and non-glare surfaces.

Circle No. 207



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anyone — one-stop shopping is the way to go. Good thing the new Daltile pays such close attention to color and design. From subtle neutrals to vivid brights, from sleekly modern to charmingly rustic, we can provide the most fashionable tile around. So why shop around? With Daltile, even your most stunning design statement is in the bag. For quick product samples, literature and technical information, call your local Daltile architectural representative or 800-933-TILE. Go to www.daltile.com to visit our new web site on the Internet.



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Management Ergonomic Seating

When all the restructuring, downsizing and layoffs are over, some of the most grateful survivors of corporate America's wrath are the managers and professionals whose numbers have suffered as much as other job classifications in the 1990s. Curiously enough, their work load has grown as a result of the changes so that it is more conceptual, since computers have taken over much of the drudgery, and more clerical, because secretaries have assumed more administrative duties to protect their jobs, leaving most letter and report writers to key in their own work. The seating they use becomes more critical than ever, since sitters must switch rapidly from one task to another in the course of a single day, making ergonomic designs a necessity.

SHELBY WILLIAMS INDUSTRIES

Shelby Williams Industries offers the low-back Executive Chair, which features a foam padded, fully-upholstered seat and back. The chair has a metal reinforced five-prong base with hardwood overlay and twin roll casters. The Shelby Williams executive chair is equipped with swivel-tilt and a height adjustment mechanism.

Circle No. 226



KNOLL

Dale Fahnstrom and Michael McCoy's Bulldog Chair from Knoll is available with adjustable arms and adjustable tilt tension. A synchronized tilt mechanism enables the seat to tilt more slowly than the backrest, which keeps feet flat on the floor and relieves pressure on the thighs. All chairs are available with pneumatic seat height adjustment, with advanced models adding forward-tilt and back height adjustment. The back cushion height raises and lowers easily.

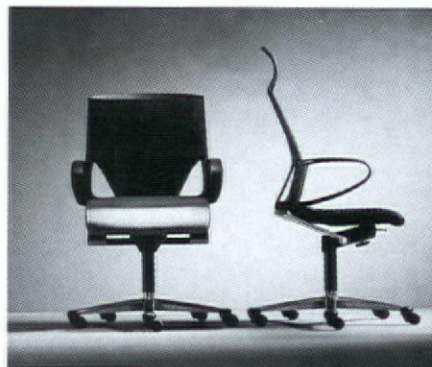
Circle No. 228



WILKHAHN

Modus from Wilkhahn adjusts automatically to the user by way of a synchro-mechanism that consists of four torsion rods forming the central swivel axle, connected laterally by flat swivel plates. When the user leans forward, the seat tilts down to relieve pressure on the thighs; when the user leans back, the resistance of the backrest increases to give support. In addition, Modus' upholstery supports the back with a breathable, elastic membrane stretched across the backrest. Options include adjustable armrests and lumbar support.

Circle No. 227



THE GUNLOCKE COMPANY

Mondé, from Gunlocke, offers eight patterns and a selection of high- and mid-back models suitable for the private office as well as the conference room. Mondé offers channel-tufted or tight-cushion upholstery in an array of fabrics, vinyls or leathers to complement the open, steambent wood arms or closed, upholstered arms.

Circle No. 229



JSI

Silhouette, a transitional seating line from JSI, A Division of Jasper Seating Company, features an ergonomically designed waterfall seat and a loose cushion effect for comfort. Knee-tilt is standard and pneumatic lift is available as an option. The chair is covered by JSI's 12-year warranty and is offered in an array of finishes on maple wood.

Circle No. 230



FALCON

Praxis is a complete line of ergonomic desk and office seating designed by Bruce Sienkowski for Charlotte, a division of Falcon Products. Based on passive ergonomics, Praxis chairs require no adjustment other than height to comfortably support various sized users. A contoured back provides long-lasting support for the lumbar region of the spine and adapts to different body types. Eleven chairs are offered in high back or low back versions, with or without arms, in task, side or stool and beam configurations.

Circle No. 231



HERMAN MILLER

Herman Miller offers the Aeron chair, by designers Bill Stumpf and Don Chadwick. Important ergonomic innovations include the chair's easy adjustments, choice of three sizes, and Kinemat® tilt mechanism, which spontaneously supports any preferred posture, from a work-intensive forward position to fully reclined. Aeron also features the Pellicle® material, which conforms to the individual's shape, equally distributing body pressure on the chair's seat and back. Aeron performs equally well as a management, task, conference or lounge chair.

Circle No. 232



DAUPHIN

Dauphin's MasterLine series includes two chair ranges upholstered in fully aniline-dyed leathers. Available in black leather from stock in high-back, medium-back and sled-base visitor's versions, all MasterLine chairs can also be upholstered in eight other leather choices ranging from red to forest green.

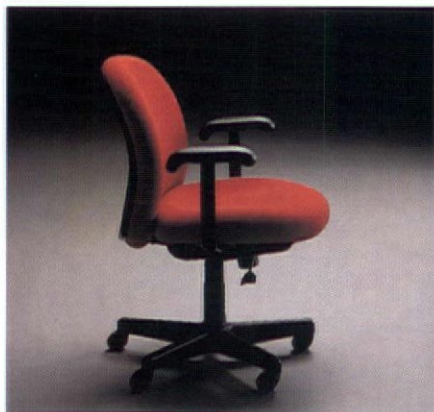
Circle No. 233



KI

KI's ergonomic 2000 Series Managerial Chair, designed by Giancarlo Piretti, maintains the patented lever mechanism that responds to the weight of the occupant to provide individual comfort. A user's weight activates two levers, concealed in the seat, which automatically adjust backrest tension to ensure the proper degree of support. The 2000 Managerial is available with rear seat tilt, a molded-plastic or upholstered back panel and patterned urethane arm or armless versions. Pneumatic height adjustment is standard.

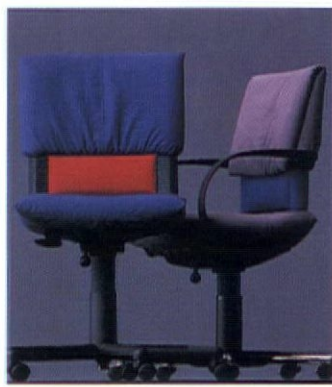
Circle No. 234



VITRA

Vitra introduces Figura 2000, a new ergonomically-enhanced version with the original chair's styling. Figura's synchronous seat and back movement provides continuous support for all seated activity, from stretching back to sitting upright. Figura 2000 adds on-demand forward tilt, which can be activated during extended periods of dedicated computer work. Tailoring framed by a belt with an integrated lumbar support is Figura's trademark.

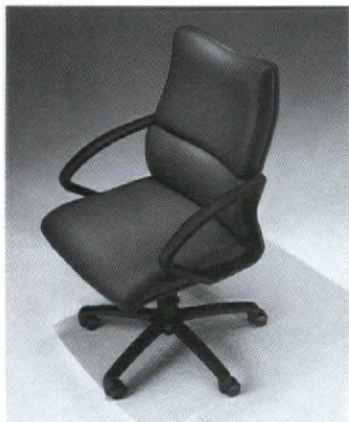
Circle No. 235



STYLEX

Verve, created by Robert DeFuccio for Stylex, offers various control options, from knee tilt to heavy duty swivel tilt. For executive keyboarding and intermittent computer use, there is an optional forward tilt lock-out. Verve offers pneumatic seat height adjustment, various sizes and lumbar support. The curve of the plywood shell and the waterfall seat front is enhanced by broad shoulder support along with the use of extremely durable HR foam.

Circle No. 236



HAWORTH INC.

Accolade™ from Haworth is an ergonomic office chair series that features a synchronized tilt mechanism enabling the chair seat and back to articulate independently. This minimizes pressure on the thighs and promotes better circulation. Accolade also offers back-height adjustment that lets the user precisely locate the back cushion in five different positions, and seat height adjustment that allows users to keep their feet flat and thighs parallel to the floor.

Circle No. 237



ALLSEATING

Adept executive seating from AllSeating features a thick Ultracell foam™ on a floating seatpan for seat comfort. The chair is available with a variety of mechanisms including deluxe-tilt, synchro-tilt and knee-tilt. An integral back height adjustment lets the user adjust the lumbar support up or down. The chair also features the patented harp repetitive strain injury armrest for the active executive.

Circle No. 238



KEILHAUER

Designed by Tom Deacon for Keilhauer, the Danforth Series combines the traditional styling of a rocking chair with the technology of today's ergonomically sophisticated seating. The traditional styling is coupled with a synchro-tilt mechanism that synchronizes the movement of the seat and back in a 3:1 ratio. Feet remain on the floor at all times as the seat and back adjust to the body in motion. The Danforth Series allows the user to put the chair into a "free-float" mode, which lets the chair move back and forth.

Circle No. 239



GEIGER BRICKEL

Geiger Brickel's Pompa management and taskworker seating line has been expanded with the addition of Pompa II ergonomic seating that provides user-adjustable lumbar support and height-adjustable back and armrests. Like the original, Pompa II features an upholstered and sewn lumbar panel in the seat back that inflates incrementally-via a vacuum air "balloon." The user gently squeezes an internal pumping mechanism under the chair's seat pan. Unlike the original chair, Pompa II's seat back is height-adjustable in increments moving independently of an adjustable seat.

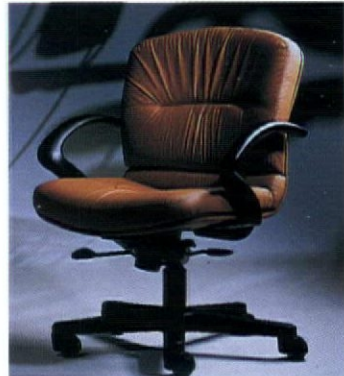
Circle No. 240



ALLSTEEL INC.

Allsteel offers the Tolleison Chair, a full-line seating collection designed by Greg Saul and Tom Tolleison. Tolleison's knee-tilt option features a flexing backrest that supports motion in the seated position and relieves stress on the spine. The synchronized motion provides the support required for intensive computer activity. Open and enclosed chair arms are field installable and field interchangeable.

Circle No. 241



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Circle 19 on reader service card

UNITED CHAIR

United Chair's newest model of high performance ergonomic seating is an addition to the Flexis line. With independently adjustable seat tilt, back angle, and forward pitch, the Flexis High Performance model promotes healthier ergonomic sitting. The Flexis operational model is designed to support the user with a more open angle between the hips and torso of 100 degrees to 105 degrees, reducing the compression on the lumbar region of the spine.

Circle No. 242



NATIONAL OFFICE FURNITURE

National Office Furniture Company, a Division of Kimball International, presents the Professional and Management Series of the Triumph seating line. The Management series is available with a contoured seat and back that provide lumbar support, and with either wood or fully upholstered arms. The sculpted seat and back of the Professional series takes the pressure off the user's back and legs without any adjustments to the chair.

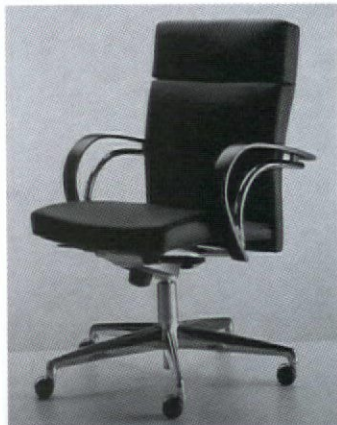
Circle No. 243



DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries introduces the new Art Series, licensed from Art Collection/Germany. The collection includes a high- and low-back executive swivel chair with two arm variations, along with three complementing cantilever styles ranging from transitional to contemporary designs. The Art Series can be upholstered in an endless array of leathers and fabrics.

Circle No. 244



VECTA

The 4 O'Clock Series from Vecta offers a range of ergonomic benefits for those in managerial positions. The PM, passive mechanism models provide ergonomic support and comfort automatically, requiring no hands-on adjustment by the user. For managers who frequently work at the computer, AM+, active mechanism models have features that permit the chair back to tilt, but lock the seat in a selected position.

Circle No. 245



STEELCASE

Rapport™ from Steelcase features a lumbar pillow that the user can adjust through a 4-in. range for optimal lumbar support. Covered by a "blanket", the pillow can be adjusted while the user is seated. The Rapport chair also offers the innovative Ergo Activator™ model which combines convenient location and a unique design for easy fingertip control.

Circle No. 246



ROSEMOUNT OFFICE SYSTEMS

The ergonomic features of Prodigy™ manager and executive seating from Rosemount Office Systems include the contoured lumbar support, waterfall seat front and kneeltilt mechanism, as well as tension adjustment, height adjustment and tilt lock. Prodigy is available in visitor, conference and sled-base models as well. All are backed by Rosemount's 10-year warranty.

Circle No. 247



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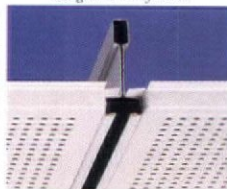
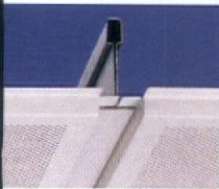
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ERG INTERNATIONAL

ERG's new Flexion 3 Series has 10 models to choose from and offers ergonomically correct features including highly contoured seat, lumbar and back support. All models offer a pneumatic back rest tilt that locks into any position, allowing user adjustment levels for perfect body support. Flexion 3 has a new easy-to-use, fully encased control mechanism for a clean look.

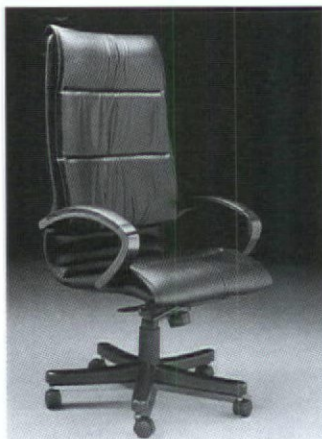
Circle No. 248



EXECUTIVE OFFICE CONCEPTS

The Milano collection from Executive Office Concepts incorporates a natural flex action built into the one piece shell unit. A special knee-tilt control mechanism with adjustable tension and pneumatic lift provide a balanced recline. A tilt lock mechanism allows the occupant to operate in a non-reclining work mode with the simple flip of a lever. Leather or soft vinyl upholstery is recommended to attain the tailored look shown.

Circle No. 249



PAOLI INC.

Paoli Inc. offers Tuscan, a collection of executive, management and task seating for the office. The design for Tuscan, and its companion series, Portofino, utilizes a two shell system. Separate ergonomically-contoured shells for back and seat, joined by a synchro-tilt control, provide support and comfort for the user. These contoured shells cradle the anatomy in a manner that follows natural arcs of movement. Tuscan was designed for Paoli by Tolleson/Design.

Circle No. 251



ECKADAMS COMPANY

EckAdams presents PROformance® II model 3235, a high performance, ergonomically designed, advanced management chair, created specifically to enhance productivity in a healthy, supportive and comfortable way. Ergonomic features on all PROformance II chairs include compound curve seats with waterfall fronts, contoured backs with built-in lumbar supports, high resiliency foam padding and pneumatic seat height adjustments.

Circle No. 252



NEUTRAL POSTURE ERGONOMICS

Neutral Posture Ergonomics offers ergonomic chairs designed by leading certified ergonomist, Jerome J. Congleton, Ph.D., P.E., C.P.E. This chair features 10 standard, easy adjustments and completely interchangeable parts.

Circle No. 250



OFFICE MASTER

Office Master presents Wharton Series ergonomic executive seating, which combines a synchronized knee tilt mechanism and a sliding seat feature. The Wharton Series is the most advanced executive seating in the mid-priced market and is now available in three sizes and matching side chairs.

Circle No. 253



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Multiple Consistencies

Falcon's M.A.T.S. collection of tables offers an attractive common aesthetic for some very uncommon applications

By Linda Burnett

One table electrifies all: Falcon's M.A.T.S. tables can be ganged for power sharing. Up to 52 tables can receive power from a single circuit (below). For storage, the modesty panel folds down and the gallery of electrical components is removable (above). Photography by David Casper.

Say good-bye to visual mish-mash, installations where the tables for training don't match those for conferences, which are different in turn from those in the auditorium and so forth. Falcon's Multiple Application Table System or M.A.T.S. provides customers with a range of tables for different functions. Oddly enough—they all look alike. Falcon, already having entered the market for training and folding tables with the introduction of Folio four years ago and then Access, identified a deficit in its own offering as well as that of the general market. The criterion for the new line was to equip it to serve virtually every type of application, including office, education, conference and dining, without changing the aesthetic from room to room.

Thus, M.A.T.S. would be a completely new product from the start, taking nothing from its predecessors. As John Cronin, vice president of sales at Falcon, recalls, "We developed M.A.T.S. in house from scratch over a period of two years, answering the concerns expressed in surveys of our customers." With survey findings in hand, Dorsey Cox, manager of industrial design for Falcon, and design colleague Steven Hill began creating a system of tables that would offer choice, stability and a brand new look at a mid-price point.

"Falcon has a full range of offerings in different product lines," says Cox, "but all were limited aesthetically. M.A.T.S. are identical tables in appearance." The initial prototype was unveiled in August 1995, and the production model will be exhibited for the first time at NeoCon '96.

"M.A.T.S. is a new design for us," says Cronin. "Falcon has a reputation in hospitality and restaurant tables. We wanted a bold design to set us apart." Cronin and Cox refer especially to the patent-pending folding leg mechanism, the edge profile and the column base in discussing M.A.T.S.'s breakthrough elements. "The break-leg mechanism hasn't been done before," Cox says. "The hinge can be put anywhere on the leg so it will bend leg over leg. We de-emphasized the mechanism by putting the foldability inside the leg itself. Our table doesn't look like a folding table."

Consequently, Falcon has been able to provide customers with an usually wide range of configurations to meet their specific applications. If the folding table won't do the job, there are bolt-down, adjustable-height, flip-top and stationary versions to try. M.A.T.S. is eager to please.

What all the tables have in common besides the aesthetic is a level of wire management capability enjoyed only by furniture systems. Consider how the ability to link one table electrically to another might be exploited for education. Colleges and universities offering lap-top use as part of the tuition require students to plug in during classroom sessions. With M.A.T.S.'s integrated electrical system, a classroom of multiple tables can be connected off one circuit for up to 52 tables, depending on the power feed chosen. "Just like a panel system," adds Cronin, "the power jumps from table to table."

As versatile as M.A.T.S. is for computer usage, it also retains the virtues of a true folding table. The modesty panel folds down for better storage, and the electrical gallery behind it, outfitted

with modular electrical components, is removable. (Wiring runs up through the leg and into the gallery.) All of the tables are priced without the galleries, which can be specified at any time.

The tables have been kept lightweight so they can be assembled by only one person—the only manpower typically assigned to set up a room in today's corporate or institutional world. The desk top is made from honeycomb core and Masonite® board, the legs and feet are made from cast and extruded aluminum, and the table top is offered in 40 different top sizes surfaced in laminate or veneer, four edge details plus connectors in a variety of shapes. Additional accessories include ganging devices, quick release keyboard trays and glides.

Can this lightweight take heavy use? M.A.T.S. has received the Underwriters Laboratory's stamp of approval for burn resistance, and has passed the 50-lb. pull test, so the raceway cannot be pulled out of the leg. In addition, the lift table version meets ADA requirements for an elevated work surface.

