

## Focus on Entertainment

Please Don't Show the Kids: Behind the Scenery with Nickelodeon in Manhattan

A Leading Industrial Design Firm in Sunnyvale, Calif., That Only Looks Like Chaos

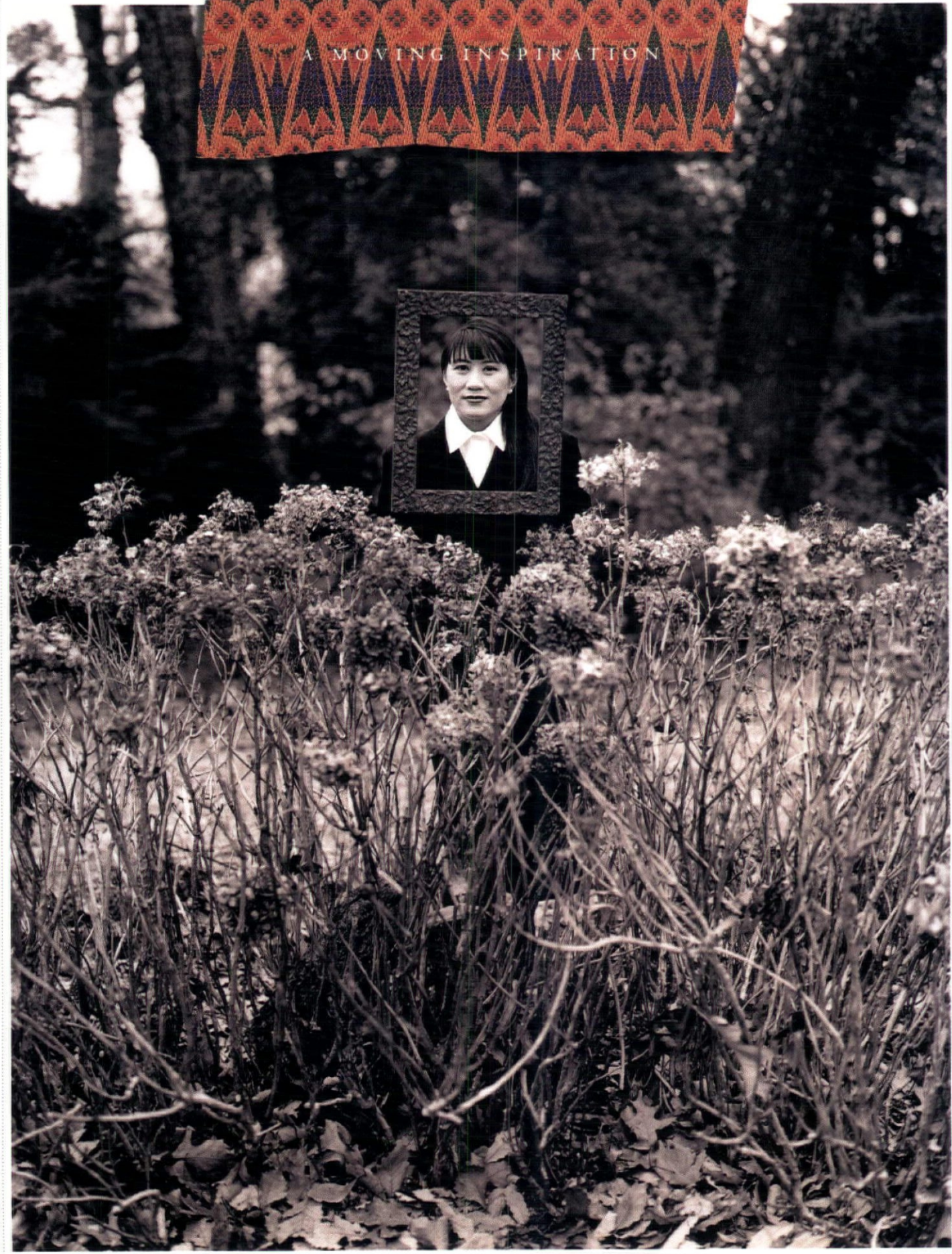
Is Purchasing a Service that Design Firms Can Legitimately Offer Clients in the '90s?

How Environmentally Friendly Furnishings Really Get That Way





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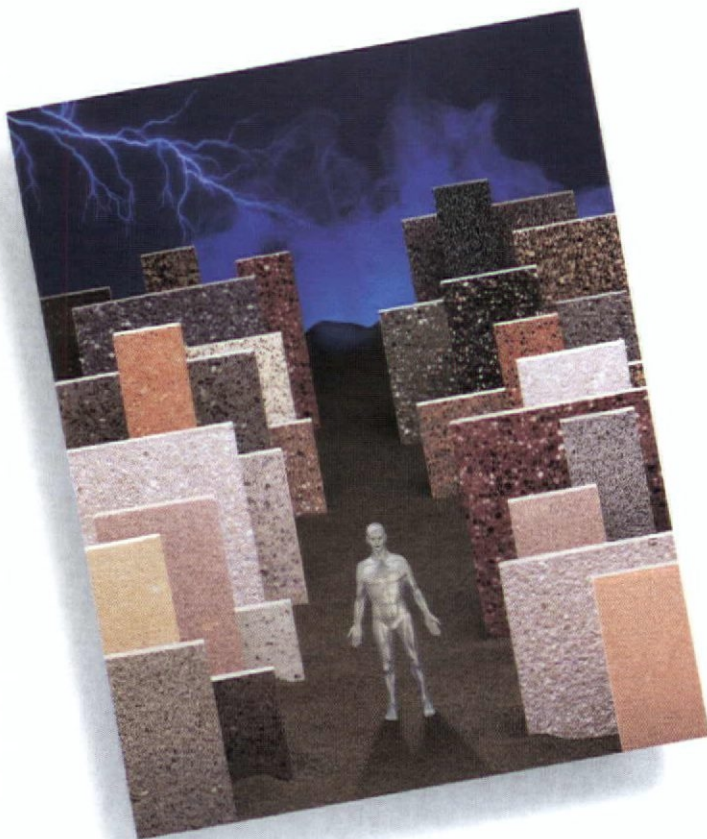
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Cover Photo: Detail of museum at frogdesign, Sunnyvale, Calif. Photography by Steven Moeder.