See one table in Falcon's M.A.T.S. collection and you've seen them all. But if you used one, you certainly haven't used them all. ☺

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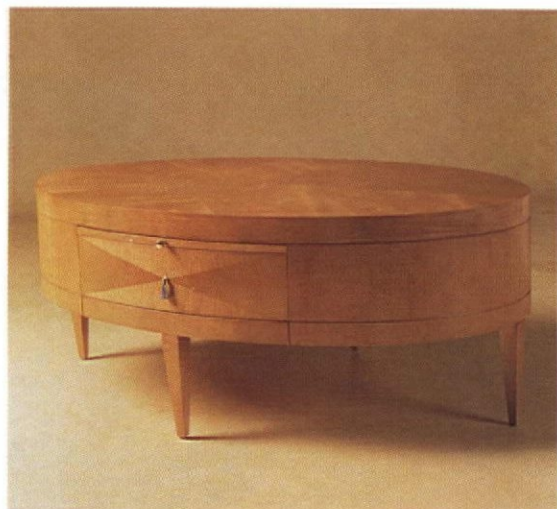
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The Royal Treatment

Baker's Archetype Collection represents a stately line of casegoods and tables designed by Michael Vanderbyl that declares its intent to reign in both contract and residential settings

By Holly L. Richmond

Occasional items as well as storage units from Baker's Archetype Collection adapt to daily use in offices and hotels. The tapered legs and oval form of the cocktail table (above, left) add to its sophistication, while the ample array of drawers fitted with muted, silver pulls and a diamond-patterned veneer on both the chest-on-chest (above, middle) and dressing chest (above, right) contrast with their simple, curving shapes.

Is it possible to be too concerned with quality? Does it really pay for furniture manufacturers to spend extra money and time on superior materials and meticulous craftsmanship? The people at Baker Furniture, a wholly-owned subsidiary of Kohler Co. based in Grand Rapids, Mich., hold firm to the company's legacy of scrupulous manufacturing. In fact, the Archetype Collection, a new generation of furniture in majestic English sycamore for hotels and executive offices by San Francisco designer Michael Vanderbyl, takes Baker's tradition of quality to regal heights.

At the urging of Baker president Christian G. Plasman, who has worked with Vanderbyl before, the designer prepared over 100 drawings of pieces suited to both the contract and residential markets from which 30 tables and chests were selected. Vanderbyl, who is noted for his mastery with proportion and an aesthetic of functional elegance, based Archetype on the precept that strong, simple forms have the power to shape their users' lives. The collection's name, "Archetype," which means an original form on which derivations are patterned, is a perfect match to Vanderbyl's approach.

Vanderbyl indicates that the need to respond to contemporary lifestyles drove the design more than the search for any particular "look." "Early 20th century Modernism is perhaps the best way to define the collection with its influences from Shaker to Regency," notes Vanderbyl. "My goal was to cre-

ate pieces that people feel comfortable with and are easy to use whether they are at home, in the office or at a hotel."

Once Vanderbyl's drawings were completed, the next step was to match Baker's production skills to Archetype's forms. Here Baker found itself in a novel situation. Although its craftsmen are accustomed to producing pieces with an extraordinary amount of fine detailing, Archetype is the embodiment of simplicity. As John Black, Baker's director of product development explains, "When a product is so unadorned and precisely tailored, there is no place to hide design flaws or craftsmen's shortcuts. The eye takes in the whole piece, not stopping on one particular feature."

Since there isn't a sharp line or hard edge in the collection, Baker needed a highly-figured wood to display each piece's elegantly curved silhouette. It is said that every kind of tree has a proper time to be felled, and this is particularly applicable to the stately English sycamore because the full beauty of the wood can only be obtained when the sap has ceased to flow. Black points out that Baker chose English sycamore for its clarity, close, tough grain and color, a pale, whitish-yellow—traits that enhance the wood's figure without having to be masked by a finish.

Where do these regal trees grow? In England, of course, on the Constable Burton Estate which borders the Yorkshire Dales, an enchanted forest of sorts. The

sycamores selected by Baker were planted in 1908, and 350 of the trees were harvested (137 for veneer and the rest for lumber) in 1994. Baker jumped (perhaps bowed) at the chance to purchase and use the wood in the cutting of Archetype. "The wood makes a noticeable difference," asserts Black "since each design is adorned only by the diamond-shaped veneer pattern and the muted silver drawer pulls."

In addition to occasional items such as the cocktail table, which is fitted with a bread board for extra serving space, the collection includes several unique storing units, such as the dressing chest and chest-on-chest. Both of these designs nod to familiar, traditional forms made modern by judicious editing, and include an array of small and large drawers to meet every user's need. Vanderbyl remembers how challenging it was to design such a large collection of pieces that could function in a variety of settings to satisfy a crossover market. "The dresser and chest had to function everywhere from bedrooms to hotel lobbies," he states.

The Archetype Collection will be officially introduced to the contract market in June at NeoCon '96, and plans are already underway to develop satellite collections that Black insists will stay true to the name. Wise designers will remain on their best behavior meanwhile. You never know where the royals will appear next. ☺

Circle No. 222

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Hello, Japan 2000: 55-story Osaka World Trade Center or Cosmotower (left) is the command center of Technoport Osaka, a new town for Japan's third largest city. Fespa, the three-story pavilion at the base of the tower, brings shopping and dining to office workers and neighborhood residents. Inside, an elevator tower, waterfall and reflecting pool (opposite) anchor the space against a changing tenant mix as the community evolves.

Where It Never Rains

Corporate Japan finds itself unexpectedly crossing paths with the young people of Osaka at Fespa, an "all weather park" at Osaka World Trade Center, designed by Nikken Sekkei and Mancini-Duffy

By Roger Yee

There's no mystery about why tourists in Japan pass up Osaka. Japan's third most populous city, an industrial, financial and trading powerhouse that produces 25% of all products manufactured in Japan and 40% of the nation's exports, has never had time to make itself beautiful or cultured in its pursuit of business. It's a rough-and-tumble port whose name means "Big Slope" and whose credo is best summed up in its classic greeting, "Are you making money?" Known as "City of Water" and "Venice of Japan" due to its many rivers and canals, Osaka has been devoid of great architecture or gracious parks throughout its history, passing up the opportunity to make amends after being completely destroyed during World War II in its haste to rebuild. Lately, however, its 2.6 million citizens have yearned for a well-rounded life, and many earnestly embrace a new vision of work and play called the "21st Century Plan." One tan-

talizing expression of this future can be visited on Sakishima, one of the man-made islands of Technoport Osaka on Osaka Bay, where Fespa, a three-story-high pavilion for shopping and dining designed by Osaka-based Nikken Sekkei, Ltd. and New York-based Mancini-Duffy Associates, has opened as a 3,000-sq. m. (32,400 sq. ft.) "all weather park" at the base of 55-story, 120,000 sq. m. (1.3 million sq. ft.) Osaka World Trade Center.

If Fespa has arrived at its 21st-century celebration slightly ahead of the guests—Technoport Osaka is finally showing signs of life as the Japanese economy recovers from the collapse of the "bubble economy"—it is nevertheless well prepared to play an integral role at Osaka World Trade Center, better known as Cosmotower. Being a member of the World Trade Center Association of office complexes offering state-of-the-art accommodations for global commerce, Cosmotower is a key component of Cosmosquare, the heart of

Technoport Osaka. Along with Cosmotower, Cosmosquare includes the Intex Osaka convention center, Hyatt Regency Osaka (*Contract Design*, December 1994) convention hotel, Asia and Pacific Trade Center wholesale/retail import mart and such amenities as the Osaka Sister Port Cultural Exchange Center, Ocean Museum, Sakishima Swimming Resort and numerous parks. Fespa's creation highlights a problem facing all new planned communities—namely, writing a viable building program for an evolving population.

Of course, given the careful management of the economy that prevails in Japan, Technoport Osaka has made significant progress even in a sluggish economy. The new town is linked with Osaka's central business district and the developing Osaka Business Park to the east, the new Kansai International Airport to the south, the city of Kobe to the north and the world at large by





highway, rail and Teleport Osaka, a satellite communications center, and is well on its way to being fully developed. To date, such organizations as C. Itoh & Co., Sumitomo Corp., Sumitomo Life Insurance Co., Mizuno

lic-private real estate projects. One of Japan's most respected architecture firms, Nikken Sekkei, subsequently recruited Mancini-Duffy as its U.S. partner for Cosmotower in 1990.

Will a city with no time to waste pause to see and hear a waterfall?

An "all weather park" is how Osaka World Trade Center's owners and designers envisioned Fespa (above), which provides shopping, dining, special events and exhibitions in the public space between the office tower and the Asia & Pacific Trade Center across the street, whose occupants arrive across a second-story skyway just beyond the elevator tower that is the pavilion's focal point. The universe or cosmos is the visible design theme.

Every detail at Fespa and Cosmotower helps bolster the image of Technoport Osaka as a business center of the future. A balcony overlooking Fespa (opposite, left) weaves glass, metal and masonry into a vibrant, high-tech mosaic, the glass-enclosed elevator banks at Cosmotower (opposite, middle) let riders see the cars come and go, and the stainless steel elevator doors (opposite, right) are custom-designed, bearing abstract images of the cosmos.

Corp., Nihon Keizai Shimbun Inc., Bank of Osaka, IBM Japan and Nomura Research Institute are committed to constructing buildings at Technoport Osaka.

What particularly challenged the public and private consortium sponsoring Cosmotower, including the City of Osaka, Mitsui & Co., Kansai Denki Electric and numerous other organizations, was assigning a specific role for Fespa (coined from "festival" and "park"). As a matter of fact, neither Fespa nor Cosmotower was well defined at the start. "No one actually said, 'This is what we want,'" recalls Nachiko Kudo, former project designer for Mancini-Duffy (she is now at Interior Architects). "Everyone understood that Cosmotower would incorporate certain facilities as a member of the World Trade Center Association, like intelligent offices, a conference center, satellite links and a business membership club. But there was no official proposal. The City of Osaka, being non-profit, didn't care. The other owners felt more strongly, declaring, 'We want to make money!'"

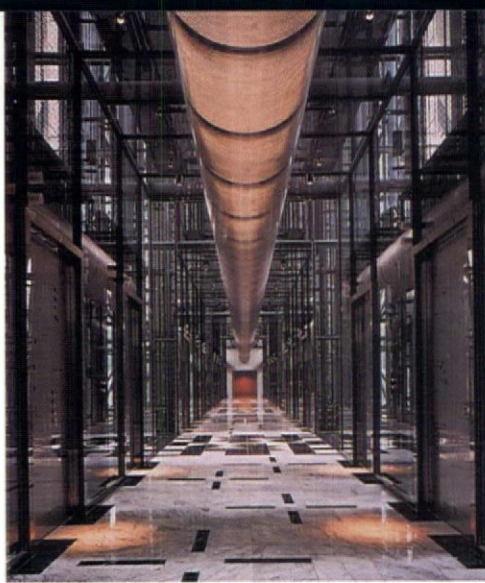
Mancini-Duffy's involvement included an equally novel approach to project development, born amidst Japan's growing trade surplus with the United States. When the Japanese government pressed corporate Japan to "buy American" in 1987, it invited U.S. firms to bid on 17 major public and pub-

lic-private real estate projects. One of Japan's most respected architecture firms, Nikken Sekkei, subsequently recruited Mancini-Duffy as its U.S. partner for Cosmotower in 1990.

In the months that followed, the two design firms drafted a formal development concept with the owners in a carefully considered series of studies and negotiations, in which the designers proposed and the owners responded. The size of Cosmotower, for example, was settled when Toshinori Teramoto, principal in charge for Nikken Sekkei, persuaded the owners to aspire to more than a 25-story structure. "Teramoto argued that to be a real symbol of the Kansai region," Kudo states, "the Cosmotower had to be much taller—so the structure was doubled." All parties also agreed that public spaces would embody Cosmosquare's theme of the universe or cosmos.

Development proceeded in three stages. Planning and designing an efficient and flexible, multi-tenanted office building occupied the first stage. Then came a two-year hiatus during which complex foundation work was performed to anchor the high-rise structure to Sakishima's reclaimed land.

By 1992, when Mancini-Duffy was called back to Osaka to refine Fespa's design, prospects for Cosmotower had changed perceptibly. The overheated Japanese economy crashed, bringing a new frugality to the project. An awareness of the day-to-day needs of office workers and families moving into nearby apartments tempered dreams of lavish commercial and cultural events as well



as upscale shopping in Fespa. And the slab placed over Cosmotower's subterranean HVAC plant (fed by district heating and cooling off premises) confronted the owners with a barren landscape at grade level unless a landscape architect could be found to work miracles.

"We started over," admits Kudo. "We reworked the design to respond to the lack of local food services, the flood of young people who arrive after school and the need to provide a strong design on a much tighter budget than before. We also introduced landscape architect Thomas Balsley and coordinated his efforts with Nikken Sekkei."

Construction documents and field representation consumed the third stage of project development, and when construction was finished in April 1995, it was clear to the delighted owners what their design team had achieved. Knowing that Fespa will not remain a cluster of fast food restaurants and convenience stores on one main floor and two balconies once Technoport Osaka achieves its long-term goals, Mancini-Duffy created an exhilarating architectural environment of robust structural forms in steel, aluminum, marble, tile and glass that will endure even as its interior elements change. No matter how hurried Cosmotower visitors may be, they invariably pause to take in the spectacle.

Beneath an arched ceiling of aluminum honeycomb panels punctuated by skylights stands a steel-and-glass elevator tower in the shape of a star, surrounded by a circular arcade and waterfall that empties into a reflecting pool at grade level. The balconies act as a counterpoint to the elevator tower with their stately cylindrical columns, rising to finial lanterns that repeat the tower's star motif, while the floors of marble or tile build up a visual density of their own based on imagery by Willi Kunz inspired by the constellations and the Milky Way. Even small-scaled elements, encompassing elevator doors, railings, light fixtures and more, embody the cosmological theme.

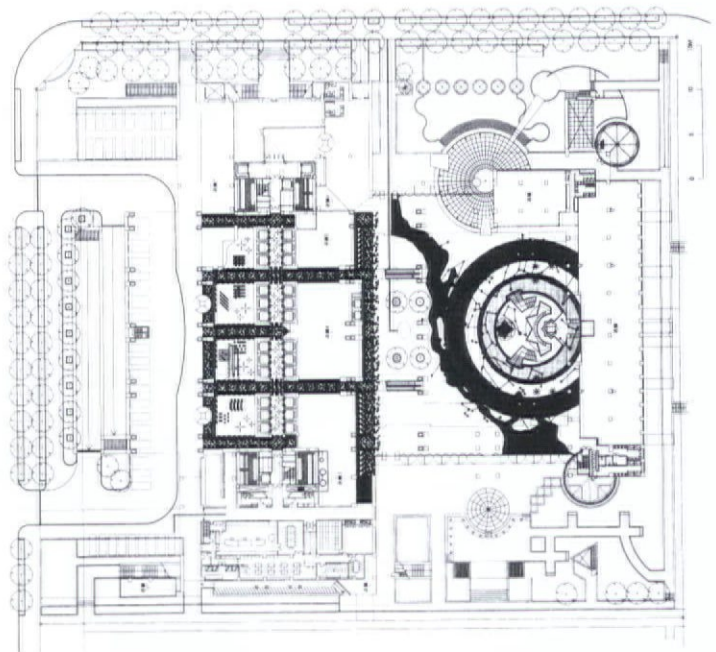
Pleased as Cosmotower's tenants are about Fespa, it is the regular presence of

young people that keeps the space so lively. "A New Year's Eve discotheque party was extremely successful," Kudo reports. "More events with a lot of variety are being planned now." If this is how the new Osaka will look, tourists in Japan may just have to rearrange their itineraries. ☺

Project Summary: Fespa Hall at Osaka World Trade Center

Location: Osaka, Japan. **Total floor area:** 3,000 sq. m. (Fespa only), 50,000 sq. m. (Cosmotower adjoining areas). **No. of floors:** 3 (Fespa), 52 + 3 below grade (Cosmotower). **Average Cosmotower office floor size:** 2,000 sq. m. (floors 6-42), 1,700 sq. m. (floors 43-52). **Total Cosmotower and Fespa Hall construction cost:** \$1 billion. **Marble flooring:** Nakamuraumi. **Ceramic tile:** Ohtsuka Ohmi. **Terrazzo tile with fiber optics:** Mitsubishi Rayon. **Aluminum honeycomb ceiling**

panel: Sumitomo Keikinzoku. **Lighting:** custom. **Glass:** Nihon Plate Glass, Asahi Glass, Central Glass. **Glass wall system:** Nihon Plate Glass. **Railing:** custom. **Outdoor tables and chairs:** Forms & Surfaces. **Elevators:** Hitachi, Otis, Mitsubishi, Toshiba. **Client:** Osaka World Trade Center Building Inc. **Architect:** Nikken Sekkei, Ltd.; Toshinori Teramoto, principal in charge; Satoshi Ezoe, project architect. **Interior designer:** Mancini-Duffy Assoc.; Max Kawer, principal in charge; Nachiko Kudo, project designer. **Floor design consultant:** Willi Kunz Assoc. **Structural, mechanical, electrical engineer:** Nikken Sekkei, Ltd. **Landscape architect:** Thomas Balsley Assoc. **General contractor:** Obayashi, Kajima, Mitsui, Konoike, Zenidaka, Tokyu, Goyo, Okumura, Nishimatsu, Nihonkokudo-Kaihatsu, Turner Joint Venture. **Lighting designer:** Lighting Planners Assoc. **Photographer:** Cervin Robinson, Kazuo Natori/Office Age (elevator lobby and doors).





Captain Crunch

Got the munchies? Prepare for an out-of-this-world, savory encounter at Honolulu's Cosmic Candy and Popcorn Planet, designed by AM Partners

By Holly L. Richmond

Successful entrepreneurs like to tell how they built their businesses from the ground up. You know: "It started with a shovel and a wagon in my garage, and the rest is history." While Mark Doo, president and owner of Cosmic Candy and Popcorn Planet Inc., does not claim quite such a humble beginning for his retail confectionery business based in Honolulu, he does say the company was launched from a push-cart of popcorn, a profitable venture operated by an acquaintance of his. "I loved the product and knew I could make the concept work in a store environment," recalls Doo, "but I also realized I needed merchandise to complement the popcorn, and candy seemed like the logical answer."

To bring his idea to fruition, Doo relied on the retail design expertise of AM Partners, which helped create the original store's vibrant image. (Currently there are three Cosmic Candy and Popcorn Planets in Honolulu.) Located in the Pearlridge Shopping Center directly opposite a popular electronics game arcade, the 1,573-sq. ft. space faced the initial challenge of getting noticed. While the arcade acts as a strong draw for Cosmic Candy and Popcorn Planet's target market, its visual presence is a dominant element in this particular mall corridor. The long, narrow configuration of the space intensified the challenge by limiting the store's display potential and presenting a claustrophobic, tunnel-like setting for customers.