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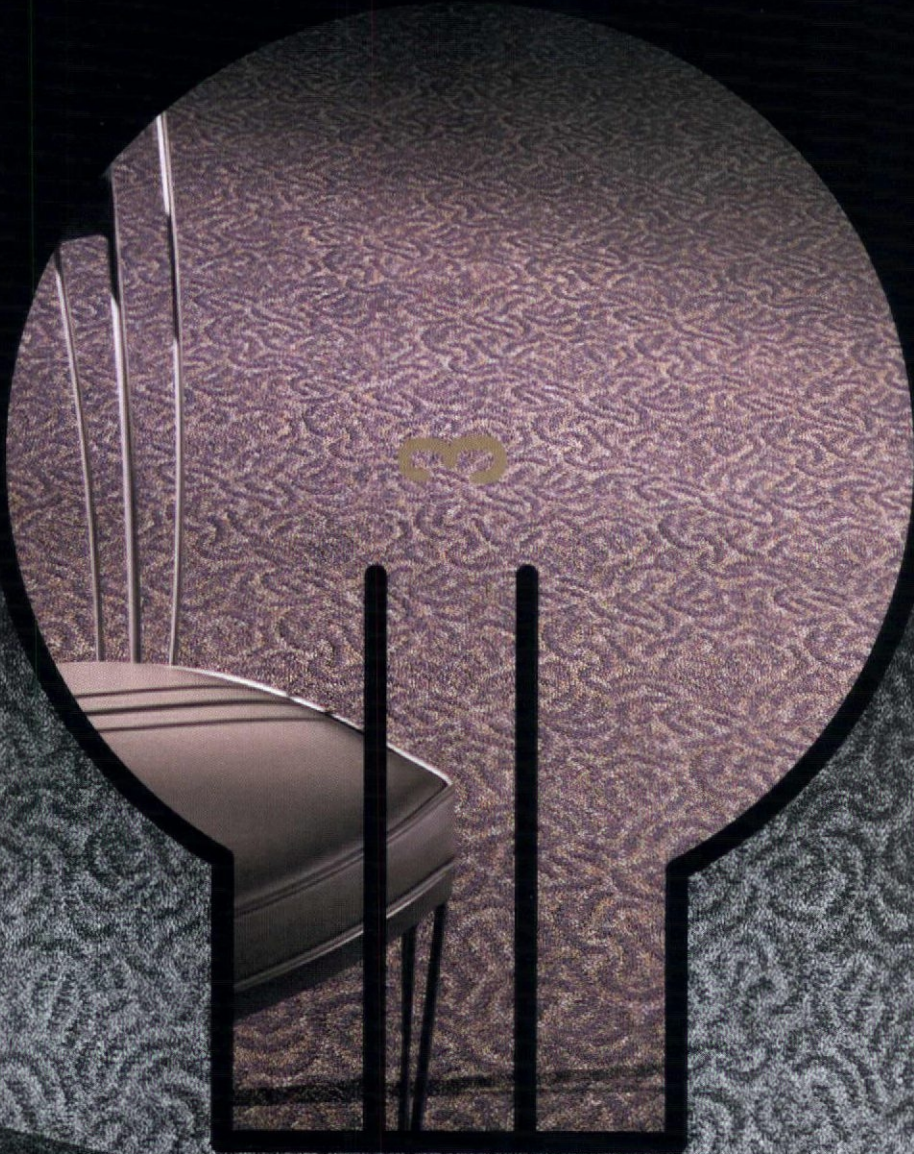
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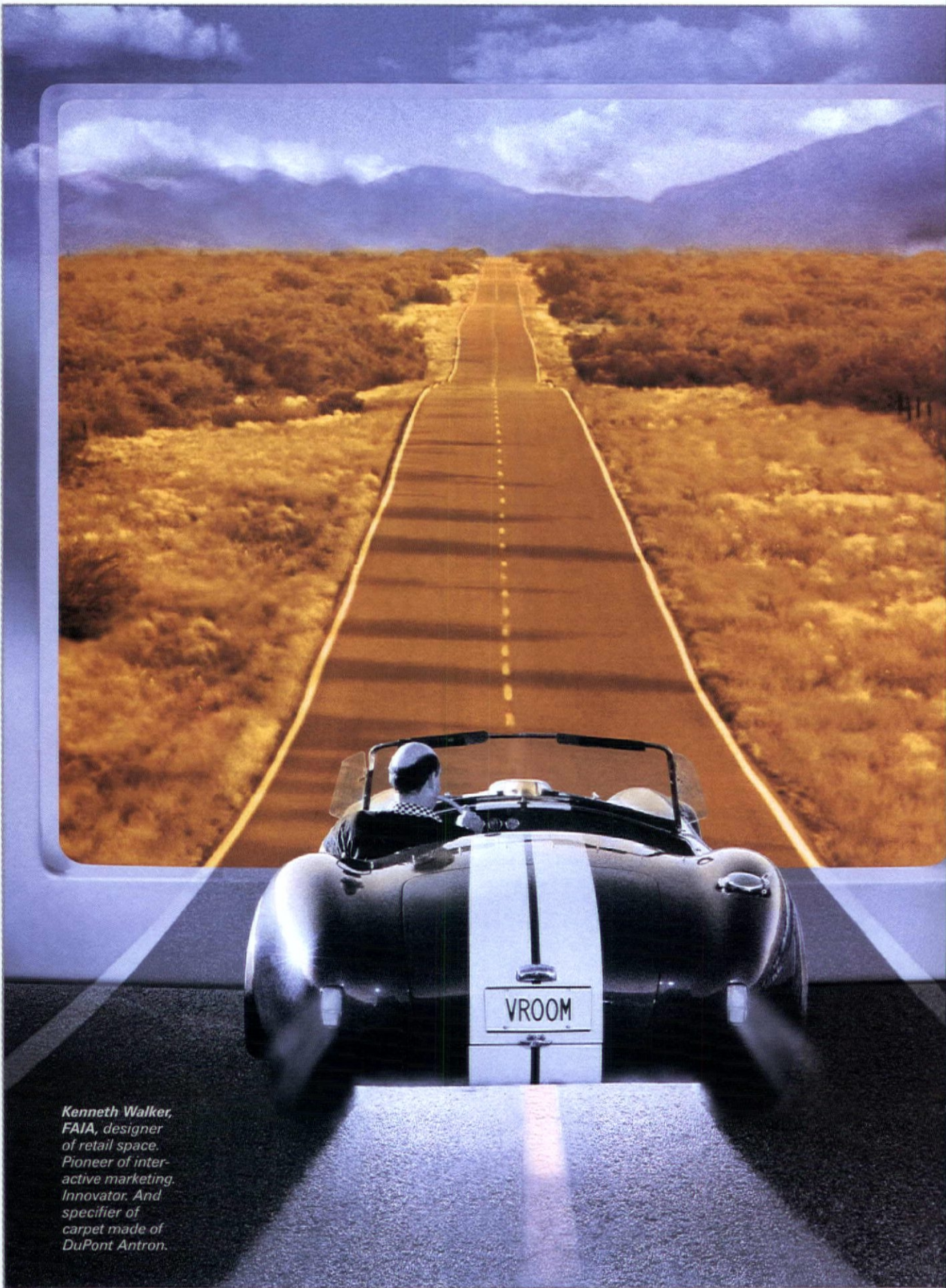
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## Your Nameless, Faceless, Ever-Present Client

Architects and interior designers are often accused by their clients of not listening to them. Yet the truth is more complicated than that. The best architects and interior designers today could probably be accused of listening *too* much, addressing the concerns of the end-user, the community and yes, themselves, as well as the client in the final design. Besides giving clients what they want to earn a living, what are designers trying to accomplish?

Perhaps the designers' definition of "client" asks too much of their clients. Architecture and interior design began pulling away from adapting Classical forms to the lives of contemporary people—a process standardized and codified in the 19th century by the Ecole des Beaux Arts—at the start of the industrial age. Design shifted its focus to the search for new, pragmatic forms drawn directly from the everyday functions of contemporary people, marking the birth of Modern design.

Writing in 1841, Augustus Welby Northmore Pugin declared, "There should be no features about a building which are not necessary for convenience, construction, or propriety... the smallest detail should... serve a purpose, and construction itself should vary with the material employed." Pugin made no distinction between the needs of a building's occupant and its client. His search for form began with functional need, pure and simple.

How poignant therefore is architect Peter Eisenman's comment in the April 1996 issue of *World Architecture*: "Everybody thinks the aim of architecture is to make people comfortable. I believe the role of architecture is to make people aware of their physical environment. We need to get back to physical reality. And part of it is perhaps horrific, chaotic and anxiety-producing...." Thus, the joy of making form for form's sake lives on.

Could Pugin and Eisenman both be right? The conflict was highlighted recently at the 1996 National Convention of the American Institute of Architects in Minneapolis, when Mayor John O. Norquist of Milwaukee, Wis., asked architects to join him in the rebuilding of his increasingly

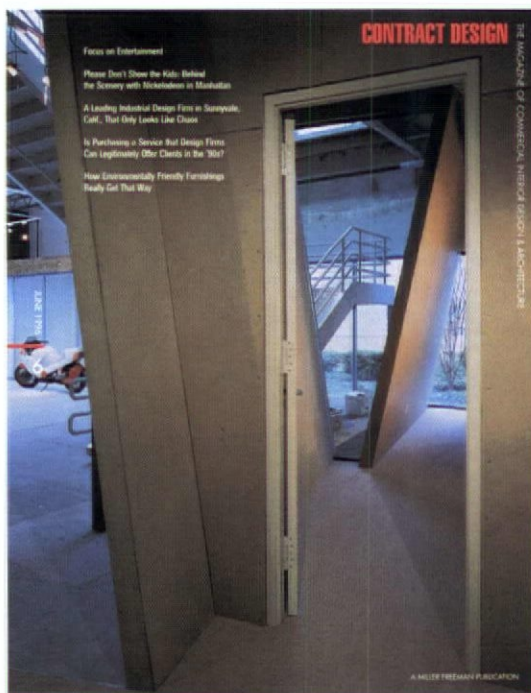
suburbanized city of some 630,000 residents. Having taken the time to master urban design issues and to deal decisively with zoning and planning laws, Norquist expressed his concern for the behavioral impact of the changing environment on Milwaukee by comparing it in its prewar and postwar days.

This city of heavy industry and high technology has all too often traded its small-scale, mixed-use streets with 50-ft. wide roads flanked by low-rise blocks with shops on grade and two to three floors of apartments above for multi-lane highways with strip malls set far behind parking lots dominated by pylons for lighting and signage. "Can architects help Milwaukee create new people-friendly public and private spaces worth showing to our families and friends?" Norquist pleaded. "Why do we have to travel to Disney World to see the Main Street we once had?" Chastened architects gave Norquist a standing ovation.

Of course, knowing what the client *wants* and assuming what the client *needs* draws a very fine line for the designer. After all, many of Norquist's business constituents were probably satisfied with the highways, strip malls and parking lots. It is largely the designer's commitment to making design serve everyone who uses the man-made environment, including

the designer whose passion for form-making has not been extinguished by the economic pressures of our times, that makes the issue so hard to resolve. Paid to fulfill the client's program, we supplement it with an agenda of our own.

Who uses the man-made environment, after all? What an architect or interior designer creates for the client may be experienced by many others both during the client's possession and long afterward. In this sense, the decisions of a designer will affect unseen yet very real occupants for years to come. If we ignore what the client wants in his project, we can be rightly accused of not listening. On the other hand, what leeway do we have to ignore the larger role our work plays in the community and over time? ☞