Both architect and client understood the importance of an eye-catching storefront and interior. With the help of the graphic design firm InfoGrafik, they based the design on the "Captain Marvel" science fiction saga. The out-of-this-world concept is a perfect match for the limited space, since the interior resembles a rocket ship's hold full of brightly colored candy.

The resemblance goes further yet. Bright blue, perforated tube-and-shelf supports shaped like the ship's bulkheads divide the space into compartments outfitted with enticing rows of candy that draw customers down the store's length to the cashier counter at the rear, where the popcorn is made and displayed. Furthermore,

The Cosmic Candy and Popcorn Planet's design is based on science fiction's "Captain Marvel," so the long, narrow store becomes the interior of the space ship and Plexiglas tubes filled with colorful candy line the walls like parts of the propulsion system (right). The storefront's blue neon screens (opposite) send high-tech signals to sweet teeth young and old.



the storefront's angled sides emphasize the "Captain Marvel" effect by presenting the candy in shallow Plexiglas cylinders that appear to be an extension of the ship's mechanical system. In this fine-tuned vehicle, candy rather than rocket fuel substitutes well as the power source—as any child who has eaten a pound or so can demonstrate.

Although Charles Lau, principal architect of AM Partners, maintains that the store's configuration was an impediment, he nonetheless thinks that bringing innovative elements into the space instead of disguising it made its character work to advantage. "The floor and ceiling are dark in color, which contrasts with surrounding stores and emphasizes the prominence of the displays," he explains. "The checkered floor pattern makes the store appear wider, and the walls themselves are light in color with silver reflective ornamentation, so the candy really stands out."

Another element that ably reinforces the "Captain Marvel" theme is the distinctive lighting. Halogen pendants, for example, direct white light on displays to spotlight them. Lau adds that the use of blue neon lends a touch of mystery and fantasy that enable the candy to mimic tiny gems.

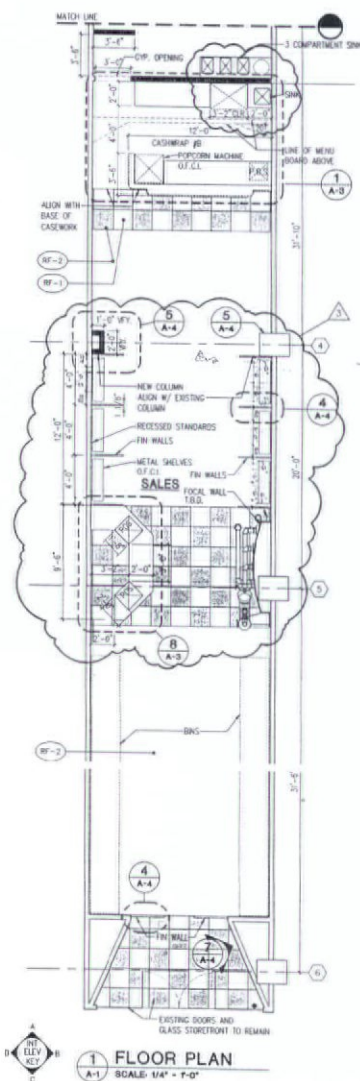
However, the focal point of Cosmic Candy and Popcorn Planet is the Candy Machine. Of course, candy is not actually made here, though it appears to issue from three tanks of bubbling liquids regulated by temperature gauges housed in a gleaming silver case and serviced by a myriad of pipes and levers. The machine, essentially an aquarium with pumps and aerators operating at different speeds to animate the store's displays, is a blast for young and old.

Doo happily observes, "A little over 50% of our customers are kids of course, but the remaining customers range between 20 and 80 years old. The store's appeal is so broad because everyone loves candy and popcorn." Fortunately for older nibblers, the store also offers sugar-free items.

Whether they prefer jelly beans, chocolate covered raisins, caramel popcorn or just a simulated rocket trip, customers appreciate the design almost as much as the treats. After all, who could turn down a trip to a planet comprising cosmic candy and popcorn? Be forewarned, however. On a typical day, a lot of youthful early birds will be angling to catch the gummy worms.

Project Summary: Cosmic Candy and Popcorn Planet

Location: Honolulu, HI. **Total floor area:** 1,573 sq. ft. **No. of floors:** One. **Cost/sq. ft.:** \$175.00. **Wallcovering:** National Laminates. **Paint:** Zolatone, Polomox. **Laminate:** Formica, Abet Laminati, National Laminates, Nevemar. **Dry wall:** G.W. Killibrew. **Flooring:** Perelli. **Ceiling:** Acoustical Materials, Inc. **Lighting:** Arbolite, Con-Tech. **Display fixtures:** Dave Foster Builders. **Cabinetmaking:** Cunningham Cabinets. **Signage:** Mark Doo. **Planters, accessories:** Dave Foster Builders. **HVAC:** Advanced Air Conditioners. **Fire safety:** Reliable Fire Protection. **Plumbing fixtures:** Island Wide Plumbing. **Client:** Mark Doo and Herb Kaneshiro for Cosmic Candy and Popcorn Planet Inc. **Architect and interior designer:** AM Partners Inc. **Graphic designer:** InfoGrafik Inc. **Mechanical engineer:** Lance Uchida. **Electrical engineer:** R.S. Engineering. **General contractor:** Dave Foster Builders. **Lighting designer:** AM Partners, Inc. **Photographer:** Augie Salbosa.



Closing the Sale

Needing space that actually exudes creative energy and brings in business, the Louis London advertising agency in St. Louis has found it in abundance from The Lawrence Group Architects

By Linda Burnett



The reception area at Louis London welcomes visitors into a space they won't forget (left). Duct work and insulation on the exposed ceiling give the space an intensified sense of height. Other inexpensive ingredients used in the advertising agency's headquarters are dry wall and paint. The corridor wall is tilted with holes punched through for the placement of TV monitors that play everything from a clients' advertisements to MTV (opposite).

Strolling down a supermarket aisle bombarded by temptation after temptation, you suddenly encounter one provocation you cannot avoid. A man stares you in the face, his hand outstretched, offering you a Miller beer. "Go ahead, take it," he says. "It's a hot day." You're perspiring. Your day at the office has been straight from Dante's *Inferno*. You reach out to take hold of the sparkling beer bottle—and all that's there is a cardboard cut out. A mirage? No. More likely, an advertisement created by St. Louis-based Louis London, a full-service advertising agency now occupying new offices designed by Lawrence Group Architects. With

branches in Milwaukee, Raleigh, N.C., Irving, Texas, and Reston, Va., serving a clientele that includes Miller Brewing, Brown-Forman, Boston Market and Coca-Cola Foods, this agency's point-of-sale advertising and print work have probably poked you in a few familiar places.

Louis London's success can be measured by the expansion of its employee pool from 21 to 112. The agency had spent 10 years in a three-story walk-up, jerry-rigging its suites to function effectively as it grew. "It was difficult to network and communicate within the agency," recalls the agency's current owner and president, Mark Shapiro, who admits that he and his colleagues would have begrudgingly put up with the many inconven-

iences of the old facility had they not moved. Having worked with Shapiro on his house as well as his agency's offices, Lawrence Group was retained to help move the company into the new, 40,872-sq. ft. space.

Once the building that would house Louis London was purchased, the agency separated its departments according to function—creative, production, account services, accounting—but soon discovered that an integrated approach was more conducive to serving clients. "As we grew and took over our space, we became more transfunctional," says Shapiro. The agency is currently organized around two group account directors. Each department still has its own character defined by architectural detailing, but there are no work stations that cannot be interchanged with another. "It's not as if a writer can't work where an art director used to be," confirms Shapiro. "It makes it easier to move teams around."



For an advertising agency, everything can help clinch an account. In this conference room at Louis London, odd-shaped walls and exposed insulation help project an unconventional image (below).

In Louis London's large studio space, such architectural detailing as the shapely contoured walls help employees find their desks (opposite, top). Since the sense of accessibility was an important criteria in approaching the design, the window outside the president's office is translucent so activity can be viewed inside and outside the office. A sculpture on an interior shelf is featured through a section of etched window glass (opposite, bottom).

Changes were due in more ways than one. At the time the project began in 1994, Louis London was housed on a single, drab floor. "When we started the project it was brown carpet, brown walls, cheap paneling and dull," recounts Steve Smith, president of Lawrence Group. Smith should know, since he witnessed the agency's burgeoning from its small size in 1983, when Shapiro was a minority owner and a writer with the agency, to 1990, when he bought the company. Today, Shapiro's switch from copywriter to business executive has meant more than transferring him from an open plan work station to a private office. ("I still like writing and getting involved in the creative, but I don't overstay my welcome," he insists.) In the 1990s, the physical appearance of Louis London has been given high priority.

For a business like advertising, which sells itself on its ability to promote and sell its clients' products, appearance is often

provided a design before we looked at the numbers," Smith reports.

That's not to say that budgeting was ignored. Two birds were killed with one stone, saving money and implementing a provocative design by using dry wall cut in unusual geometric shapes and painted. "Color and shape are not inherently expensive," maintains Smith. Shapiro agrees, adding, "The geometric shapes help people identify their own space—and also encourage them to smile."

An animated quality was also achieved in the television-lined corridor that serves as Louis London's main thoroughfare. Each employee and client must pass the nine monitors that vary in size, playing MTV, a client's advertisement or a selection of programming. "We took dry wall, tilted it, cut holes and put in the monitors," says Smith. "The only real cost was in the electronics of the controlling system."

Plugging in monitors instead of lighting still art

everything. Thus, for the new Louis London, budget took a back seat to design criteria. "I

Besides depicting activity in moving images instead of still art, Lawrence Group used the ceiling's openness and lack of surface to portray a heightened sense of space and movement. Since the ceiling was fairly low for a relatively large open space uninterrupted by few private offices, a higher ceiling seemed desirable to Smith, who installed a standard ceiling grid minus the ceiling panels. Consequently, the grid defines the ceiling and separates it from the duct work, maintains the full, slab-to-slab height and offers an exposed look.

Another important design intent was to foster team spirit within a studio environment where employees spend their time with one another instead of compartmentalizing. Even the president's office isn't completely closed off from the rest of his troops at Louis London. Translucent glass separates Shapiro's office from the main area, allowing him to observe movement through the glass. An oval cut-out shines onto a sculpture in his office, and an onlooker peering through the shapely hole can discreetly view the interior of the president's office.

Shapiro consciously avoided Chiat Day's virtual office and shared space approach. "You need personal space," he declares. In the present facility, private offices are located on the periphery, and represent some 25% of the square footage. In the building that is now being planned adjacent to the new facility to accommodate Louis London's nonstop surge in business, private offices will cluster in the interior and feature sliding glass doors that should promote visual accessibility while maintaining a symbolic measure of privacy. "It's rare to see a door closed," Shapiro indicates. "I can't remember the last time I closed my door."

The building next door will encompass 37,000 sq. ft. of space to be designed by



The Lawrence Group. Shapiro and Smith are in the midst of conjuring up ideas to link the two structures, possibly employing an exterior bridge on the second or third floor to hold a conference room or Shapiro's office to serve as both a structural intermediary and a metaphorical one. "We want to tell clients we are accessible," says Shapiro. "And our space says conventional is not acceptable. People who walk through don't forget they've been here. A space tells a story and is part of closing the sale—and in our case it does."

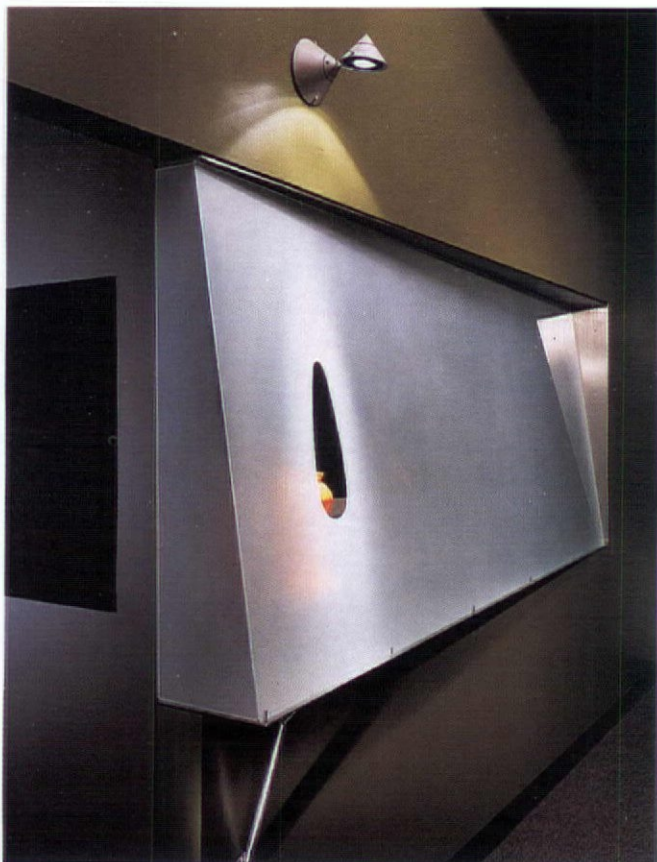
In other words, whether you're seeking the advertising services of Louis London or an ice-cold Miller beer, space sells. ☺

Project Summary: Louis London

Location: St. Louis, MO. **Total floor area:** 40,872 sq. ft. **No. of floors:** 3 + basement. **Average floor size:** 12,400 sq. ft. **Total staff size:** 75. **Cost/sq. ft.:** \$45. **Wallcovering:** Innovations. **Paint:** Brod Dugan, Pratt and Lambert. **Laminate:** Pionite. **Ceramic tile flooring:** Fiandre. **Carpet/carpet tile:** Dimensions. **Doors:** Kawneer. **United States Aluminum Corp.** **Door hardware:** Hager, Schlage. **Window treatment:** Bali

Blinds: Work stations: Custom. **Work station seating:** Keilhauer. **Lounge seating:** HBF. **Cafeteria, dining, auditorium seating:** Dakota Jackson. **Conference tables:** Classic Woodworking (custom top). **Michael Taylor (bases).** **Files:** KI. **Shelving:** custom. **Architectural woodworking and cabinetmaking:** Metropolitan Design & Building. **Signage:** A-1 Sign.

Client: Louis London Advertising & Sales Promotion Co. Inc. **Architect:** The Lawrence Group Architects. **Interior designer:** Linda Loewenstein. **Structural engineer:** McGinnis & Associates Engineering. **General contractor:** Metropolitan Design & Building. **Furniture dealer:** Interior. **Photographer:** Sam Fentress.





Stryker's design packs a punch in both the 18 ft. x 18 ft. boxing ring (opposite) and elegantly appointed lounge area (right) with soft lighting and telephones where members can work or relax after going a round with one of the gym's personal trainers. The terrazzo floor, vaulted ceiling, arches and colonnade give Stryker's its spa-like feel, as do the painted murals.



Exercise Your Right

With Americans spreading out rather than pumping up, architects and interior designers are rushing to exercise their creativity with new fitness centers to suit each and every body

By Holly L. Richmond

Get off the couch, America. Set your soul in motion. It's not as hard as it sounds. New, effective and inspiring ways to exercise make it unnecessary to forfeit the remote control and abandon the sport of channel-surfing, arguably America's preferred anaerobic activity. Fitness facility owners declare the tide is turning, the diversity of their clientele is good and one workout does not fit all. Simultaneously, architects and designers are responding so that exercisers of every ability can meet their kinetic match at one of today's fitness centers, which run the gamut from personal training studio to mega-gym.

Mercifully the "No pain, no gain" and "It's better to look good than to feel good" philosophies went out with the '80s. Exercise in the '90s is geared toward total wellness, a means to sculpt, tone and enliven the body and mind. So why are Americans, who are supposedly becoming savvier about fitness and diet, getting fatter—despite spending \$33 billion a year on weight-loss plans, health clubs, exercise videos and dieting gadgets?

For decades, studies have shown that 20-25% of the population is obese (defined as 20-30% or more above ideal body weight) at levels that could result in serious medical

consequences. Yet the number of obese people has actually increased to a third of the population in the last five years. Weight-related illnesses now kill 300,000 Americans a year, placing fat second only to smoking as a cause of preventable death, according to a study by Harvard Medical School and Boston's Brigham and Women's Hospital.

Sobering evidence aside, people are still searching for a magic bullet and eagerly awaiting a new generation of diet pills on the way to market. Would-be buyers beware—the scientific studies are at best promising, and svelteness still cannot be bottled. Meanwhile, medical evidence strongly indicates that improved physical and mental wellness can be obtained through exercise, once individuals decide what activities suit them best.

Eric Fleishman, a successful personal trainer in New York, speculates that people feel besieged by too much information and contradictory evidence about diet and exercise, so they simply do what feels most comfortable, namely eating more and exercising less. For those who heed the call to control their weight, physical and psychological help is available. "There is no typical client anymore," Fleishman explains. "Each individual's program is radically different."

Where is the fitness industry headed as we approach the next century? Technology will play a central role by providing exercisers with an ever-widening choice of activities to keep them from having to perform the same exercise day after day. John Campanella, director of audio/visual technology at the A/V and acoustical consulting firm Cerami & Associates, views the trend from two vantage points. In addition to his "day job," he is also a certified personal trainer in various New York fitness facilities.

According to Campanella, fitness centers are increasingly employing A/V technology to differentiate themselves from competitors. Currently, the most popular technology format for diverting exercisers is called "Plug and Run" or "CardioTheater," a bank of 20 or more TV monitors located near the cardiovascular equipment so members can plug in headphones to the channel selector box on each bike, treadmill or stair-climber, and tune in a station. Gyms that cater to professionals are installing systems that include VCRs so members can use their own tapes. "It's a technique to make the most of overly scheduled time," Campanella finds.

For now, the health craze is being primarily driven by America's aging Baby Boomers,

who are becoming more concerned with staying fit. Of course, doing the right thing at the gym will take a significant bite of their disposable income. (Even so, as *Healthy Weight Journal* reports, the cost of membership is far less than the \$69.34 billion America pays annually for obesity.) Add to this generation X'ers raised in an MTV world brimming with audio/visual stimulation where treadmills and stationary bikes bore them to tears, and you have the basis for a fitness revolution in America which can be glimpsed in the three installations featured in this survey.

As with the exercisers themselves, the fitness industry's metamorphosis is propelled by variety. Mega-gyms that offer an all-inclusive fitness experience—rock climbing walls, wind surfing machines, indoor skating rinks—are taking large metropolitan

men and women," says Cary Gilbert, Strykers general manager. "It is a cardiovascular and strength training workout, a good way to learn self-defense, and the best way I can think of to release pent-up aggression."

The concept was risky since Strykers is the first club to thrust boxing into a more general exercise milieu. But co-owner and restaurateur Art Cutler felt it was viable and discovered a 10,000-sq. ft. space in the basement of the circa 1925 Actors' Equity Building on West 46th Street, in the heart of midtown Manhattan. During the 1930s, the space was occupied by the posh Supper Club and then Kriegman Photography Studio, which photographed Broadway and Hollywood stars to produce black and white 8 x 10 glossies.