*Roger Yee*

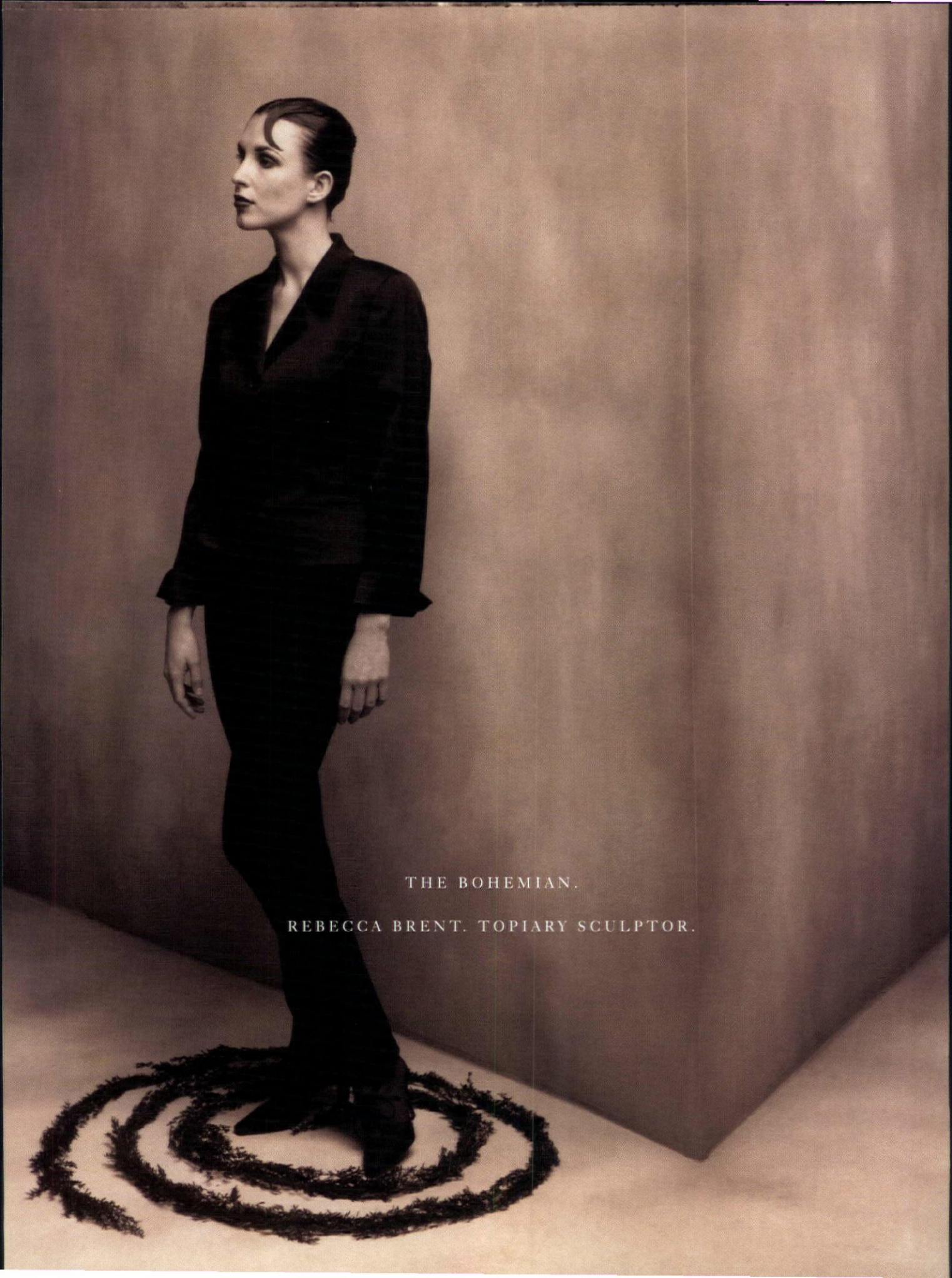
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## Congress Takes on Prison Industries

**Grand Rapids, Mich.-** Legislation is being finalized in both the U.S. House of Representatives and the U.S. Senate that would require Federal Prison Industries (FPI) to compete with all other industries for contracts. FPI currently has a special preference which bars federal agencies from buying products anywhere else unless they are granted a waiver by FPI.

In the House, Rep. Pete Hoekstra and Rep. Jan Meyers are enlisting co-sponsors for a bill which would implement the National Performance Review recommendation that our government, "Take away the Federal Prison Industries' status as a mandatory source of federal supplies and require it to compete commercially for federal agencies' business."

In the Senate, Carl Levin's office has been in touch with Spencer Abraham's office about jointly offering a bill. Members of Congress were contacted in February by the following organizations: American Society of Interior Designers, BIFMA International, Business Coalition for Fair Competition, Business Products Industry Association, Industrial Fabrics Association International, International Interior Design Organization, National Association of Manufacturers and the U.S. Hispanic Chamber of Commerce. Organizations supporting the new legislation will be collectively going by the name of the "Competition in Contracting Act Coalition". All of the industries that are affected by FPI's production of some 85 different products are being invited to join this effort.

## A/E Firms Pursuing Advanced Automation

**Newton, Mass.-** In a recent survey conducted by PSMJ Resources Inc., a vast majority of A/E firms are pursuing more advanced levels of automation for their practices. Firms are adopting everything from e-mail and access to the Internet, to electronic time sheets and staff scheduling applications in an effort to stay competitive and profitable in the ever-changing A/E environment.

"No firm should make the mistake that it can rest on its present capabilities," states Frank A. Stasiowski, FAIA, president and founder of PSMJ Resources. "There are some firms that indicate they are not planning to add automation capability to their firms. With the majority of firms embracing automation, they run the risk of becoming uncompetitive in either services or costs."

The results of the survey indicate that foremost among these advances is the dramatic expansion of the Internet within the A/E community, with 34% of respondents indicating that they have plans to develop a

home page on the World Wide Web in 1996, and 30% planning to add e-mail capabilities to their networks. Further, while only 31% of the firms access the net, 33% more will be surfing by year's end. In one year's time, the number of A/E firms with a home page will have almost tripled, indicating that by the end of the year almost half of the nation's A/E firms will be represented on the World Wide Web. For more information, call PSMJ Resources Inc. at (800) 537-PSMJ.

## Living Dangerously

**Natick, Mass.-** In 1994, when two prominent engineering and environmental consulting firms were nailed by the U.S. Department of Labor for overtime compensation policies that violated the Fair Labor Standards Act, other A/E firms around the country were concerned. Many of them had exactly the same policies in place, including the practice of paying straight-time overtime to salaried, "exempt" employees. In some cases, auditors have reclassified these employees as non-exempt, making firms pay the difference between straight-time and time-and-a-half retroactively.

However, according to the results of a recent nationwide survey released by Zweig White & Associates, engineering, architecture and environmental consulting firms have done little to break out of some of the biggest liability-creating practices. The 1996 *Policies & Procedures Survey of A/E/P & Environmental Consulting Firms* is based on an in-depth survey of 279 firms across the U.S., covering compensation and overtime, paid leave, purchasing and contracting authority, hiring and firing, and dozens of other policies that go into a firm's employee manual. Among the findings in this year's edition:

- 42% of A/E environmental consulting firms still pay overtime to salaried, exempt employees.
- 68% of firms that pay overtime to exempt employees pay straight-time (i.e., the weekly salary divided by 40), not time-and-a-half.
- 87% of those firms include this overtime in the employee's regular paycheck.
- 36% of A/E and environmental consulting firms offer compensatory time to exempt employees. Of those that do offer comp time, 54% bank it on an hourly basis.

The *Policies & Procedures Survey of A/E/P & Environmental Consulting Firms* can be ordered by calling Zweig White & Associates at (508) 651-1559.

## Commissions & Awards

The New York office of **Perkins & Will** was selected for a national contract by The Center for Human Reproduction to plan and design in-vitro fertilization clinics and laboratories. The Center, headquartered in Chicago, is expanding

its practice to New York and Florida; with renovations in Chicago and Schaumburg, Ill.

**Tod Williams, Billie Tsien and Maya Lin** are the winners of The American Academy of Arts and Letters annual awards in architecture.