Kriegman had extensively trenched the terrazzo floor for drainage and cleared the space of virtually all partitions. "We decided

For example, the lobby contrasts the fluorescent-lit exercise area, which features brushed steel-clad walls, metal equipment, canvas and ropes, with highly-polished exotic woods accented with stainless steel and brass, lounge seating upholstered in plush velvet, incandescent lighting, finely perforated metal ceilings and decorative murals. The locker and massage rooms are covered with limestone and glass mosaic walls to create a soothing retreat from the energy of the gym floor. As for the club room, Cavallaro notes, "The carpeting, artwork, televisions and memorabilia give the room a residential feel but the metal and glass partition lets members have a view of the action."

If Strykers is a mini-oasis from the busy city streets to some members, to others, whose goal is to learn the sport of boxing, the club is the undisputed heavyweight champ. It



areas by storm, though sport-specific clubs and small, personalized facilities such as spas touting stress-busting yoga classes and aromatherapy facials are also making their presence felt. One such venue, New York's Strykers

to restore the floor, arches, colonnettes and incredible circular staircase," states Jane Cavallaro, principal designer for Elevations, "which was one of our main reasons for choosing the space. Unfortunately the stair-

is the official home gym of several professional fighters, and the same certified boxing trainers who work with the professionals are available to the members. The club also converts to a 500-seat arena for boxing matches

Sweat it out through exercise or pure indulgence

Sporting Club designed by Elevations Design & Construction Co., combines an ultra-modern luxury health club with a classic boxing gym as a novel alternative to chain fitness centers.

Fully stocked with such high-tech conditioning equipment as virtual reality cycles and free weights, deluxe steam room and sauna, full-service barber shop, business center and full-time concierge, Strykers provides exercise and pampering for members with a twist: a regulation size boxing ring. "Boxing has become a popular form of exercise for both

case did not conform to code, so I created a U-shaped design without winding treads."

Since opening its doors less than a year ago, Strykers has been packing a punch with professionals looking for a fitness center reminiscent of an old style men's club. (There are six *Fortune 500* companies in the club's four-block radius, so corporate memberships are the biggest draw.) The genius of the design is the way the architect dramatically juxtaposes the no-nonsense, machine-oriented workout areas against elegant aesthetics everywhere else.

and other entertainment functions, such as a recent sports auction to benefit the United Cerebral Palsy Foundation. Just another day in the life of a pugilist with a heart of gold.

Project Summary: Strykers Sporting Club

Location: New York, NY. **Total floor area:** 10,000 sq. ft. **No. of floors:** 1. **Total staff size:** 15. **Total cost:** \$3 million. **Paint:** Benjamin Moore. **Rubber flooring:** Carlyle. **Limestone floor:** North Shore Marble. **Terrazzo restoration:** Durite. **Carpet:** Saxony. **Ceiling:**

Durite. Lighting: Visa Lighting, Reggiani, Artemide, Lightolier, Starfire Lighting. Doors: M&D Fire Door. Door hardware: Schlage, Rockwood. Lounge seating: Depression Modern. Stools: BE Buck. Upholstery: Depression Modern. Tables: Depression Modern. Architectural wood-working and cabinetmaking: Christopher Henry Assoc., Panestone Construction. Planters, accessories: PDI. Audio/visual: Essential Communications. Special equipment: Package-Gym Source, Everlast, Republic, Foliage Garden, Baha Industries, Trotter. Murals and vintage posters: Evergreen Studios, Chisolm Gallery, Central Art Framing. Client: ATAJ, Ltd. Architect/Interior designer: Elevations Design & Construction Co. Structural engineer: Severud Assoc. Mechanical engineer: Jack Green Assoc. General contractor: Panestone Construction. Lighting consultant: Michael Castelli. Photographer: Peter Paige.



For the majority of the population that prefers epicureanism to exercise, all is not lost. Successful spa facilities are a far cry from the weight-loss clinics of their origins, and now offer exercise and wellness classes in addition to the customary spa treatments. Health is literally in the air in the form of aromatherapy at The Spa at the Crescent, a 22,000-sq. ft. spa and fitness center designed by architect Donald DeMars and housed in the Hotel Crescent Court in Dallas, that makes sweating pure olfactory pleasure. In 1994, the hotel, designed by renowned architect Philip Johnson and managed by Rosewood Hotels & Resorts, was named the second leading U.S. hotel by *Condé Nast Traveler*.

DeMars, chairman and CEO of Donald DeMars International in Glendale, Calif., has specialized in health-oriented facility design for over 20 years. The Spa is one of his more ambitious efforts, offering comprehensive fitness rooms with state-of-the-art equipment, as well as nutritional programs and the latest in stress-busting exercise classes. The treatment center provides services ranging from a 25-minute reflexology massage to a one-day fitness retreat complete with personal trainer, "down time" packed with pampering treatments and a healthful gourmet lunch in The Spa's food and juice bar.

The technical aspects of a fitness facility design such as The Spa are complex, especially when a pool, steam room or any area that uses water is included, since HVAC systems are critical to making the space conducive to exercise. "The special points to consider," DeMars explains, "are the extensive mechanical requirements, adequate tertiary space for large feeder and branch ducts to slow down air speed to reduce noise level, and high-performance humidity control systems. Thirty people in an aerobics class can give off as much as five gallons of water per hour, and that water must be evacuated."

Where aesthetic features are concerned, a spa must be the pinnacle of tranquillity. Privacy is taken seriously at The Spa, and



A body's form meets a machine's function in Stryker's workout area, which includes circuit fitness equipment in addition to cardio, free-weight and stretching areas (opposite, left). But members leave their hard-working energy behind when they enter the locker rooms (opposite, right), where they can indulge in the whirlpool, sauna, steam and rubdown rooms.

While enjoying the Spa at the Crescent Court Hotel, visitors may opt for the fitness retreat package, which begins with a private, one-hour training session in the exercise room (top). After the workout, a dip in the swimming pool or a soak in the whirlpool will hit the spot (above), followed by a feast of healthy offerings from the food and juice bar (left).



Entering Harvard Gulch Recreation Center, the exerciser finds a variety of active spaces, including the weight room, dance/aerobic room and child care area, open to view from the naturally-lit central hall (left). The aerobic room (below) features an underfloor of double-layered plywood with Neoprene® to give exercisers' jumping bodies optimal cushioning. The Center's exterior form visually connects to the surrounding park's buildings with hipped/gable roofs and 14-ft. sections of glass shaded by cable-suspended steel structures (opposite).

Top wellness facilities like The Spa at the Crescent usually come with a fatter price tag than their users' physiques. So what's a body to do when searching for exercise at a minimal cost in a facility that can fulfill the needs of an entire family? In Denver, you can head to the Harvard Gulch Recreation Center, where Michael Brendle Architects has transformed an 8,000-sq. ft., bare-bones gymnasium into a 16,000-sq. ft. community athletic complex, and none too soon. Unlike most fitness facilities, Harvard Gulch caters to the young in years as well as the young at heart, recognizing the importance of establishing good health practices at an early age.

How young is young? In October 1995, the *New York Times* reported on Federal statistics that showed the proportion of American children who are overweight has more than doubled in the last three decades to 4.7 million children between the ages of 6 and 17, with the greatest increase occurring in the last 10 to 12 years. It is a pattern consistent with American adults due to a combination of increased caloric intake and decreased exercise. Unfortunately, overweight children tend to become overweight adults, following their elders' path to heart disease, some cancers and ultimately early death.

Brendle could think of no better way to inspire people to exercise than by providing a panoramic view of the Rocky Mountains and surrounding 56-acre park. Upon entering, exercisers find a variety of active spaces open to view from the glass enclosed central hall, including the pool area, weight room, arts and crafts room and child care area. The building is based on a series of 14 ft. x 14 ft. cubes constructed of glass and brick, with large areas of glass shaded by a cable suspended structure of steel, the equivalent of custom-designed, 28-ft. sunshades. The form allows the building to con-

DeMars notes that he used individual dressing stalls instead of typical open corridors in the locker rooms to make people feel more comfortable. But the design is also about easing psychological boundaries so users can leave the "real world" outside. "A spa that builds a good reputation and sustains it," DeMars says, "is one where the user wants to share this hedonistic experience with others."

Imports, Knoll. Upholstery: Gretchen Bellinger, Clarence House. Dining tables: L & B Products. Other tables: Trouvailles, Wicker Works. Architectural woodworking/cabinetmaking: Wigand Corp. Signage: David Carter Graphic Designs, EEC Industries. Elevators: Schindler. HVAC: Bonn. Fire safety: Simplex. Security: Johnson Controls, Simplex. Building management system: Johnson Controls. Plumbing fixtures: Broadway, American Standard, German Made.

An exercise program fit for the entire family—and the family budget

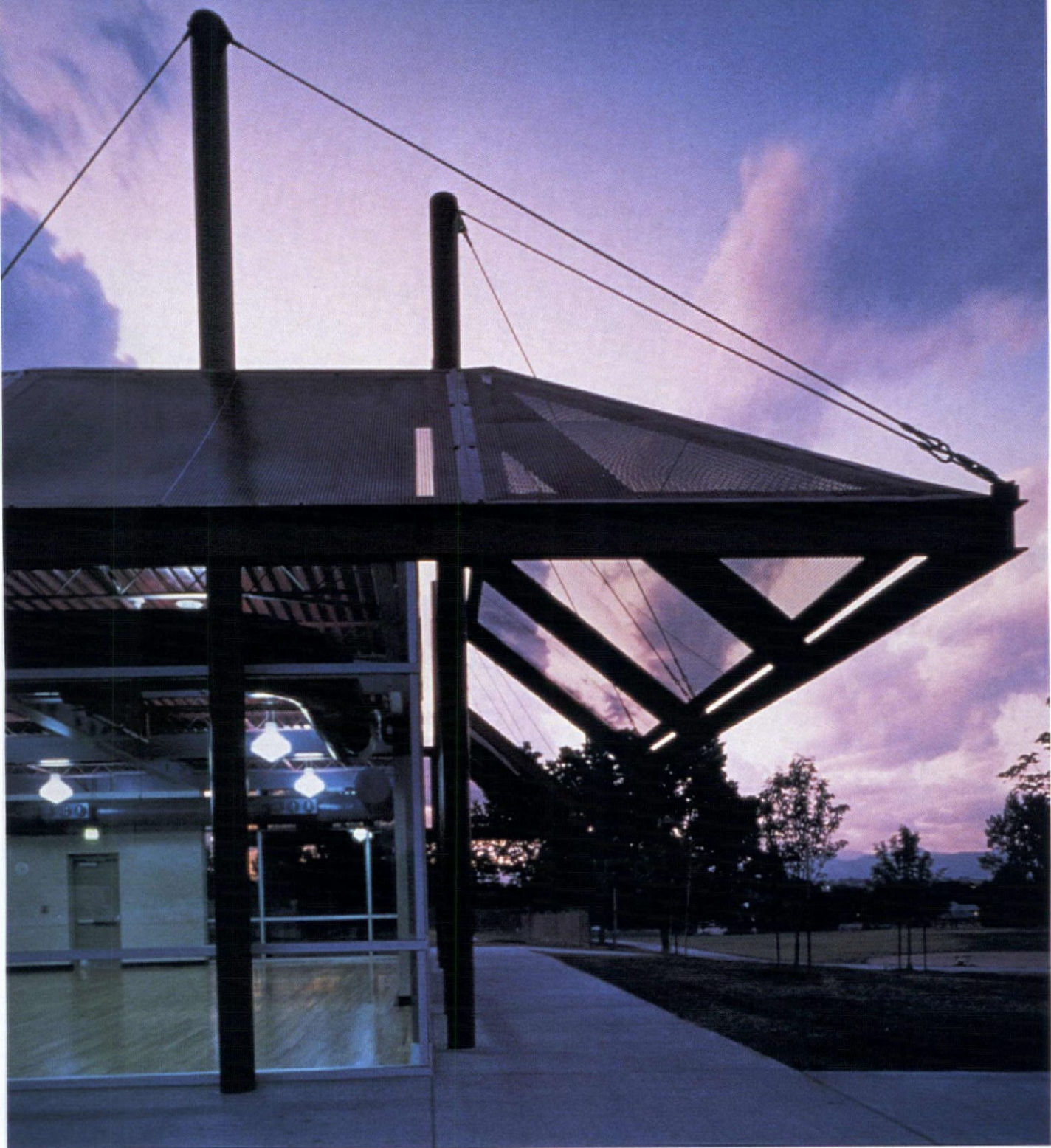
Project Summary: The Spa at the Crescent

Location: Dallas, TX. **Total floor area:** 22,000 sq. ft. **No. of floors:** 2. **Total staff size:** 75. **Cost/sq. ft.:** \$100. **Paint:** Pittsburgh. **Carpet:** Kemos. **Lighting:** Lutron, Artemide, Sirmos. **Lounge seating:** Mirak-Nobilis Collection, East & Orient, Mark Tursi. **Dining seating:** McGuire, Jack Lenor Larsen. **Other seating:** Traditional

Client: Rosewood Property Co. for The Spa at the Crescent, Hotel Crescent Court. **Architect:** Donald DeMars International, Shepherd & Boyd. **Interior designer:** Vision Design, Shepherd & Boyd. **Mechanical engineer:** BL&P Engineers. **Electrical engineer:** W.B. Moore. **General contractor:** HCB Contractors. **Construction manager:** Rosewood Hotels & Resorts Inc. **Furniture dealer:** Sunar Hauserman. **Photographer:** David Carter.

nect historically with other park structures, which also have hipped gable roofs.

In suburban or rural locations, especially those with Colorado's fresh air, people often take advantage of the area surrounding a fitness center as well as indoor activities, jogging or riding a bicycle to the facility before going inside for strength training or a cool dip in the pool. "I wanted Harvard Gulch to be of the



park, not merely *in* it," Brendle points out. "So I recreated the outdoor landscape to provide adequate circulation paths."

Inside is where most of the action is, especially in the multi-purpose room that serves as a conference room and teaching center for community organizations, as well as Harvard Gulch's aerobic/dance room. The community groups who use the room probably do not realize what an intricately contrived floor rests beneath them, but the exercisers' knees sure do. The underfloor structure consists of a double layer of plywood with Neoprene®, one layer

running north/south and the other east/west for optimal cushioning. Given the minimal yearly membership fee, Harvard Gulch's members have no excuse for avoiding the Rocky Mountain high of a hip-hop dance class. ☺

Project Summary: Harvard Gulch Recreation Center

Location: Denver, CO. **Total floor area:** 16,000 sq. ft. **No. of floors:** One. **Paint:** Devoe. **Laminate:** Formica, Nevamar. **Dry wall:** U.S. Gypsum. **Masonry:** Robison Brick. **Flooring:** Armstrong, Robbins. **Carpet/carpet tile:** Mohawk. **Ceiling:** Armstrong. **Lighting:** Halo-

phane, Bega, Lightolier, Edison. **Doors:** Penestra. **Door hardware:** Best, Von Duprin, Hager. **Glass:** PPG Solar, Grey, Pittsburgh Corning. **Window frames:** U.S. Aluminum. **Lounge seating:** Kas Parans. **Dining, auditorium seating and tables:** Vecta. **Cabinetmaking:** Real Wood Craft. **Signage:** Signage Inc. **HVAC:** Honeywell, Snyder General. **Fire safety:** Faraday. **Client:** Denver Dept. of Parks and Rec. **Architect/interior designer:** Michael Brendle Architects P.C. **Structural engineer:** Shefflin Group. **Mechanical/electrical engineer:** Gordon, Gumeson and Assoc. **General contractor:** Pinkard Construction. **Photographer:** Nathaniel Lieberman (interior), R. Greg Hursley (exterior).



Walk a Mile in Their Shoes...

...Or experience the same level of comfort and quality craftsmanship by working in Cole-Haan's international headquarters in Yarmouth, Maine, designed by PDT Architects

By Jennifer Thiele Busch

An atrium lobby (opposite) connects the two wings and three floors of Cole-Haan headquarters in Yarmouth, Maine, forming a focal space that reflects the company's commitment to organic materials, a non-corporate atmosphere, and respect for the natural surroundings. Outside, the three-story facade of the building has a reflecting pond between the main office wings that solves drainage problems and adds visual interest (right).



The name Cole•Haan does not mean the same thing on the quiet streets of Yarmouth, Maine, as it does on the fashionable shopping boulevards of New York, Los Angeles, Chicago, Boston, Dallas and Atlanta, where this manufacturer of high-end footwear and accessories has positioned itself as a premier retailer with upscale store designs to support the image. For the people of Yarmouth, where Cole•Haan was founded in 1971, it is known as one of the area's largest employers, not to mention a respectful corporate neighbor that has donated computers to local schools and supported community events. More recently, it has also become known for its new headquarters, designed by PDT Architects, where the beauty of the natural environment sets the scene for continued growth and prosperity.

At Cole•Haan, corporate attitude has been tucked away as neatly as the new, 90,000-sq. ft. headquarters facility has been tucked into its heavily wooded site. As Cole•Haan facilities project manager Joe Piergrossi explains,

"Looking out the windows from any point in the building, it seems like you are out in the middle of nowhere. Seen from the air, however, the building is actually located on a major north/south route in Yarmouth with direct access to nearby Portland." True to its surroundings, the building also boasts a relaxed and comfortable atmosphere that surrounds Cole•Haan with an image of craftsmanship and quality, much like its products.

Explosive growth in the 1980s—during which Cole•Haan operated out of four separate facilities—made it absolutely necessary in the 1990s for the company to consolidate in a new headquarters space, according to president Cathy Taylor. "Cole•Haan values teamwork and efficiency, and being in four separate buildings was not an effective way to promote productivity," she says. "It was essential that we create a space under one roof."

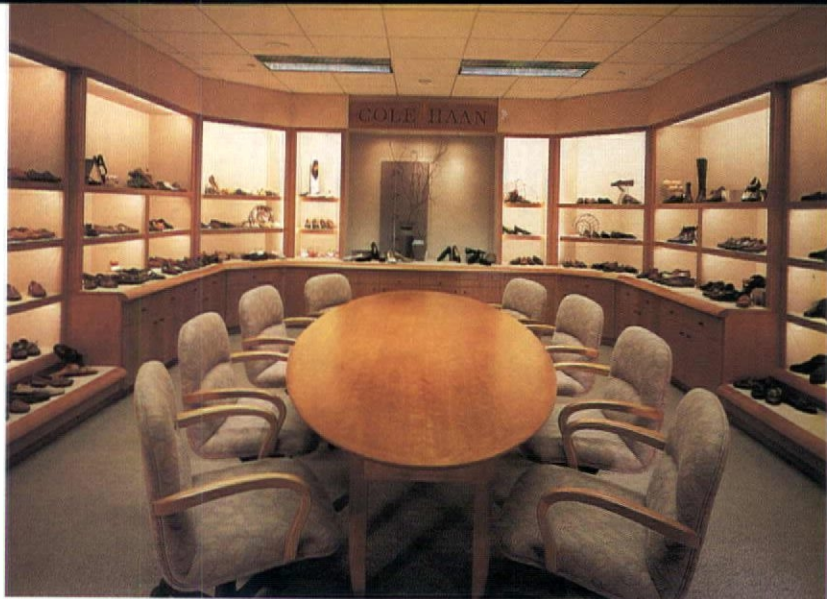
Since Yarmouth is a small town (population 8,500) with limited office space, the company first analyzed existing options in nearby Portland. "Image was very important to

Cole•Haan," explains Molly MacAuslan, the former director of facilities for the company. "The spaces we saw in Portland may have been fine for other companies, but they didn't suit the kind of image Cole•Haan wanted to project." Likewise, existing office spaces in Yarmouth, where the company preferred to remain in deference to its roots and its 30% local work force, were too small. "The nature of Maine is that those bigger buildings are not just sitting around anywhere," points out Taylor. "You have to build them."