Chicago-based **Mitchell Design** has been selected by St. Mary's Hospital in Kankakee, Ill. for the interior planning and design of the renovation of their West Wing building, a 78-bed patient care building that includes several ancillary services departments.

Boston-based **Shepley Bulfinch Richardson and Abbott** has been awarded the Honor Award for Modern Healthcare from the American Institute of Architects for The Clinical Center, Deaconess Hospital in Boston.

Atlanta-based **Stevens & Wilkinson Interiors Inc.**, has been retained by Coopers & Lybrand, L.L.P. for the renovation of their offices in Atlanta.

The 1996 winners of the James Beard Foundation Restaurant Design Awards are: Bar 89, New York, designed by **Gilles Depardon, AIA, Kathryn Ogawa, AIA, and Janis Leonard** of Ogawa/Depardon Architects, New York, for Best Restaurant Interior Design; and The Double A, Santa Fe, N.M., designed by **Mike Fink**, Clarksville, Tenn., for Best Restaurant Graphics.

**David W. Beer, FAIA**, of Brennan Beer Gorman Monk/Interiors, New York, is a recipient of the Hospitality Design '96 Platinum Circle Award. The award honors individuals whose vision and art raise the standards of excellence in hospitality design.

**Lou Switzer**, founder and chairman of The Switzer Group, New York, has been named a recipient of the 1996 Ellis Island Medal of Honor. Presented by the National Ethnic Coalition of Organizations, the award is presented each year to deserving ethnic Americans in recognition of their outstanding professional and patriotic contributions.

**VOA Associates**, Orlando, Fla., will provide programming, space planning and construction management for the offices of Liberty Mutual Insurance in Longwood, Fla.

**Anshen + Allen, Architects**, San Francisco, has won an international design competition for the Shanghai WayToFund International Finance Center, a 25-story, 1,230,000 sq.-ft. mixed-use complex in Shanghai, China. The firm also received the 1996 National Honor Award from the AIA for Design Excellence in Architecture for Bourns Hall Engineering Science Building, University of California, Riverside.

Dallas-based **Wilson & Associates** is designing The Table Bay Hotel at the Victoria & Alfred Waterfront in Cape Town, South Africa.

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# TRENDS

The American Society of Interior Designers (ASID) has selected **Joseph Minton, ASID**, of Fort Worth, Texas, as its 1996 Designer of Distinction. The award is based on the nominee's career-long professional achievements exemplified by creative and innovative work that has advanced the profession of interior design. ASID also announces that **The Center for Health Design of Martinez, Calif.**, is the recipient of its 1996 Design for Humanity Award. The award honors an individual or institution that has made a significant contribution towards

improving the quality of the human environment through design-related activities.

**RTKL Associates Inc.**, Baltimore, has been awarded the following design projects: the complete renovation of the lobby of the historic Army and Navy Club Building, Washington, D.C.; the 96,000-sq. ft. U.S. Embassy in Kuwait; the 7,000-sq. ft. licensing and marketing offices of NFL Players Inc., a subsidiary of the NFL Players Association, Washington, D.C.; and the renovation and expansion of Chinook Centre,

the largest shopping center in Calgary, Canada. **Petroff Partners Architects**, Toronto, are architects-of-record for the Chinook Centre project.

**Payette Associates Architects Planners**, Boston, has won a design competition for Bicentennial Hall, a new, 200,000-sq. ft. multidisciplinary, instructional facility at Middlebury College in Vermont.

## People in the News

**Mike Novitski** has been named director of intellectual property and design operations at KI, Green Bay, Wis.

**Karen Anne Boyd** and **Gregg DeAngelis**, have been named principals of **Helpern Architects**, New York.

The following promotions have been made at The Ritchie Organization (TRO): **W. Kregg Eisass, AIA** has been promoted to vice president and principal and **Robert W. Hoyer, AIA** has been named managing principal, Newton, Mass. office; **Dennis C. LaGatta, AIA** has been appointed vice president and principal for the Sarasota, Fla. office; and **William J. Pantsari, AIA** has been promoted to vice president and principal in the Birmingham, Ala., office.

**Gensler, Architects and Planners**, announces that **Diane J. Hoskins** has been named a vice president and is the managing principal of the firm's Washington, D.C. and Atlanta, offices and the Baltimore project office; **Christine L. Banks, AIA** has been named director of design for the Washington, D.C. and Baltimore offices; and **Kenneth P. Baker** was named a design director based in the firm's Washington, D.C. office. Baker will also be working on projects handled through Gensler's Baltimore project office.

**Dan P. Scott** has been named president of The Business Products Industry Association, Alexandria, Va.

The International Furnishings and Design Association, headquartered in Dallas, has appointed **Jennifer A. Lewis** as its executive director.

**Theoharis David**, of **Theo. David & Associates/Architecture Planning**, New York, and **Arnold Mikon** of **Smith Hinchman & Grylls Associates Inc.**, Detroit, have been elected to the College of Fellows of the American Institute of Architects.

**BEI Associates**, Detroit, has appointed **Herman Schmidt, AIA**, director of health care facilities.

**Nancy Levy** has been named a principal of **Interior Architects Inc.**, Los Angeles.

**Robert C. Davidson, Jr.**, has assumed the role of chairman and chief executive officer of **Surface Protection Industries Inc.**, North Billerica,

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No other single source in the flooring industry offers design professionals more colors, patterns, textures and materials. Commercial sheet vinyl. Vinyl composition tile. Broadloom carpet. Six-foot vinyl backed carpet. Even modular carpet tile. You name it, chances are we have it. And because all Mannington Commercial floors are specifically designed to work together, there are literally thousands of flooring combinations you can create from our palette. All with the assurance Mannington Commercial's support team will provide the materials you need where you want, when you want.

To learn more about Mannington's flooring options, or to obtain samples, call 1-800-241-2262. We'll give you all the options you'll need.



For more colors, textures, and uses,  
it must be Mannington.



### Broadloom Carpet

Mannington Commercial broadloom carpet offers you more colors, more patterns, more textures and more uses, all with fewer seams. And if we don't already make exactly what you're looking for, custom capabilities are available, so it's perfect for almost any project.



### Homogeneous Sheet Vinyl

BioSpec™ homogeneous sheet vinyl can even withstand the rigorous demands of health care applications. Heat- or chemically-weldable for seams that are impervious to germs or moisture. Extremely resistant to cracking and delamination, even under heavy, rolling loads. And no other sheet vinyl resists staining better.