The company opted for new construction on a local site that was beautiful and convenient, though less than ideal for space planning, with two distinct levels divided by a rocky ledge that proved to be more of a problem than anyone anticipated. Nevertheless, a highly accommodating floor plate designed by PDT, coupled with Cole•Haan's commitment to maintaining as much of the natural landscape as possible, resulted in a building that is carefully fitted into its surroundings, with at-grade entrances on both the first and

Cole-Haan headquarters features interactive meeting and gathering spaces that support numerous functions. Showrooms display products to customers (right), but are also used for in-house meetings. The employee cafeteria (below), boasting excellent food, is a center of employee social life and corporate activity. A state-of-the-art auditorium (bottom) is flexible enough to host fashion shows, large sales meetings or small training classes.

The executive conference room, or "tree house" (opposite, left) is a perfect example of Cole-Haan's request for a comfortable, relaxed atmosphere that reflects the sophistication and supports the activities of a global organization. President Cathy Taylor's office (opposite, right) is another room with a view—but that can be said of most work spaces at Cole-Haan.



third floors on opposite sides of the building. "It gives the feeling of being nestled into the landscape," comments MacAuslan.

Fortunately, the architects' response to the site limitations also fulfilled another goal that Cole-Haan had set forth right at the start, according to PDT principal Frank Locker. "The client wanted a building that made it feel like a small company," he recalls. "They didn't want the corporate status of being big and anonymous." With two wings on three levels connected by a dramatic atrium lobby, the building assumes a human scale that supports interaction among employees.

"We looked at the functions of various departments to determine what adjacencies we would need," explains MacAuslan. "In a typical 90,000-sq. ft. office building, people would still be separated by considerable distance. This floor plate provides easy horizontal and vertical access to any point in the building." Furthermore, as PDT project architect Don Greer points out, even the minimal walking distances between wings and floors provide visual interest. "The trip between point A and point B was designed to be as nice as possible," he says. Most horizontal circulation routes pass through the balconied, glass-walled atrium lobby, while glass-enclosed stair towers at either end of the building offer appealing alternatives to the elevators.

"The building fosters interaction in a variety of ways," MacAuslan observes. Related departments, such as advertising, communications and production, computers and information systems management, and sales and marketing, are co-located within the two wings, while important support functions and amenities such as a state-of-the-art auditorium, product showrooms, a company cafeteria and an outdoor deck overlooking a reflecting pond are accessed off the main public space, the atrium lobby. "Public areas act as drawing points to encourage employees to circulate and communicate," says MacAuslan.

Since Cole-Haan's headquarters was intended to support a staff far larger than its 200 on-site employees, the auditorium space was a particularly important element of the



building program. "Our goal was always to make the headquarters effective for our global associates, as well as our customers," says Taylor. "So each space is designed to address both day-to-day function and to maximize use for a multiplicity of other functions."

The auditorium features flexible furniture allowing a variety of configurations and a full array of audio/visual technology to accommodate everything from quarterly sales meetings

Working in a facility built like a finely crafted shoe

for national and international sales reps to fashion shows to training classes, and occasionally community functions as well. A series of four showrooms that handsomely display Cole•Haan's product lines of men's and women's footwear and accessories to visitors are also used for smaller staff meetings.

"The building has become a marketing tool for all the company's extended employees," Locker maintains. Indeed, with numerous amenities such as a catered cafeteria, fitness center, outdoor jogging trails, skylights and window walls that flood the predominantly open plan areas with natural light, the building also speaks volumes to employees about the value Cole•Haan places on them. "We surveyed our employees to find out what they felt they needed in their work areas to make them more productive," says Taylor. "This engendered a real sense of ownership."

Undoubtedly, the space that Cole•Haan employees and visitors most identify with is the atrium lobby. "It gives the building a central focus, especially through the long Maine winters," comments Locker. "This is really the heart of Cole•Haan." Other notable focal points include an executive suite with spacious and offices overlooking the reflecting pond, and a large conference room above the main entrance dubbed "the tree house," which views the Maine woods on one side and the atrium on the other. "It's like a little lookout over the Cole•Haan empire," says Locker.

Yet the Cole•Haan headquarters is anything but imperial in feel, favoring a palette of materials and colors that are as refreshing and relaxed as the building's surroundings. "There is nothing we try to do that doesn't reflect our values and align with our brand

strategy," says Taylor. "The aesthetic follows our passion for quality, the fact that we don't want to stand out as being brash and bragadocious, and our tendency to be quiet about who we are." Natural materials and finishes appropriately include granite, Maine maple and brick, all complemented by soft colors and textures in upholstery and carpets. "We talked about organic materials," recalls Suzanne Morin, the interior designer on the


PDT design team. "Nothing is pompous. We even had to push them to use leather. They worried that it was too corporate."

One of the most salient characteristics of the interior design is the close attention to visual detail. "The fine craftsmanship of the footwear inspired the careful crafting of the building," notes Locker. But the real success of the space is borne out by the fact that as the company continues to grow and evolve, the headquarters completed in November of 1994 adapts with it, never losing its sense of function, organization or atmosphere. Not since Prince Charming won his beloved Cinderella with a glass slipper has a shoe fit so well, and Cole•Haan continues to wear it comfortably. ☺

Project Summary: Cole-Haan International Headquarters

Location: Yarmouth, ME. **Total floor area:** 90,000 sq. ft. **No. of floors:** 3. **Total staff size:** 200. **Wallcoverings:** Maharam, Gretchen Bellinger, Knoll, Guilford of Maine. **Paint:** Polomx, Sherwin Williams. **Laminate:** Pionite, Nevamar. **Flooring:** Marmoleum, Tarkett, Johnsonite, Donn. **Carpet/carpet tile:** Mannington, Carousel, Lees. **Rugs:** Lacey Champion, Tufenkian. **Lighting:** Leucos. **Window treatments:** Louver-drape. **Work stations:** Knoll, Geiger/Brickel, Halcon. **Work station seating:** Harter, Keilhauer, Loewenstein, Design Link, David Edward. **Lounge seating:** HBF, Keilhauer, Bieffeplast. **Cafeteria, dining, auditorium seating:** Kimball, Harter. **Other seating:** Geiger/Brickel, Harter. **Upholstery:** Deepa, HBF, DesignTex, Architect, Knoll, Spinneybeck, Gretchen Bellinger, Robert Allen, Payne, Brunswick & Fils, Unika Vaev. **Conference tables:** Pond Cove Millwork, Nevins. **Cafeteria, dining, training tables:** Kimball, Dakota Jackson, Knoll, Versteel. **Other tables:** Ekkita, Cumberland. **Architectural woodworking/cabinetmaking:** Windham Millwork. **Client:** Cole•Haan. **Architect/interior designer:** PDT Architects. **Structural engineer:** Structural Design Consultants. **Mechanical engineer:** Bennett Engineering. **Electrical engineer:** Thomas Engineering. **General contractor:** Dahlgren Construction. **Lighting Designer:** J&M Associates. **Acoustician:** Cavanagh-Tocci Associates. **Photographer:** Wheeler Photographics Inc.





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Caring for America's young and old suddenly looms as large a problem as their numbers, and designers could be busy for years channeling back the demographic tide



At Children First (above), an emergency day care center in Los Angeles that is one of a dozen around the nation, sturdy but inexpensive "wave walls" partition space and double as play and storage units in the design by ADD Inc., creating an imaginary underwater world. Photography by Tom Bonner.


You notice them waiting on the lines at McDonald's, strolling among the crowds at the shopping mall or getting exercise in the park—a bumper crop of children and elderly citizens. America currently has some 57 million children under age 15, or approximately 22% of the total population. At the same time, the ranks of the elderly continue to swell, with 33.7 million Americans or almost 13% of the population now being age 65 or older. The social, political and economic consequences of these numbers will be felt by society for years. Many architects and interior designers are already being enlisted to help develop appropriate facilities to address their special needs.

Paradoxically, the characteristics for each group that designers use to develop appropriate building programs reflect trends that seem to be skewing the wrong way. For children, the road to adulthood looks riskier than ever. Those being raised in mother-only families have exploded from 5 million in 1950 to

nearly 20 million in 1995. More than 14 million children are living in poverty. Their national averages for academic performance at grade-school level have remained stagnant for the last 25 years, with the most recent report showing that 42% of fourth graders failed to meet the basic reading level, while 41% fell under the basic math level. And their older siblings are not faring much better: as the percentage of first births to teenagers out of wedlock has soared from 33% three decades ago to 81% today—bringing them close to the percentages of their counterparts in Jordan, the Philippines and Thailand.

Seniors face very different—and decidedly more optimistic—prospects. In the simplest of terms, Americans are living longer and enjoying old age more. Consider that in 1940 only 54% of men and 61% of women lived to celebrate their 65th birthdays, whereas by 1990, 72% of men and 84% of women reached that auspicious age. In another indication, the Long Term Care Surveys conducted by the Federal government reveal that the percentage of old people who are unable to care for themselves is getting smaller every year, as disability rates have declined by 1-2% each year since 1982, when the study began. In parallel with this improvement, the percentages of old people with chronic diseases such as high blood pressure, arthritis and emphysema have fallen as well, so that the number of elderly with high blood pressure dropped from 46% in 1982 to 39.5% in 1989.

Why these phenomena are occurring are questions of considerable debate in academia, politics and America's living rooms, but their consequences are much clearer. The nation will have to acknowledge the sizable presence of young and old with an environment that anticipates their special needs if we are to take proper care of them. Children obviously represent society's stake in its own future. The elderly are a source of counsel and assistance in child care and a range of social, economic and political issues when we are wise enough to enlist their help.

Does the nation have the commitment to build the kinds of facilities young and old need? Children and families could easily use more child-centered facilities for education, play and health care before, during and after school. Seniors, facing more time on their hands and healthier minds and bodies to take advantage of it, await the availability of elder care housing and the spread of universal design principles through the everyday world they have no desire to flee. The projects on the following pages show just a few of the ways the nation's designers are answering the call. 



Big Fun

Suburban St. Louis tots and teenagers conquer volcanoes, play guitar with Eric Clapton and e-mail the President at Big Future in Chesterfield, Mo., designed by Kiku Obata & Company

By Jennifer Thiele Busch

Pinball wizards, Pacman, Super Mario Brothers, Mortal Kombat and Street Fighter move over. Today's children are ready to take on CD-ROM, interactive video, virtual reality and surf'n' the 'net. One thing that may prevent them from doing so, however, is access. Since the average family is probably not up and running on the World Wide Web and home office capabilities rarely include virtual reality software, exposure to state-of-the-art, cutting-edge electronic technology is often limited to corporate offices, select educational classrooms or large public forums like science centers and museums. When a clever solution to this problem hit St. Louisan David Williams and his wife Ann Wimsatt like a ton of asteroids, the concept for Big Future, an

interactive electronic theme house in Chesterfield, Mo., was born, then brought to full maturity with an energizing and whimsical design by Kiku Obata & Company.

"We hear all the time about amazing things happening with technology, but most of us aren't seeing it," says Williams. "The public forum is definitely lacking in terms of access to these things." Add to this observation the fact that the couple's two young sons were presenting them with constant challenges over how to keep children entertained and occupied, and you have the perfect impetus for these two architects-turned-entrepreneurs to conceive of a place like Big Future.

"We were always thinking about what to do with the boys in our spare time, but there



Big Future attracts all age groups in a fun and non-intimidating environment based on access to electronic technology. The "younger kids area" (opposite) for ages three thru eight features more traditional running and climbing games with electronic technology seamlessly integrated. The "older kids area" (above) caters to children nine and above and their parents. A myriad of electronic technologies from CD-ROM to Internet access are contained in displays that help establish a colorful and whimsical atmosphere.

weren't a lot of family-oriented entertainment options, at least in St. Louis," Williams explains. "The kids seemed very intuitive about booming technology, and we saw the opportunity to incorporate that interest into an affordable, convenient, high quality entertainment experience that would address all age groups that constitute a family." Though Big Future is primarily targeted towards two age groups—children three through eight in the "younger kids area" and children nine and above in the "older kids area"—parents too are often compelled to stay and play once they get caught up in the curious myriad of activities offered.

Though both Williams and Wimsatt spent years practicing architecture in New York (he in the office of I.M. Pei and she in the office of Polshek and Partners), they understood that successfully pulling off a concept like Big Future in suburban St. Louis would take a much more whimsical and retail-oriented design than either had produced. The national search for an interior designer ended with a local firm, Kiku Obata & Company, whose principal, the daughter of renowned St. Louis architect Gyo Obata of Hellmuth, Obata & Kassabaum, has firmly established her own reputation in retail design.

A former supermarket in a strip center near the intersection of two main roads in Chesterfield was chosen for its proximity to

the demographic target market: an area populated by families with children and an annual income range of \$40,000 or more plus a strong school system. Though Williams did his market research like any good retailer. "We were shooting in the dark, since nobody had tried this concept before," he admits. "We didn't know if people would come, how often they would come, how much they would pay or how comfortable they would feel with technology."

There were, however, a couple of basic tenets that were certain. First, every game or electronic experience in Big Future would be a positive, non-violent one. Second, the design of the space would be totally integral to the experience, yet independent enough to allow for twice-yearly activity change-overs reflecting rapid developments in electronic entertainment. "If technology is changing constantly, then we have to change our content all the time," says Williams, who receives most electronic games featured at Big Future free of charge direct from manufacturers anxious to expose potential customers to their products. "Flexibility is one feature that is definitely missing in the more permanent exhibits in science centers and museums."

Taking these cues and little other information, Obata and her staff proceeded to outfit the 13,500-sq. ft. space in intriguing, colorful and logical fashion. "Early on we developed a floor plan we liked, though it was



not ideal because we had to work around two entrances," explains Obata. The problem of multiple entrances was overcome with a central ticketing area, beyond which a cash-wrap from the Big Future gift shop—featuring souvenirs and electronic merchandise—helps control traffic flow back towards the main activity areas.

"Our design team sat down and wrote out a list of ideas we felt would define a good future for kids, including 'non-violent, colorful, imaginative, unlimited creativity, seamless merging of experiences,'" Obata continues, noting that the exercise yielded numerous wild sketches during the conceptual design phase. "Basically we discovered that we could design and design and design this place—but we had to be practical about our limitations in terms of budget and what we could practically build." After logically seeking advice and validation from the toughest critics of all—the children of staffers—Obata & Co. settled on creating fixtures and kiosks to house the computers and games in the fanciful forms of classic icons that appeal to children and teenagers.

The area for older kids, for example, features such fixtures as a 7-ft.-tall soup can, a 5-ft.-wide cupcake, a giant pizza slice, a whimsical piano, a giant hand, three colorful surfboards and some giant guitars, where customers can experience a sail around San Francisco Bay, playing electric guitar with Eric Clapton, e-mailing the White House, woodcarving on a virtual lathe and morphing their faces into gorillas.

In the younger kids' area, electronic games are balanced with more traditional running, climbing and imagination games appropriate to the age group. Here, children can scale a volcano to slide down a lava flow, climb a treehouse, scamper around inside a giant ant farm or blast off in a make-believe rocket ship. Some of these more traditional activities have electronic games seamlessly integrated into the environment, while other purely electronic games for the younger set are housed in such forms as a giant fire hydrant, a giant seashell and a magical crystal.

"Everything is disguised as something else, almost making fun of itself," observes Obata, while emphasizing that this very quality makes Big Future so appealing to adults as well as children. "Parents can try out technologies like CD-ROM without being intimidated, because they're sitting in front of a big piece of pizza." Combining technology with whimsy and icons familiar to a more traditional life may also broaden Big Future's appeal.

"Our audience is the mass audience, not just techies," Williams explains. "A majority of the people who come to Big Future may have a computer at home, but they don't necessarily think technology is the greatest thing since sliced bread. Therefore, we strove to avoid a high-tech feel, which is not necessarily most people's vision of or hope for the future."



On an average weekend, Williams estimates that some 2,000 patrons play at Big Future for about the price of a movie ticket. When it's time to rest, a lounge area complete with telephone lines to the opposite side of the

school groups. Williams is careful to emphasize that Big Future is not designed to be an educational forum. Nevertheless, children and their parents can't help but learn from the capabilities of the technology and the

fixtures: designed by Obata & Co., fabricated by Design Fabricators. Signage: designed by Obata & Co., fabricated by Engraphix, Star Signs & Graphics. Client: Big Future Inc. Architect/interior designer: Kiku Obata & Company;

Overcoming fear of technology with a giant piece of pizza

room and a food area for snacks and beverages are available. Big Future also hosts birthday parties and other celebrations in four dedicated party rooms on site.

According to Obata, this all creates a wonderful forum for interaction, not only between kids and technology but also among the kids themselves. And though Williams and Wimsatt market actively to

virtual experiences offered, suggesting that Big Future is also successful at seamlessly merging two of childhood's most important experiences—fun and learning. ☺

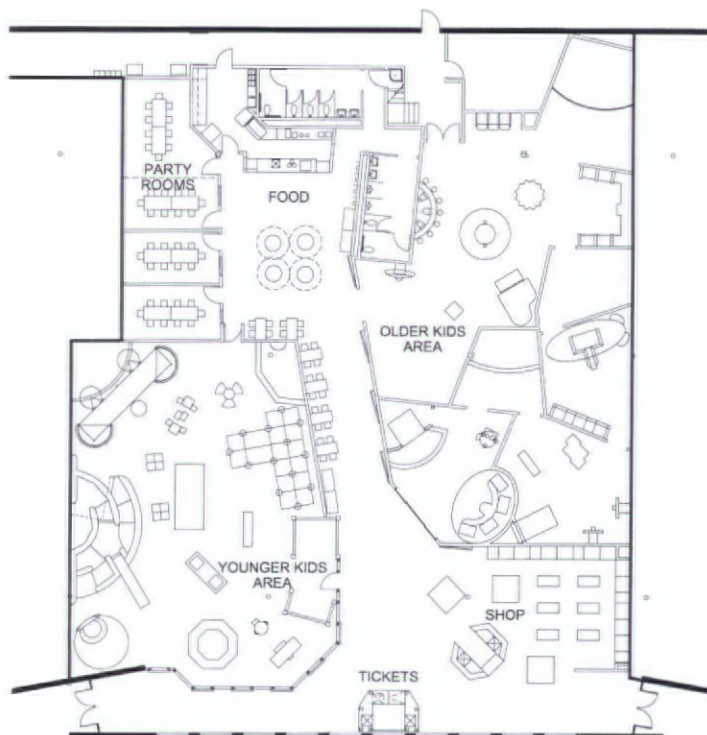
Project Summary: Big Future

Location: Chesterfield, MO. Total floor area: 13,500 sq. ft. No. of floors: One. Cost/sq. ft.: \$125. Display

Kiku Obata, Gen Obata, Rich Nelson, Tim McGinty, AIA, Jane McNeely, James Keane, AIA, Theresa Henrekin. Structural engineer: Nelson-Rudie & Associates. Mechanical engineer: EDM Inc. Electrical engineer: EDM Inc. General contractor/construction manager: Alberici Construction Co. Lighting designer: Randy Burkett Lighting Design. Graphic designer: Kiku Obata & Company. Photographer: Alise O'Brien.