### Six-foot Vinyl Backed Carpet

The perfect carpeting for healthcare and institutional applications. Six-foot vinyl backed carpet is the only soft surface flooring with chemically-weldable seams, making it impervious to moisture.



### Inlaid Sheet Vinyl

Random Fields® gives you a granular texture in neutral, earth tones. Fine Fields® offers a more refined pattern in rich, saturated shades. Inspired Fields® is our premium inlaid sheet vinyl option featuring multi-color flecks in bolder tones.



### Sheet Vinyl

CustomSpec II™ lets you create with a palette of sophisticated patterns and colors. And its 12' width allows an installation with fewer seams for a more integrated appearance.



### Modular Carpet Tile

Mix colors, patterns and textures for unique design treatments. Modular carpet tile provides the ultimate in flexibility. Damaged or soiled tiles are easily replaced. And the modular design allows easy access to electrical, telephone and computer raceways in open office layouts.



### Vinyl Composition Tile

Make bold design statements with squares of vivid color. Essentials™ and Inspirations™ vinyl composition tile gives you the widest spectrum of contemporary colors, all with through pattern construction for lasting beauty.

With so many flooring options from Mannington Commercial, your designs are only limited by your imagination. To get the information you need to specify Mannington Commercial for your next project, call 1-800-241-2262.



# TRENDS

Mass., and has appointed Melvin Gagerman as president and chief operating officer.

Margo Jones, FIDA, has joined Heery International, Atlanta, as director of interior design.

MWM Architects Inc., Oakland, Calif., recently hired Jay H. Wickman, AIA, as regional manager of its Guam office.

## Business Briefs

Wolff/Lang/Christopher Architects, Inc., Rancho Cucamonga, Calif., has formally adopted the new name WLC Architects, Inc.

Standard Desk, a major manufacturer and supplier of general and executive wood office furnishings in Laval, Québec, Canada, was recently acquired by Xception International Inc. of Québec, Canada.

← Circle 12 on reader service card

MDC Wallcoverings, Elk Grove Village, Ill., has acquired RM LLC, also of Elk Grove Village.

New York design firm Hillier/Eggers has extended the scope of its services to encompass not only traditional architectural and interior design work but also real-estate and facilities consulting.

Fifteen members of the professional design staff of James Northcutt Associates have joined Wilson & Associates in its expanded Los Angeles offices.

Through its network of 18 chapters, the International Furnishings and Design Association has pledged to assist the some 125 Ronald McDonald Houses in the U.S. with their interiors, ranging from design advice and remodeling to assembling the decorative elements for a new facility. For more information about contributing to IFDA's Ronald McDonald House outreach, contact Sharon Clancy Lienau at (312) 649-0575.

The American Society of Interior Designers will unveil a new, world-wide referral service for residential and commercial design clients. For commercial/contract design projects, call (800) 610-ASID.

Steelcase, Grand Rapids, Mich., has entered into a joint venture with Industrias Reunidas OCA, a leading manufacturer of office furniture in Brazil. The joint venture allows Steelcase to continue to serve its multi-national clients who are establishing operations in Brazil and South America. The new company will be called Steelcase OCA and it will operate from Sao Paulo.

Perkins & Will will open a Los Angeles-area office and welcome Gaylaid Christopher, AIA, as principal in the firm's education group and head of the new office.

Three senior architects with the St. Louis office of Stone Marracini Patterson are forming a new company, Ottolino Winters Huebner, which will remain in St. Louis.

## Coming Events

July 31-August 4: ASID Annual Conference, Baltimore Convention Center, Baltimore; (202) 546-3480.

August 9-10: DesignFest 1996, Orange County Convention Center, Orlando, Fla.; call IIDA's Florida Chapter at (800) 678-9490.

October 6-8: World Workplace '96, Salt Lake City; (713) 62-WORLD.

October 6-8: ISFE's Annual Facilities Management Conference, "FM '96: Facility Management or the Next Corporate Dinosaur?", Royal Sonesta Hotel, Cambridge, Mass.; (617) 253-7252.

October 15-20: ORGATEC International Trade Fair for Office Furnishings and IFCOM User Fair for Information and Communication, Cologne, Germany; (212) 974-8835.

November 7-9: InterPlan, New York Coliseum, NYC; (212) 714-1300.

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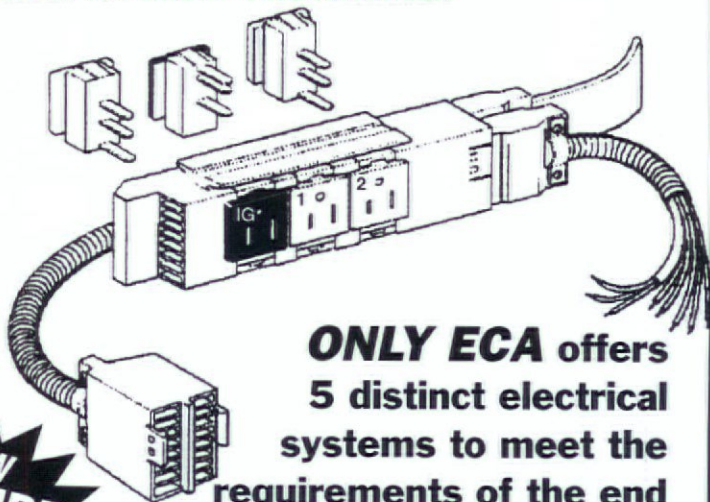
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# MARKETPLACE



Altura Architectural Products offers interior aluminum framing that is extremely versatile, environmentally friendly, cost effective, and aesthetically pleasing. Unlike hollow metal and wood, aluminum framing remains unaffected by climate conditions. The flexibility of aluminum framing creates the ability to accommodate building inconsistencies and eliminate accessibility problems. The framing can be delivered in a stock length and fabricated at the job site or the wall can be pre-engineered and shipped in knockdown form for local assembly.

Circle No. 201

Marvel's Symmetry is a "Total Furniture Solution" for the information age workplace created by designer Zooney Chu. Symmetry can be used to create team-oriented open offices, semi-private shared offices, and even totally private offices. It can also be used to furnish conference rooms, telemarketing stations and training areas. Symmetry's innovative wire management system features eight outlets at each raceway that allow electrical power to be available anywhere along the entire work surface.

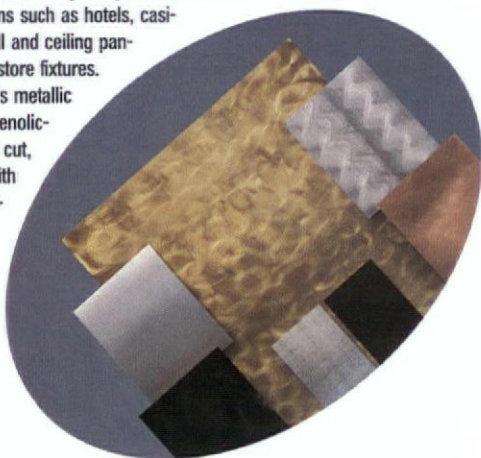
Circle No. 202



The October Company is now offering its Mettle Mica® and Vortex Collection™ finishes with a phenolic backer. These metallic laminates are easy to apply with standard contact cements, or they can be fastened mechanically. They can be used in architectural applications such as hotels, casinos and offices for wall and ceiling panels, display cases and store fixtures.

As with all the company's metallic laminates, the new phenolic-backed finishes can be cut, routed and drilled with most standard wood-working tools.

Circle No. 203



HEY, BABY

Harter and Textus have been working together to bring to market an Alliance program that will provide specifiers the flexibility of COM textiles with the ease of a standard fabric on Harter seating. The alliance will bring about a new set of fabrics, many of which are on a new sample card available from Harter. The textiles on the sample card fall into three categories of tapestry, geometric patterns and textures. All of the textiles are available for specification, even though only a portion will be carded for samples through Harter.

Circle No. 205



Integra introduces Cygnus Series Seating designed by Bruce Sienkowski of 2B Studio. Cygnus is a collection of upholstered furniture pieces and tables intended for use in lounge, lobby or reception areas. A uniquely designed back cushion maintains an openness for ease of cleaning while keeping a sofa-like appearance. Designed in modules, Cygnus consists of one-, two- or three-seat units that may be used as chairs and sofas or combined with two-, three-, or four-way tables to create seating systems.

Circle No. 204



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Circle 14 on reader service card

If you want to know where **you** should be going for office furniture.

**TASTE**



Perhaps your search for the right kind of office furniture has left a bad taste in your mouth. Consider Invincible's VISTA 2000.

Versatile, expandable, affordable, quality modular workspace furniture...the furniture you've been looking for to adapt to the needs of your workers. Deliciously ergonomic...VISTA 2000 has limitless potential to create an environment reflective of your taste.

**Discover VISTA 2000.**

**SMELL**



Does something smell fishy when it comes to furniture companies claiming to enhance your work flow?

Correct posture and comfort levels are more than just words. VISTA 2000 brings those concepts to reality through such innovations as the *Flexstand Adjustable Workstation*. Got a nose for news in office furniture?

**Discover VISTA 2000.**

**SIGHT**



Seeing is believing. A picture is worth a thousand words, but experiencing the VISTA 2000 for yourself is indescribable.

See how freestanding modular workspace furniture can change your outlook on performance. An abundant choice of color possibilities is available with VISTA 2000's proven 5-Day Quick Ship Program.

**Discover VISTA 2000.**

**TOUCH**



Feel the difference of a less bulky, more user-friendly system.

The VISTA 2000 system works hand-in-hand with your team to meet the challenges of today's office conditions. The textures, the style and the affordability you seek is within your reach when you...

**Discover VISTA 2000.**

**HEARING**



Perhaps it's time for you to hear all the details about VISTA 2000. This is the system that has the features that will be music to your ears.

Versatility, adaptability, expandability, mobility, affordability...if you think all this sounds too good to be true, you need to...

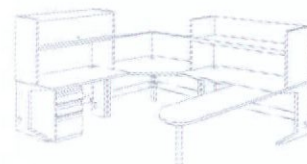
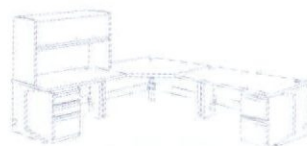
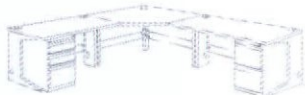
**Discover VISTA 2000.**

**Here's the bottom line:** When you put it all together, you'll choose Invincible. Isn't it time you came to your senses? We Triple Dog Dare you to!

come to **your** senses.

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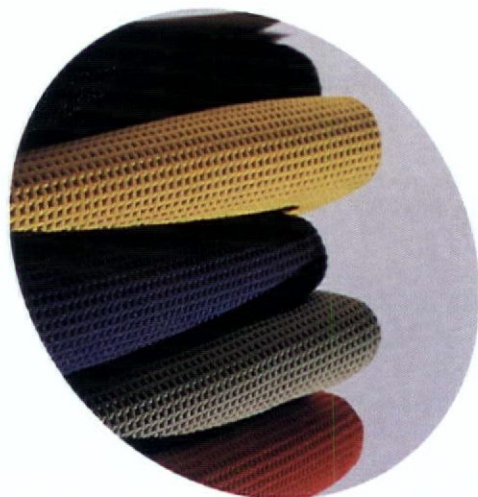
*system better than VISTA 2000 or a furniture company better than Invincible!*

# MARKETPLACE



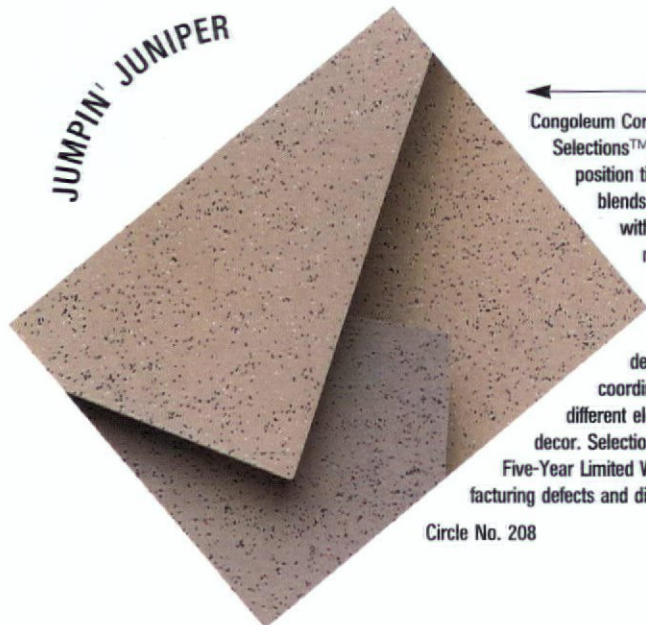
Giati Designs introduces The Azia Collection, designed by Mark Singer. This 10-piece teak furniture collection is the first specifically designed to be functionally and aesthetically compatible with interior as well as exterior usage. The Azia Collection features removable, decorative chair back and side panels that can be customized with a wide range of materials. Decorative cane panels and inserts are standard on Azia tables, chairs (such as the Dining Club Chair, shown) and accessory pieces.