Peripheral spaces at Big Future include a snack bar (opposite, top), where tired, hungry kids can get a bite to eat, and a retail gift shop (opposite, bottom), featuring Big Future merchandise as well as a number of electronic games that kids can purchase after trying them out in the activity areas.

By encasing electronic games and activities in oversized icons that are popular with teenagers (above, left and right), Kiku Obata & Company lessened the high-tech edge to Big Future, replacing it with familiar symbols of a more conventional life.





To Grandmother's We Go

Assisted living and skilled care nursing look like a new, compassionate and inviting way of life at Heritage Village in Kankakee, Ill., designed by OWP&P

By Linda Burnett

An elderly man in Illinois was faced with the daunting undertaking of providing care for his wife. Able to perform day-to-day chores, she began requiring a nurse when her chronic diabetes became severe. Since a full-time nursing home wasn't appropriate yet, this couple decided to reside in an increasingly popular form of housing called assisted living, alternating with a skilled care nursing unit when necessary. What this means is that this couple can live together in an apartment-like residence with the companionship of other elderly people, using the nursing services in the adjacent building, a situation found at Heritage Village in Kankakee, Ill. The new assisted living building on this 25-acre campus called Meadowview Lodge, the renovation of the 26-year-old skilled care unit called Heritage House and the upgrading of the support and administration areas for sheltered care were carried out by O'Donnell Wicklund Pigozzi and Peterson (OWP&P) Architects.

Heritage Village began as a retirement home and evolved in accordance with market demand, transforming itself into a nursing home with sheltered care, then a retirement home with skilled care nursing and now a

complex highlighted by a new assisted living building. "Assisted living is a niche within the growing field of senior care," explains Walter J. Charleton, president of Heritage Village. "People want to stay in their homes as long as they can. But if they can't cook meals or don't want to, for example, the assisted living fills the gap between nursing home and the atmosphere of living on your own."

Supporting Charleton's observation, *The New York Times* recently reported that not only are people living longer, but fewer are disabled in their old age. A study by the National Long Term Care Survey indicates that every year a smaller percentage of older Americans are unable to take care of themselves. With the combination of an increase in the elderly population and fewer disabilities, there is little wonder at the increase in the market for assisted living, in which residents may cook in their rooms, play cards in a communal area and come and go as they please in a safe setting.

Originally consisting of only Heritage House, Heritage Village was founded years after a wealthy donor bequeathed his estate to provide a retirement home for the aged not in need of government assistance. He would be

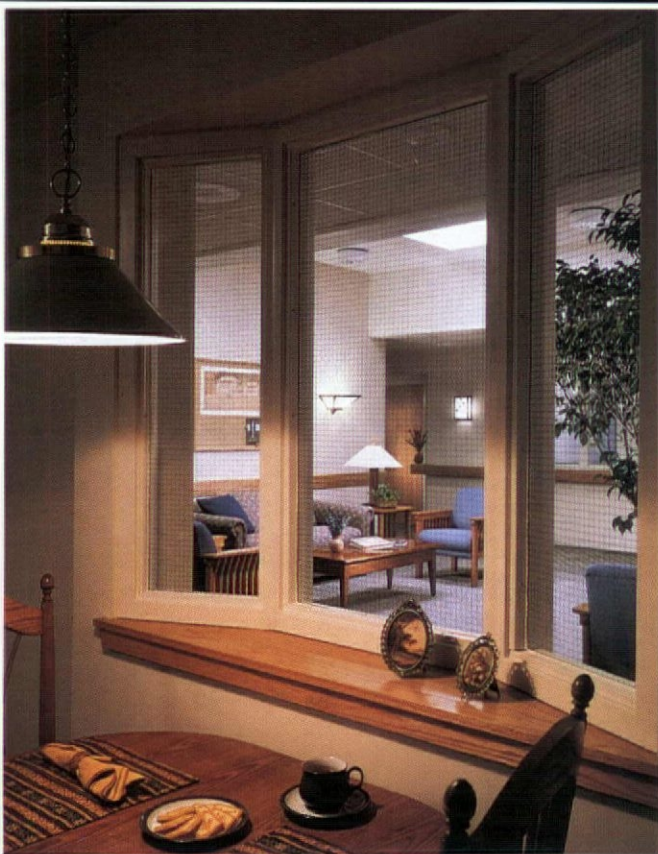
surprised at the competition such a facility has in today's elder care market. "Heritage Village's biggest competition is nearby Butterfield Court, and more are opening up," says Jeff Lundeen, who collaborated on Heritage Village's master plan and is the present executive director at a similar facility called Avalon Manor. "Heritage Village separates itself in that it is privately paid and doesn't accept Medicaid or Medicare." Lundeen has brought the same ideas to his current position, with his favorite aspects being the apartment-like rooms and the grouping of areas into neighborhoods off a 27-ft.-wide hall rather than a series of long corridors.

To maintain Heritage Village's competitive position, the architects first conducted focus groups that convened staff, residents, their children and potential residents to ask questions such as: What does your mom need? How can we improve the lives of your parents? What do you look for in a facility?

"We were not only addressing the needs for the present, but also the needs of the future," says Carlo Salvador, senior designer for life care at OWP&P. The result of the study was a commission of multiple assignments: to build a new wing on the skilled nursing and



The renovation of Heritage House, a skilled-care unit built in 1970 on the 25-acre campus of Heritage Village, updates this facility for the competitive market for elderly care. Through focus groups and surveys, the architects discovered what home meant to residents who used descriptive terms such as "prairie" and "lodge" (opposite). The skilled care corridor doesn't look like most (left). No gurneys hang in these halls, and aides sit at a dining table to fill out charts.



On the other side of the coin, the design has provided as many alternatives as possi-

support areas with dining areas, lounge, arts and crafts room, to renovate existing skilled care, upgrade rooms and deinstitutionalize its appearance—as well as construct a 26-unit assisted living building.

Designing for the elderly as they pass through transitional periods in their physical wellness requires designers to account for human shortcomings in terms of mobility, cognition and vision. For assisted living at Heritage Village, outlets had to be made reachable, lighting stronger, colors and signage more visible, and doors more operable, using handles in place of doorknobs. For wayfinding ease, stenciling on doorways and trimmings was positioned at eye-level so residents wouldn't have to look up in an unnatural posture to find out where they were going.

Three meals a day—plus private bathrooms, bay windows and banking services too?

ble, since a resident's options are already limited. "You may eat in the room or in a social gathering place, be by yourself or socialize," says John Macsai, a principal at OWP&P. "The rooms themselves appear to be in a private home." The curtains in the large bay window can be opened to the common area or closed off for privacy, and each room is equipped with a patio and garden area. "The window creates the same sense as that of a front door to an apartment," concurs Margaret Cervantes, senior interior designer for life care at OWP&P.

The apartments' L-shape divides the space into an alcove that hides the bed from the view of passersby when the curtain is drawn, and a common area. There are two two-bedrooms and four interconnected studios for assisted living residents. Each has a private ADA-compliant bathroom with shower and a kitchenette that includes a microwave, sink and refrigerator. Should a resident want to soak in the tub, a grooming area is located in the central atrium space. By placing various services at differ-

ent ends of the facility, residents are encouraged to remain active and walk around. A visitor can also be entertained in the unit or in the communal activity space, and a card room in the centered area can be reserved for a private party.

With the use of solution-dyed yarn, carpet for health care can be specified in bright, appealing colors so the same carpeting specified for assisted living can be installed in the nursing units. "Once an image was established," comments Cervantes, "we could carry it through for a seamless transition." Thus, when residents must make the passage to nursing care, there are fewer factors in the environment requiring their adjustment. "It's already traumatic to move out of their homes," Salvador explains. "When they need to make another transition from assisted living to skilled care, the similar colors and materials help make it easier."

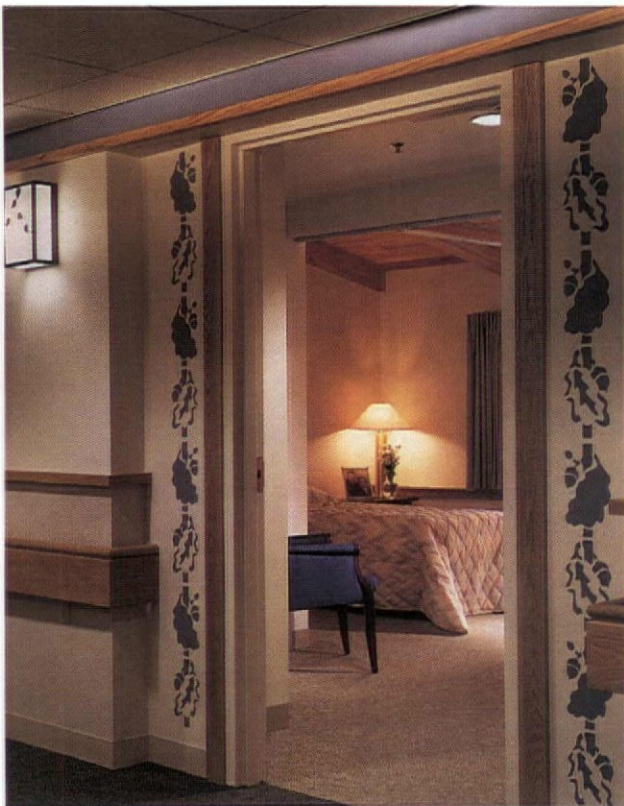
Even the nursing units have been softened with a more residential flavor. "Aides use a dining table to prepare their charts instead of something medical looking," Cervantes points out. To hide the gurneys, linen carts and other equipment, niches and rooms were located on the floor plans as required. Satellite nurse stations at the end of each wing place equipment and staff clos-

er to the residents, limiting the need for cumbersome institutional activity in the corridor.

A reminder that the facility is not a hospital is the fact that visitation is unlimited. Assisted living is meant to be a home rather than a holding place for a short-term stay. "The environment is there to support the program," says Salvador. "We tried to find out what home-like meant to the residents and their children. Answers included 'prairie,' 'like a lodge,' 'casual,' 'not hotel-like' and 'lush.'"

At a monthly cost of \$2,045 for a one-bedroom living unit, residents enjoy such services as scheduled activities, housekeeping, assistance with daily living 24 hours a day, postal and banking services and laundry facilities for those who prefer to do their own. A few go to Heritage Village to recoup, to be sure. But most remain for the rest of their lives, moving into various levels of skilled care.

The decision to enter assisted living is usually made by the individual and the family. Board president Charleton observes that the facility receives more applications after Christmas. "Families get together at Christmas and talk about mom and dad and determine if they can take care of themselves," he says. "People don't like to see their parents living alone, not seeing other people. They want them to have a better quality of life." It's a sign of how far health care delivery and design have come that these families find what they desire in an institution that doesn't feel like one. ☺



Project Summary: Heritage Village

Location: Kankakee, IL. **Total floor area:** Meadowview Lodge, 23,400 sq. ft.; Heritage House, 8,500 sq. ft. new, 13,400 sq. ft. renovated. **Wallcovering border:** MDC Whitehall. **Carpet/carpet tile:** Prince Street Technologies, Lees, Atlas. **Upholstery:** Carnegie, Unika Vaev, Architex, Jack Lenor Larsen, HBF, Brayton Textiles. **Tables:** Vecta, Chaircraft. **Dining tables:** Falcon. **Seating:** Gunlocke, Shelby Williams, Chaircraft. **Lounge seating:** David Edward, Thomasville. **Lighting:** Troy, Nessen, Visa, Baldinger. **Draperies:** Sina Pearson. **Tapestry:** E Schumacher & Co. **Client:** Heritage House. **Architect:** OWP&P; John Macsai, FAIA, Daniel Cinelli, AIA, Carlo Salvador, AIA, John Peacock, AIA, Matt Wylie, Gary Bell, IIDA, Margaret Cervantes, AIA, Tracy Grosspietsch, project team. **Signage design:** Sandy GaNun, OWP&P. **Photographer:** Steve Hall/Hedrich Blessing.



Meadowview Lodge, offering residents assisted living for those who are physically independent but want the comfort and safety of community living with a skilled care facility a step away, makes residents feel they're at home. The bay windows and kitchenettes help sustain the residential feel within a communal living situation (opposite, top). Stenciling even in the skilled care unit makes wayfinding easier for the elderly who navigate the halls to find their rooms (opposite, bottom).

Meals are served three times a day in the skilled care facility (right, top) at Heritage Village. Residents in assisted living who don't want to cook their own meals can experience home-like dining in the company of others (right, middle). A residential flavor is also maintained by hiding the gurneys, linen carts and other equipment in niches and rooms located on the floor plans as required. Satellite nurse stations at the ends of wings limit the need for activity in the corridor (right, bottom).

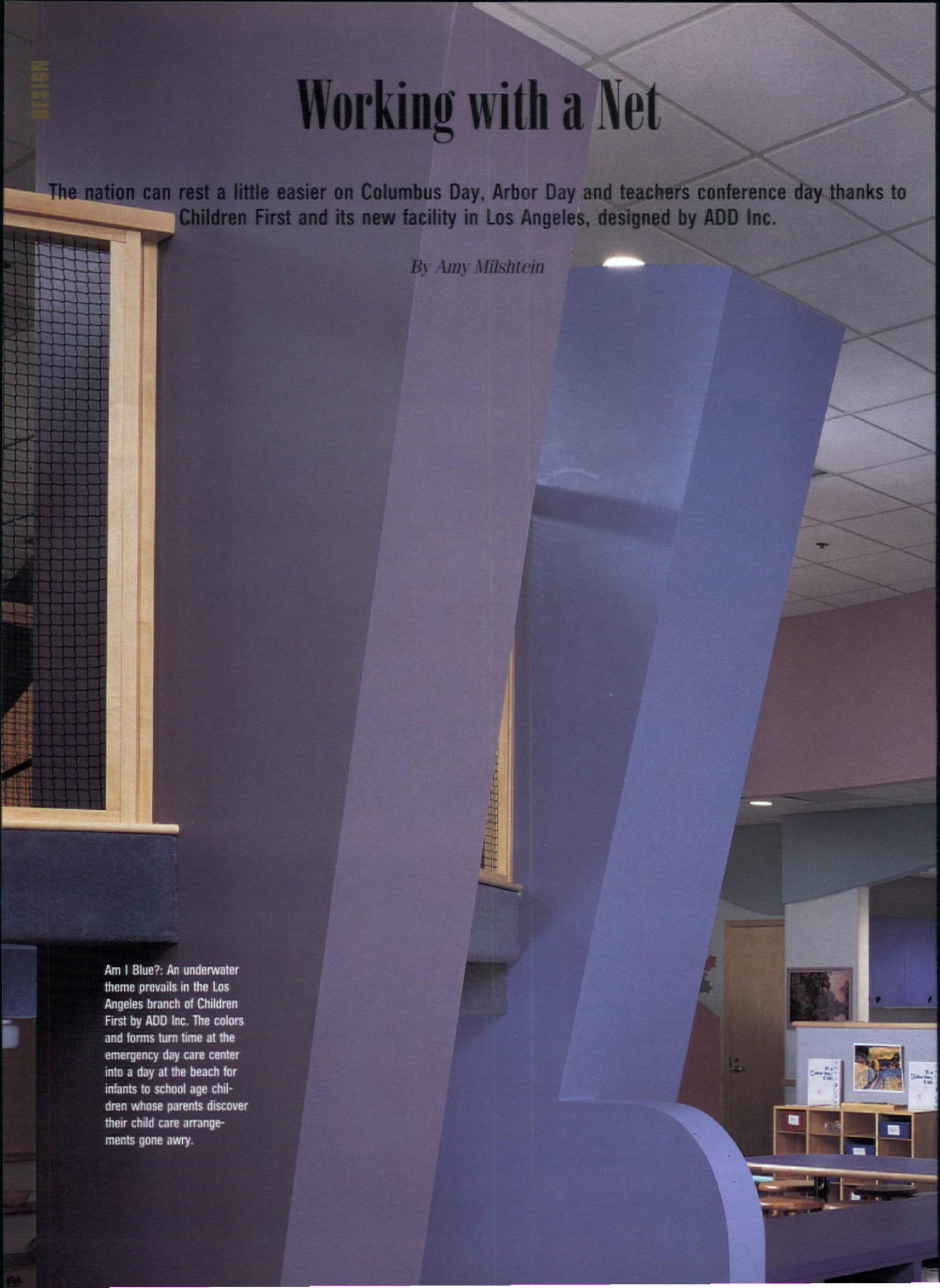


Working with a Net

The nation can rest a little easier on Columbus Day, Arbor Day and teachers conference day thanks to Children First and its new facility in Los Angeles, designed by ADD Inc.

By Amy Milshtein

Am I Blue?: An underwater theme prevails in the Los Angeles branch of Children First by ADD Inc. The colors and forms turn time at the emergency day care center into a day at the beach for infants to school age children whose parents discover their child care arrangements gone awry.







Something for everyone: The infant and toddler area (top) is scaled for the wee ones, while soffit lighting keeps intensity low. The big kid area benefits from brighter colors and two-story ceilings. The loft (opposite), the biggest bite out of the design budget, uses a kit of parts for economy without monotony to divide the pre-school and school age area without walls. How do you catch a wave here? ADD used the form for floor patterns and walls (above), which can double up as library, fish tank stand or storage.

You mean your company doesn't close on Columbus Day? Your third grader's public school does. How do you handle it? Most working parents end up staying home eight to 12 weekdays a year because of child care snafus. Besides eating away at vacation time, the absenteeism ends up costing companies an average of \$4,000 per employee per year. These numbers have been compiled by Children First, an organization that not only documents the problem but solves it by building employer-sponsored, back-up day care facilities all over the country. Cambridge, Mass.-based architecture firm ADD Inc. designed 10 of the 12 Children First centers, the latest in Los Angeles.

In no way a permanent day care solution, Children First limits visits to its centers to 20 times a year. Even on this temporary basis, Children First strives to set the standards for child care in the United States. "We pride ourselves on the security of our facilities and the competence of our staff," explains Marsha Stankard, national accounts manager for Children First.

She should be proud. Discreet locations, advanced registration and a photo identification system turn the centers into veritable Fort Knoxes. As ADD designer Felice Silverman reports, "The Los Angeles location has nine security cameras and two consecutive, buzz-through doors, forming a person-trap." Children are cared for by a staff recruited from the country's top teaching colleges, 65% of whom have earned a master's degree in early childhood education. (The minimum required to work at Children First is a bachelor's degree and two years teaching experience.) All staff members are screened for drugs, alcohol and, if state law allows, criminal record.

Sounds ideal. But to anyone who's ever looked into day care solutions, it also sounds expensive. However, parents who use Children First shell out a nominal co-payment or nothing at all because their employer foots the bill. For instance, Bankers Trust sponsors the New Jersey Children First (*Contract Design*, February 1993). Twelve companies, mostly law firms, came together to sponsor the Los Angeles branch.

With its nation-wide web of locations, Children First offers parents a unique opportunity to take children along on business trips, which helps to keep families together in the harried 1990s. Building this network of facilities proved a unique challenge for ADD. "Children First didn't want cookie cutter interiors," recalls ADD principal Larry Grossman. "Of course economic realities prevent complete custom jobs every time."

The architects balanced artistic goals and fiscal realities by creating a kit of parts to construct the most expensive interior elements. Since every location is treated as a flagship, each interior takes its cues from its home town. So the New Jersey Children's First exudes a colonial town square feeling while the San Francisco center borrows from

the city's famed "painted ladies." Los Angeles' theme? The ocean, dude.

Color, form and a real fish tank set the stage underwater. Against an overall scheme of aquamarine blue, brighter colors seem to dart about like tropical fish and waves are suggested with flooring patterns made of cut carpet and tile. The theme continues on the undulating walls that shape the space and give it continuity. More than decorative elements, one wall "wave" houses the library and fish tank while another provides storage. To balance color and movement, the architects used maple details as a calming neutral.

Children are grouped by age at Children First and assigned to environments of appropriate scale. Thus, the infant room has a ceiling height of 8 ft. 6 in., the toddler's ceiling rises to 10 ft., and pre-school and school age kids play beneath a 14-ft.-high ceiling. The waves turn what could be choppy transitions of elevation into smooth sailing.

ADD deliberately sought an exciting interior because, as Silverman says, "Children only visit the center a few times a year, so

Shootin' a totally gnarly curl, dude

it should be special." However, it isn't meant to overwhelm anyone—and it doesn't. The architects have kept the space as visually open as possible to help calm children and assist staff in keeping an eye on the entire situation. Minimizing walls also helps when attendance is down, so kids don't feel as if they are the only ones present. The aforementioned fish tank also calms children and provides a distraction while parents sign in and eventually say goodbye.

Infants and toddlers share a space, though infants occupy a glassed in area. Pre-school and school age kids also share a space that is divided by a loft. An element found in every Children First, the loft helps reinforce the design theme (The LA version is reminiscent of a sunken ship.) Being the most expensive element in the center, the loft has been constructed using ADD's kit-of-parts to help cut costs while avoiding standardization.

What made the LA loft so costly, however, had nothing to do with aesthetics. The local earthquake code demanded a structure of welded steel, just one of many surprises encountered by the architects while working in Southern California. "This was our first West Coast job," remembers Grossman. "We thought everything would be laid back and easy going." As it turned out, Californians interpret codes differently from what ADD expected.

The lesson ADD learned by scampering up the learning curve will pay off many times in the coming years. Children First plans to build seven more U.S. centers in 1996 and continue to grow at that rate. To that end, it is proactively marketing its services to companies with much success. "Employers real-



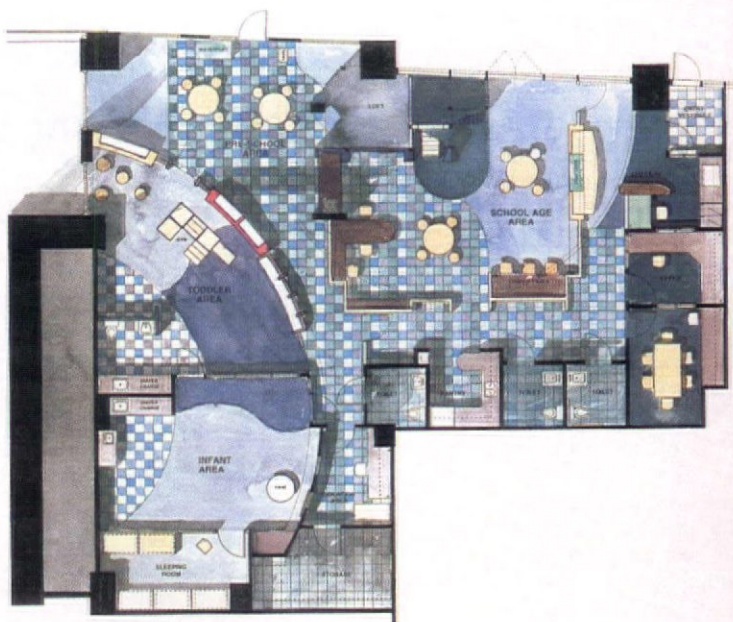
ize that their competitors are offering this service," says Stankard. "To attract good staff, they have to offer it as well."

So chances are there's a Children First coming to your area soon, with an interior by ADD. If you happen to be a parent, your first visit may come sooner than you think. ☺

Project Summary: Children First at 500 South Hope

Location: Los Angeles, CA. **Total floor area:** 3,500 sq. ft. **No. of floors:** One. **Student capacity:** 45. **Cost/sq. ft.:** \$107. **Wallcoverings:** Vescom, Forbo

Victrix. **Paint:** Pratt & Lambert. **Laminate:** Nevamar. **Dry Wall:** Trendex Corporation. **Flooring:** Mannington Commercial. **Carpet/carpet tile:** J & J Industries. **Carpet fiber manufacturer:** J & J Commercialon. **Ceiling:** Armstrong. **Lighting:** Halo, Metalux, Holophane, Lithonia. **Door hardware:** Stanley, Hewi, Yale. **Window frames:** Custom AM Cabinets Inc. **Students' desks and seating:** Community Playthings. **Teachers' and administrative desks:** Custom millwork. **Shelving, architectural woodworking and cabinetmaking:** AM Cabinets Inc. **Security:** Security Signal Devices Inc. **Plumbing fixtures:** Kohler, Elkay, Delta. **Client:** Children First Inc. **Architect and interior designer:** ADD Inc. **Mechanical and electrical engineer:** Levine/Seegel Associates. **General contractor:** Taslimi Construction Company Inc. **Construction manager:** The Shorestein Company. **Photographer:** Tom Bonner.



Architecture in the Year 2000

Can architecture—able to lead clients through complex, dynamic situations of all kinds—guide itself safely into the coming millennium?

By Jerome J. Sincoff

Architecture." The word conjures images of Michelangelo's St. Peter's Basilica, Joseph Paxton's Crystal Palace and more recently Mies van der Rohe's Seagram Building. But today the *business* of architecture is changing the landscape more than the *design theory*. The notion of design practice is dwindling as clients demand services delivered better, faster and for less money. In fact, we are seeing some commoditization of architecture whereby services are following an accelerating trend of cost-based differentiation, increasing competitiveness and more importantly, threats from providers outside A/E practice. As a natural conclusion to the past 75 years of modern, practice-based architecture, commoditization is not necessarily bad. However, architecture must face critical questions about its fate. Is today's practice healthy? Is it in need of change? What is our vision for the 21st century?

The author's firm, Hellmuth, Obata & Kassabaum (HOK), now more than 40 years old, has experienced growth in revenues and employees during the recession that recently beset U.S. architecture. However, with this growth have come increasing cost of sales, declining profit margins and pressure for ever-improving quality—all challenges clients have been facing themselves. This scenario forces all architects to rethink the way we practice, whether our firms employ five people or 500. Is the architecture profession healthy? Paradoxically, it is healthy *and* in need of change. Architecture, being grounded in problem-solving methodologies that stress high levels of flexibility and prioritizing, can lead companies through complex, dynamic situations of all kinds. Yet architecture needs the same guidance itself.

Consider where we have come in the postwar years. The developed world has been shifting to a consumer society in which customization at the consumer level is becoming a reality. Automakers now anticipate that your car will be ordered from a kiosk in your local shop-

Whereas the design of well documented building types is becoming a commodity service, building types requiring complex problem-solving using new expertise will be the elite projects of tomorrow.

ping mall, customized to your specifications and delivered in one week.

Clearly architecture and other professional services are not immune from this thinking. While many of our "products" in the built environment are being procured through commodity buying patterns, our clients present us with specific and ever more complex problems to solve. The computer may play a dual role here, helping to make mass customization possible—and enabling us to save our profession by facilitating the sharing of knowledge at a level of customization never before seen.

Can design practice and computer culture mix?

As of January 1996, only 169 architecture firms were listed on the Internet. Alvin and Heidi Toffler's *Third Wave: the Information Age*, will be about information commerce. The professions that understand the role of knowledge in creating products and delivering service will be the winners.

We are already seeing the results now. The design of building types that are well documented is becoming a commodity service, including the hospital, a building type once reserved for elite specialists. Building types that require complex problem-solving using new expertise will be the elite buildings delivered under a reoriented system.

Indeed, information commerce—the identification, assimilation and distribution of knowledge specific to innovative building types—will be a key differentiation of architectural services in the 21st century, and the determinate of value added. The Internet is the fastest growing vehicle for the exchange of knowledge in the world. As such, architects must find ways to integrate this vehicle into everyday practice.

The profession remains well short of the goal today. Since the onset of computer-aided design and drafting (CADD), many architects have used the computer in a pixels-on-screen version of ink on

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paper to bring about efficiencies in overlays and revision time without making the transition from design on paper. That is all about to change. For example, HOK and 11 other architecture, engineering and construction firms have founded the Industry Alliance for Interoperability to establish common class foundations for computer exchange across all disciplines.

The Alliance will promote collaboration in object-oriented computing at all stages, programming our building requirements in object-based kits of parts, passing the kits to designers who will design three-dimensionally and cutting sections horizontally and vertically to form floor plans and details. These documents will be output for structural analysis, automatic specification development and quantity surveys. Contractors will then build from computers at the job site, updating as-builts online.

The concept of an *Intranet* will facilitate constant exchange. In a recent *Wired* magazine, Steven Jobs of NeXT Computers talked about the value of object-oriented programming and the Internet. "Rather than write several different versions of an application for internal consumption—one for Mac, one for PC, one for UNIX—people can write a single version and have a cross-platform product," Jobs proposed. "Everybody uses the Web. We're going to see companies have dozens—if not hundreds—of Web servers internally as a means to communicate with themselves." Object-oriented programming will bring about the productivity revolution the profession has been expecting.

How will tomorrow's clients know us—and how will we know them?

America is settling into a global role in which it is not the major export producer. In the next 10 years, the big emerging markets (BEMs) will produce more exports than Japan and Europe combined. Meanwhile, international markets offer mixed prospects for U.S. architects. An article from *RIBA Journal* in June 1995 describes the average 6.5% fee for U.S. architects and the average 6.75% fee for Canadian architects as "lean, mean and some would say obscene" compared with the 15.1% fee in Germany or the 14.7% fee in Great Britain. Unfortunately, being cost competitive may not be enough. If U.S. architects want to succeed where clients lead them abroad, they will have to accept a steep learning curve in international practice—learning, among other things, why our international counterparts charge higher fees.

On our own shores, architects are reacting to mergers, acquisitions and globalization in our client community whenever large architecture firms purchase smaller, established ones. (To diversify its business and gain access to expansive markets, HOK has acquired five firms in the past five years.) In

the end there may be seven or eight megafirms of over 2,000 employees apiece, with half of their employees being independent contractors. The rest of the profession may consist of smaller niche practices that concentrate on offering narrowly defined products or services.

While HOK enjoys the position of being the biggest architectural firm in the United States, it is currently resharpening its focus to be one of the best. If biggest makes sense, so be it. But being *big* is not the driver for success; being a *client-centered* practice is. To that end, architects must rethink their role in the delivery process by focusing on the client and elements important to the product and the experience of project delivery. Whether a single project or an ongoing service relationship for facilities and property management is in question, architects must establish processes that encourage collaboration, align systems for efficient and cost-effective delivery, and leverage solutions they bring to a client.

To 1999 and beyond

Over the past 25 years, various non-architectural professionals have entered the architects' domain, including general contractors, developers, property managers and most recently business management consultants—and they are gradually gaining market share from us. Their innovative approaches, free from preconceptions of how projects are "supposed to be delivered," are clearing the path for innovative client relationships and services, giving us stiff competition in controlling the design process. Although architects continue to have considerable influence over design-related issues such as site selection and product specification, it is more critical than ever that we lead the effort to reinvent our own delivery methods.

Can we find new ways to become more open, responsive and collaborative? We can and we must. We can tear down the wall and reestablish the crucial link between the profession and academia. We can leverage our collective talents to elevate the notion of design. At HOK, a dedicated research effort called HOK Futurity has been established to study trends, anticipate change in the profession and help the firm position. Here are some of our findings on what lies ahead.

- Buildings will have the ability to control themselves. Already, intelligent buildings with computerized dampening systems can control their own structural integrity. They are just the beginning.

- Many firms will commit themselves to employing environmentally positive building products. (HOK currently maintains a database of over 1,000 such products.) Soon architects will be able to create facilities that do more than use recycled products—they will recycle themselves.

- Through sensors placed in strategic positions, our buildings will talk to us con-

stantly, providing a sort of on-line, post-occupancy evaluation if you will about when updates or facility changes are required.

- High-rise buildings will rise higher. In the Asian Pacific, we are already seeing concepts for massive buildings supported by integrated exoskeletons the size of entire cities.

- Virtual reality will allow our clients to explore their buildings before we build them to make spatial modifications in real time—as they push back walls and raise ceilings digitally by simply motioning a data glove in space.

- Design for space exploration and other hostile environments will become a reality sooner rather than later.

- New forms of transportation will call for completely new building types such as vertiports, magnetic propulsion sea ports and multi-modal landside transportation hubs. Since this level of sophistication and industry expertise will be difficult for non-architects to master, we have a head start that could result in a substantial barrier to outside market entrants.

Is this a time for optimism among architects? Design/build is here to stay and is broadening to include financing, operation and maintenance, so the role of client advocate is no longer the sole domain of the architect. Computers have been slow to bring about the productivity gains touted in the 1970s and 1980s. Our design schools continue to produce a surplus of graduates trained in the traditional sense. Our clients keep demanding more building for less money.

Nonetheless, opportunity is knocking. Architects are grasping the urgent need for change. We are beginning to see stronger alliances between the profession and academia. Our clients are lending a helping hand with partnerships and extended service contracts. Technology is improving our capability at an exponential rate to the point that we can conceivably produce complex documents around the clock in three sequential time-zone operations girdling the globe—or in centralized production centers. Most importantly, our collective support associations are hearing a rallying cry for a stronger presence beyond professional advocacy.

If there ever was a time so important for its ability to affect architectural practice, it is now. If we work together today, we can ensure a sustainable practice well into the 21st century. ☺

Jerome J. Sincoff, FAIA, is president and CEO of Hellmuth, Obata & Kassabaum Inc. In his 34 years with HOK, he has participated in and led all phases of architectural services as design and production architect to president in 1990 and CEO in 1993. He is co-founder of the AIA Large Firm Round Table. As HOK head, Jerry Sincoff innovates management methods to encourage firm-wide design excellence, teamwork and quality service.

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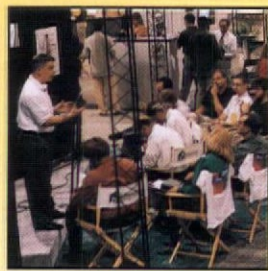
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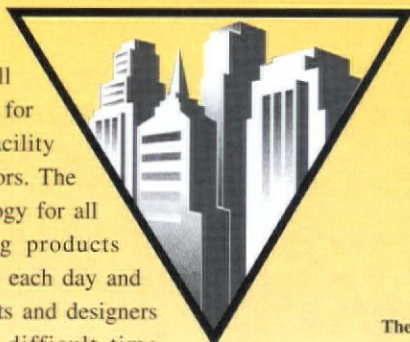
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Are You a Good Wood, or a Bad Wood?

What designers don't know might hurt them—the world's forests, that is—but specifying wood with a clear conscience is attainable now with the right information

By Jennifer Thiele Busch

That figured anigre boardroom table with mahogany inlays may be beautiful, but is it worth the cost to the environment? Actually, it may be. Specifying tropical hardwoods with a clear conscience for architecture and interior design projects and furniture products is readily achievable, according to forest industry experts. The commercial design industry can indeed use wood materials—even less bountiful ones—that please the aesthetic sensibilities without offending the environment. The key to doing it successfully is knowing exactly what you are specifying, where the wood is coming from and how well it fits under the umbrella of responsible and sustainable forest management.

What's happening to all the trees?

First let's put the facts in perspective. Few would disagree that the deforestation of the world's tropical forests is a serious global issue. The often heated debates arise not over whether there's a problem, but over the most practical and effective solutions to that problem. In 1991, research conducted by the United Nations Food and Agriculture Organization (UNFAO) confirmed earlier reports that tropical deforestation has accelerated dramatically to almost 17 million hectares (1 hectare = 2.471 acres) for an increase of 50% over early 1980s estimates. The annual rate of deforestation in 76 tropical countries containing 97% of the world's tropical forest rose to 0.9% per year during the 1980s, compared to 0.6% in the period 1976-1980.

What is the source of deforestation? Studies show that commercial logging is not the primary reason for the problem, though poor logging practices can cause serious

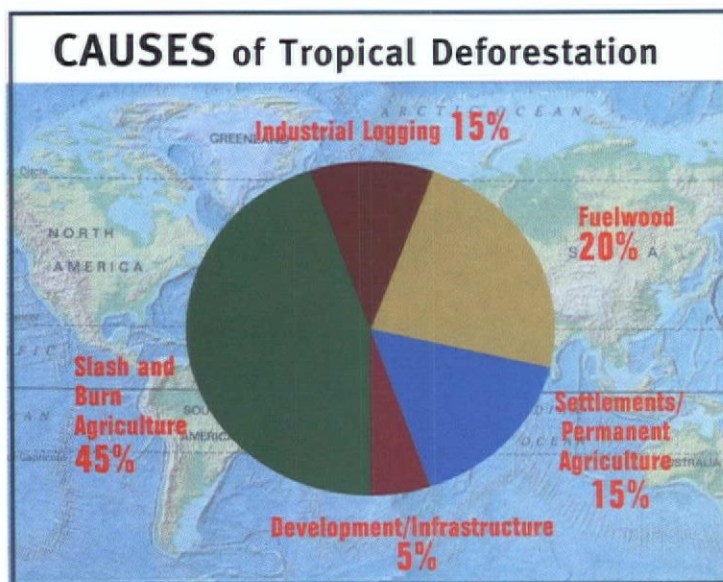
residual damage to trees that are not actually harvested. The United States Forest Service estimated in 1992 that commercial logging generally accounts for only 15% of tropical deforestation. Other principal causes include slash and burn agriculture (45%), harvest for fuel wood (20%), settlements/permanent agriculture (15%) and development/infrastructure (5%). Other studies have shown the impact of logging on deforestation to be even less.

wood is exported to international markets. Finally, the Tropical Forest Foundation (TFF), an Alexandria, Va.-based, not-for-profit organization that promotes tropical forest conservation, estimates that only a small percentage of harvested tropical hardwoods actually end up as aesthetic elements of our nation's architecture, interior design and furniture projects.

"I would guess that 70% of the volume of tropical hardwoods used in this country is in commodity plywood, where environmental concerns are not an issue," says TFF executive director Keister Evans. "The subject gets the most attention in architecture, interior design and furniture design because that's where the use of tropical woods is most highly visible, even though those uses account for a relatively small percentage of the total." Just because the A&D community may not have the largest impact on the consumption of tropical hardwoods, however, does not nullify the important steps they should take as high-profile consumers to contribute to a worldwide solution to deforestation.

To boycott or not to boycott?: That is not the question

Should designers boycott tropical hardwoods? "Absolutely not," seems to be the definitive reply from experts who have the best interests of the tropical forests in mind. "If the world takes action to devalue a forest, then someone using economic logic will convert that land to other use," explains James L. Bowyer, director of the Forest Products Management Development Institute in the Department of Forest Products in the College of Natural Resources at the



Source: U.S. Forest Service, 1992

Furthermore, the International Tropical Timber Organization (ITTO), a multilateral body based in Yokohama, Japan, that is concerned with sustainable development of the tropical forests, reports that as much as 75% of harvested wood products are used in their country of origin, though most veneer and ply-

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University of Minnesota. "The forest has to out-compete other uses in order to survive."

What appears to be a clear-cut issue for much of the developed world—the need to save the rainforests—is understandably less clear in the vastly underdeveloped equatorial countries where people depend on the sale of tropical hardwoods for much-needed income, as Peter Schlobach, president of TFF and president of Crown Hardwood Veneer Corp. in West Grove, Pa., a major supplier of tropical hardwoods to the A&D community, explains. "Here we sit in our warm boardrooms and tell these people what to do," he observes. "They struggle just to feed their families, so they ease their pain by selling what they have. And what they have is timber. The key is to show them that if they harvest their forests in a certain way, they can make more money. The best incentive we have to save the rainforests is to give timber its deserved value."

What to do next? Moderate conservation organizations, scientists and academics who understand both sides of this complex issue recommend that the best way for architects and designers to arm themselves against environmental concerns is to educate themselves about the wood products they specify, and to insist on using timber only from properly managed forests in countries that practice low-impact logging (LIL). Some well-established and well-documented guidelines already exist.

The Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) can play an important role in the conservation of tropical timber species, as it serves as a management tool to control any species decline caused wholly or in part by international trade. CITES uses a permit system to regulate trade in plants and animals. Species that become subject to regulation according to a biennial meeting of 130 countries that observe the Convention are included in appendices that specify different levels of regulation and control. "While a general boycott doesn't make sense, this kind of selective boycott probably does," says Bowyer.

- Appendix 1 includes species threatened with extinction that are or may be affected by trade, and prohibits most international trade in these species.

- Appendix 2 includes species that may become threatened if their trade is not monitored and controlled, and certifies that the specimens to be traded were legally obtained and that exporting them will not be detrimental to the survival of the species.

- Appendix 3 includes species that individual countries choose to voluntarily regulate, even though the scientific community is not in agreement that those species are threatened.

TFF also issues a pamphlet titled "Model Specifications for Architects and Designers," which suggests a list of questions specifiers should ask their suppliers regarding wood products. Information that the A&D community would want to ascertain includes country of

growth for each species, that country's association with ITTO and whether that country adheres to a professional forestry management plan, CITES status of wood species, and any documentation available for reference.

In an ideal world, threatened wood products would be duly protected by these procedures. In the real world, Schlobach admits that following these procedures offers no guarantees. "We invite questions from our



"If the world takes action to devalue a forest, then someone using economic logic will convert that land to other use. The forest has to outcompete other uses in order to survive."

—Professor James L. Bowyer, College of Natural Resources, University of Minnesota



customers, and they should be asking these questions of us," he says. "But the answers are sometimes difficult to provide." Schlobach continues with the caveat, "Our industry should take an advisory role, yet we also want to sell our products. However, most responsible suppliers recognize that if the tropical rainforests aren't managed properly, we'll be out of business." And even though specific answers may be difficult to provide,

Evans points out that a country's overall logging practices should be given more weight than individual cases.

According to Evans, designers are beginning to respond logically to the challenges of environmental impact, following some earlier confusion due to misinformation. "In the design community as elsewhere, the initial tendency was to react to the more extreme environmental organizations, so at first designers were very guarded and skeptical about our message to continue using tropical hardwoods," he says. "Now they are beginning to understand economic value addition as it pertains to the rainforests, and we have a track record, having helped countries demonstrate the advantages of sustainable forest management programs."

Beyond forest management: What else is needed?

To realize that the problems of the world's forests are by no means completely solved by sustainable forest management and low-impact logging practices, we need only look in our own backyard. The U.S. logging industry maintains a very active forest management and regeneration program, so in actuality, we have more trees here today than we did a decade ago. So why do we have tree-huggers and tree-spikers and numerous more moderate environmental groups shouting about logging practices in the United States?

As Dr. Les Whitmore, a principal research silviculturist in forest management research in the U.S. Department of Agriculture's Forest Service division, explains, "We have managed the forest, but we haven't managed the ecosystem. While we can produce substantial yields and deforestation is not a problem, we are shy on watershed values, wildlife values and other types of benefits associated with the forest." Bowyer also points to a whole series of socioeconomic problems that must be addressed worldwide as underlying causes of deforestation, including poverty, inequitable land distribution, population growth and the need to service international debt in the developing countries where tropical rainforests exist.

Can designers save the rainforests? The obvious answer is no, not single-handedly. "We are dealing with global markets, and any solution must be global and systematic in nature," emphasizes Bowyer. But at least the answer to, "Are you a good wood or a bad wood?" can be a little more clear to designers who ask the right questions. "It depends." ☺

For more information on how to responsibly specify tropical hardwoods, call or write the Tropical Forest Foundation, 1725 Duke Street, Suite 660, Alexandria, VA 22314; 703-518-8834. For a copy of "Model Specifications for Architects and Designers," send \$1.00 and a self-addressed, stamped envelope to the TFF.

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An elevation of Perrycroft from
C.F.A. Voysey.

C.F.A. Voysey, by Wendy Hitchmough with photography by Martin Charles, 1995, London: Phaidon Press Ltd., distributed by Chronicle Books, 280 pp., \$75 cloth

Despite his protests to the contrary, the distinguished English architect Charles Francis Annesley Voysey (1857-1941) was admitted into the Modernist canon as an early pioneer of Modernism in the declining years of his lifetime and so revered by such scholars and young turks as Nikolaus Pevsner, John Betjeman, Charles Rennie Mackintosh and J.J.P. Oud that he finally decided to accept the honors with bemused resignation. The confusion is not hard to understand. In his many country houses, cottages and grand houses, commercial and institutional buildings, he combined respect for historic English architectural forms with a tireless search for pure, unembellished and original solutions.

Novelty for its own sake was senseless to him, however. The conditions of the site and the function of the building dictated every project he accepted. As historian Wendy Hitchmough notes in *C.F.A. Voysey*, a gracefully written monograph with sympathetic photography by Martin Charles, "Where his designs were innovative, they were also founded on reason rather than on a contrived effort to be different." With the help of Hitchmough and Charles, architects and interior designers will look anew at the freshness of such masterpieces as Perrycroft (1893-1894), Norney (1897), Moorcrag (1898-1899), The Pastures (1901) and The Homestead (1906-1906).

Nevertheless, when speculative home builders sought a model for suburban development in the period between the World Wars, they found the powerful forms of Voysey's cottage designs easy to reduce in scale, inexpensive to copy and attractive to view built on their vocabulary of traditional elements so crisply rendered with lightness and utility. So what if they had stripped the original concept of its integrity to leave it dressed in prettiness? The fact that the erstwhile Voysey houses sold by the thousands pays tribute to his original vision—one foot planted firmly in the 19th century and the other just as confidently in the 20th.

Traditional Houses of Rural Spain, by Bill Laws with photography by Joaquim Castells Benosa, 1995, New York: Abbeville Press, 160 pp., \$27.50 cloth

For Americans who think of Spanish homes as smaller versions of the Alhambra and the Escorial, writer Bill Laws, author of



books on vernacular architecture such as *Common Losses*, *Old English Farmhouses* and *Traditional Homes of Rural France*, and photographer, Joaquim Castells Benosa, director of photography of *Terra Nostra* magazine and an interior designer and furniture designer, have a delightful surprise. They introduce the reader of *Traditional Houses of Rural Spain* to traditional country houses that respond handsomely and ruggedly to a land of strong geographic contrasts. "In Spain, which is predominantly hotter and drier than its European neighbors," Laws describes, "the majority of these rural buildings are thick walled and small windowed, cool in summer and warm in winter."

Most of the houses are made of slate or terra cotta tiled roofs and stone walls, and are filled with wood furniture. Yet they are as varied as the worlds of Aragon, Catalonia, Castilla y Leon and the other locales where different climates, terrains and people called for different interpretations of home building. The book will surely intrigue designers with designs whose style seem all but inevitable, from the joyous, white-washed *pueblos blancos* of Andalucia to the solemn, stone walls splashed with brilliant green or blue doors and shutters in Castilla y Leon.

Add to this a colorful, historical narrative and you have everything but an airplane ticket to rural Spain.

Art Today, by Edward Lucie-Smith, 1995, London: Phaidon Press Ltd., distributed by Chronicle Books, 512 pp., \$59.95 cloth

When architects and interior designers see contemporary art in the pages of *Art Today*, written by noted art critic Edward Lucie-Smith, author of such well-known books as *Movements in Modern Art*, *Race*,

Sex and Gender in Contemporary Art and *American Realism*, they may find they are confronting themselves. Indeed, *Art Today* presents readers with a rich if bewildering pluralism of styles that speak not of conflicting schools of art but of conflicting ideas about the nature of art—and architecture. As Lucie-Smith points out in this handsomely illustrated book, the rise of a mass, consumer-based culture in the 1960s delivered a profound shock to the prewar structure of the art world from which the old hierarchy could not recover. In the process, the art world popularized what was once reserved for privilege, embracing virtually any form or material as art and exploiting art for political and social agendas.

Designers will find the questions that preoccupy artists have a curious familiarity, even if the borderlines between ordinary construction and architecture and interior design are usually clearer. What separates painting from sculpture? Where does minimal art, conceptual art, video art or performance art fit into the taxonomy of art history? How does art differ from photography now that each side freely appropriates from the other?

As architects and interior designers find themselves pondering the question of how to develop the visual language of our time, they will probably sympathize with their counterparts in the art studios—and reaffirm the pragmatic gulf that distances all but the most symbolic architecture and interior design from art. Art has obviously never had to "do" anything. Yet the wildly contrasting visions of such late 20th-century artists as Francesco Clemente, Jennifer Bartlett, Richard Estes, Barbara Krueger, Sigmar Polke or Cindy Sherman will surely bring comfort to readers already uncertain about what to make of Post-Modernism, De-Constructivism and Neo-Modernism. ☺

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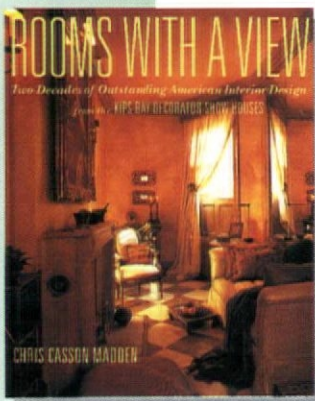
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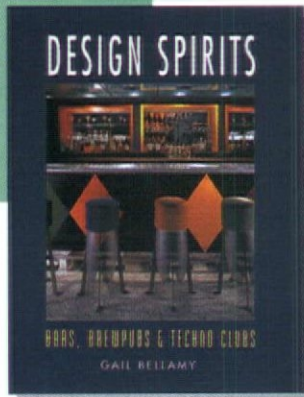
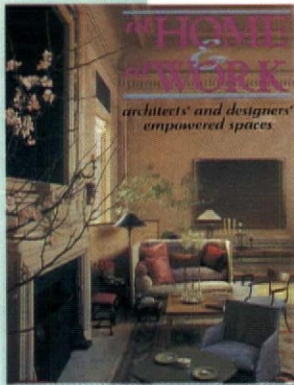
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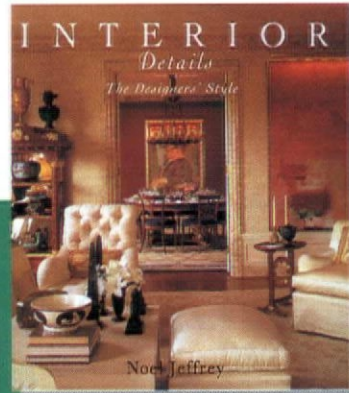
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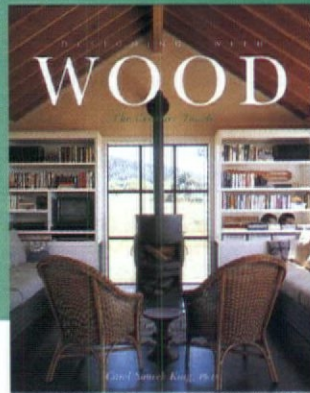


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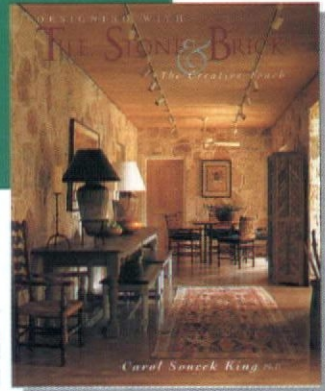


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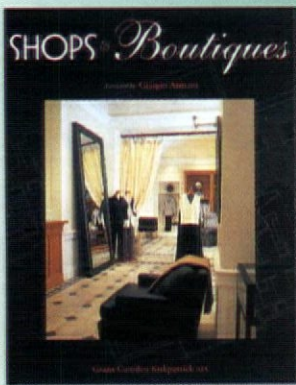


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Southern hospitality

Lynn Wilson

An eighth-grade term paper on careers convinced Lynn Wilson never to go into interior design. "In interior design it's difficult to please people because everything is subjective," Wilson admits, recalling her research. But she changed her mind dramatically—studying interior design at U. of Miami, joining Skidmore Owings & Merrill in New York, earning a masters in art history, and instituting and chairing the interior design department at International Fine Arts College in Miami. Eager to be her own boss, she started Lynn Wilson Associates in Coral Gables, Fla., focusing on hospitality after designing two hotels in upstate New York.

Besides fabulous hotels, Wilson's other passion is historic restoration. An appreciation of the past that began in Europe has blossomed with her purchase and conversion of a mansion into a bed and breakfast. Wilson is currently building her own *finca*, a ranch in Costa Rica for her husband, an airline president, and herself to escape to a world of horses and toucans. "I'm always traveling to China, Argentina or Chicago," says Wilson. "Sometimes I need to put aside my Chanel bag and shoes for my blue jeans and boots."

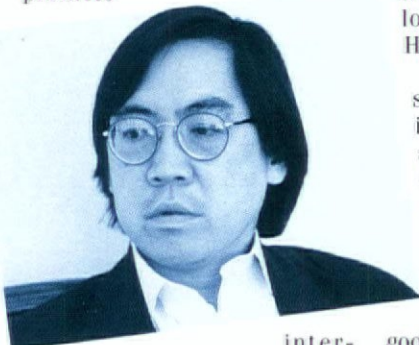
Today, her staff of 250 works around the world. "When I'm doing a project in a country I open a site office," she notes. "When the project ends we close the office." She has just opened one in the United Arab Emirates to design a palace for a sheik. All in all, a career that reminds us not to believe everything we put in print—right, Lynn?

The people's architect

Wesley Wei

Architect Wesley Wei, principal of the Philadelphia firm bearing his name, believes architecture is in a most exciting time. His enthusiasm is expressed in his projects and his students at U. of Pennsylvania, where he teaches graduate courses. "I'm seeing from my clients a greater concern for detail and the conscious use of quality materials," says Wei. "The initial investment may be greater, but long-term benefits are finally being realized."

Since Wei established his firm in 1981, his work has embraced both commercial and residential sectors, including two current public projects, a youth center and the new Philadelphia Chinatown Community Center. The latter symbolizes the future as well as the past, Wei remarks. "This facility acts as a catalyst for growth, benefiting the Chinatown community and enticing people from other areas of the city." The youth center, in Philadelphia's suburb of Kensington, occupies what Wei calls "an embattled site" where his client will promote



inter-cultural and interracial youth counseling.

In speculating about his future, Wei cannot imagine giving up his role as professor or architect of public projects. "The theoretical issues that I promote in teaching, like the use of materials, poetic interpretation and construction strategies, are identical to those I practice," he states. "I enjoy using my skills to program community-based projects because the buildings can serve so many purposes." Let's hope Wei's students, clients and professional peers cultivate his unique spirit and "wei" of design.

The fifth dimension

Mark Saffell and David Ritch

Mark Saffell and David Ritch formed 5D Studio in Los Angeles a year and a half ago, but thanks to a supportive mentor and some enthusiastic clients, their experience goes much further. As employees in Don Chadwick's studio, Ritch, a native New Yorker and industrial designer who arrived in the City of Angels via U. of Cincinnati, and Saffell, a native Floridian with a degree in architecture from Ringling School of Art and Design in Sarasota, Fla., were encouraged to explore their own designs even as they worked with Chadwick on such projects as American Seating's Evo Chair and Herman Miller's Aeron Chair.

Attaining their own success took hard work and interesting marketing ploys, nevertheless. "We had awesome models," recalls Saffell. "We even took pictures of ourselves in open trench coats with chair models attached to the insides. And we hounded the heck out of perspective clients." Those efforts plus genuine talent have earned 5D a growing client list that includes Charlotte, AGI, Brayton, Metro, Haworth, Vecta and Tuohy.

Collaboration is their strongest asset. "I have an industrial design background," says Ritch, "and Mark brings a specifier's point of view, but we've learned to cross those boundaries and take each other's position." The two are anxious to expand from lounge seating into casegoods, ergonomic seating, residential and outdoor furniture. "We're defining our design language, and developing innovative products," says Saffell. Whatever the next dimension holds, these two will not just be sitting on their chairs waiting for it to happen.

One job for life?

Kevin Roche

In today's job market it's a pleasant surprise that interior designer Kevin R. Roche, president and COO of Fitzgerald Roche Cicio Hambrecht (FRCH) Design Worldwide, has had one employer since graduating from U. of Cincinnati's College of Design,



Saffell & Ritch

Architecture, Art & Planning and joining what was Space Design International (SDI). But Roche is a designer with a vision that has played out well in the 1990s, as FRCH's 200 employees worldwide serve such clients as Viacom, Eddie Bauer, Federated and U.S. Shoe. "A merchandising environment gives many clients an edge," Roche notes, "not just retailers."

Roche's early interests ranged from art and figure skating to law. Then came a stint in the University's co-op program with Federated. "I developed a passion for retail design," Roche explains. He went to work for five-person SDI and nurtured a belief that many clients would appreciate having an environment that communicates a marketing message. As Roche observes, "Even hospitals find themselves competing for customers."

If managing a firm that works in close, strategic alliance with clients and project teams keeps Roche on the road, he still follows his 17-year-old son's hockey games and sails on the Chesapeake Bay with his wife. Yet he admits it's hard to take time off. Seeing interior design as a marketing team effort is still a radical idea. "I feel we're just getting started," Roche insists. It's obvious why he has stayed at FRCH.

Clients like him right where he is.



Roche