Circle No. 206



KnollTextiles introduces Honeycomb, a dimensional, textured upholstery fabric by Jhane Barnes. Honeycomb has a finely-scaled grid that enhances both geometric and curvilinear furniture forms. It is available in 11 colorways, including bright primary and secondary colors such as Lemon, Flame, and Ultramarine and in subtly-colored neutrals such as Wheat and Dove. Honeycomb is ideal for heavy duty use in office seating, reception areas, auditoriums and hospitality applications.

Circle No. 207



Congoleum Corporation introduces Selections™, a premium vinyl composition tile line. Selections offers blends of different color chips within each tile that complement the base color. The multicolored chips provide greater design flexibility by allowing designers and specifiers to coordinate the tile with many different elements of the interior decor. Selections carries a Commercial Five-Year Limited Warranty against manufacturing defects and discoloration.

Circle No. 208



CCN International offers an endless array of conference room solutions. Standard table sizes range up to 20-ft. in length or 10-ft. in diameter and may be equipped with any of numerous wire management fittings. Conference room credenzas, whiteboards, audio visual cabinetry and podiums are included as intrinsic parts of the various designs offered. Pictured here is a Tocotta Table and conference room credenza in cherry with maple trim and figured anigre tops.

Circle No. 209

Folia HPL Images are a custom laminate product that gives interior designers as well as display and exhibit builders the flexibility to create their own designs or images in a high pressure laminate. Folia high pressure laminate images are thermoset plastic surfacing materials that consist of multiple layers of specially processed papers impregnated with synthetic resins. The image layer is encapsulated into a solid sheet under the effect of high temperature and pressure. Folia HPL Images are impervious to moisture, resistant to bacteria, cigarette burns and scratching.

Circle No. 210



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## Purpose Seating from Kimball.

**Purpose supports in a passive way. So absolutely simple and comfortable that you'll forget your chair is even there. Simply set it and forget it.**

**This high performance ergonomic chair will continue to perform all day. Created primarily for those of you who move about the office performing a variety of tasks, Purpose is available in high-back, mid-back and guest models.**



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Circle 16 on reader service card

# MARKETPLACE



Commencement Corlon from Armstrong World Industries features a non-directional, open-look granite visual in 10 coordinating colors to help create custom looks and add design flexibility. Commencement's neutral tones and deep accent colors complement the natural looks of today's commercial interior designs, coordinating with current laminates and fabrics, as well as other Armstrong products.

Circle No. 211

While Puzzles visually reads as a chenille, it is actually a cotton/polyester blend with acrylic backing and Scotchguard® protection. The multi-colored texture, offered by Paul Brayton Designs, works to conceal daily wear and tear. Puzzles' subtle texture answers the call for projects that demand a "solid that's not a solid" and remains well within most budgets. Available in 10 colors, Puzzles is 66% cotton and 34% polyester.



Circle No. 212



Macro Electronics Corporation introduces Skyhook Retractable Lighting Support, which provides a convenient and aesthetic ceiling mounting device for any multipurpose public space or room that occasionally requires spot and theatrical lights. The Skyhook lighting support is built into the ceiling via a flush 4 1/2-in. square cover plate on the finished surface of the ceiling.

Circle No. 214

Architectural Metal Walls, from Forms + Surfaces, allow specifiers to create highly customized installations without recourse to expensive detailing. For use on interior walls, Architectural Metal is available as a prefabricated panel system, complete with optional preformed outside corner and base components. For use on elevator doors or for other vertical surface accents, Architectural Metal is available in sheet form. Readily available in a wide variety of metal, finish and surface enrichment options, Architectural Metal Walls can be specified in 40 standard embossed patterns or custom patterns.



Circle No. 216

## DESIGN IS HEATING UP

The landscape of Venice and its long tradition of decorative diversity serves as the design springboard for the Venezia Collection by Brunschwig & Fils. The nine fabrics, 29 coordinating wallcoverings and seven border designs of the collection convey the city's spirit of romance. The imagery and motifs found on the reversible cotton fabrics encompass a broad range of references from the city's art and architecture. The hues of the 70 colorways range from pale cream to brilliant yellow and gold, from a deep crimson to a vibrant sea blue. Shown here are Abruzzi, Portofino, Sardinia and Persian Miniature.



Circle No. 215

Kron usa has added lounge seating models to the Aranda collection of office and conference seating. Aranda's back frames are made of a combination of hardwood and plywood, webbed to provide extra bodily support. Steel lounge chair and sofa legs are available in either epoxy black or chrome plated finishes. Each model is backed by Kron's five year warranty and may be specified in a range of Kron European leathers, Spinneybeck leathers, DesignTex fabrics, and COM/COL upholstery choices.

Circle No. 213



**IMAGINE.  
LAN FURNITURE  
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THE TOTAL  
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NetCom3 LAN furniture. From the award-winning line at Parallax. With thousands of possible configurations, NetCom3 provides some very attractive possibilities. These modular workstations offer unmatched storage flexibility. Superb cable management. Easily adjustable shelves. And a convenient rack mount option.

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# Wallcoverings for Hospitality

How to cover walls with lively patterns that must be subjected to considerable wear and tear would seem to be a mission tailor-made for wallcoverings designed for the hospitality industry. Although the interiors of hotels, club houses and restaurants deliberately transport their customers to a make-believe world at least for the duration of a stay or a meal, reality intrudes frequently in such all-too-familiar assaults on the walls as stains, abrasion, moisture and dirt. Shown here is how graciously the job is done with today's wallcoverings.

## DESIGNTEX

DesignTex Inc. introduces Lexicon VIII, a new vinyl wallcovering collection with nine styles and 70 colorways. This collection provides a wide range of design options normally found in woven wallcoverings, while offering the durability and ease of maintenance associated with vinyl. Lexicon VIII patterns are created using three to four printing screens, which produce distinctive effects throughout the surface based on the layering of color. The collection is available in a variety of scales and includes progressive wallcovering options such as ochre, pumpkin and sage.

Circle No. 226



## MDC WALLCOVERINGS

Traditional Effects, from MDC Wallcoverings, is a collection of fabric-backed vinyl wallcoverings, 27-in. and 54-in. wide with coordinate laser cut borders. The patterns are traditional in design featuring damasks, stripes, flamestitch, fleur-de-lis and silk looks, all color coordinated. Delicate crackle and faux textures give added dimension. All items in the Traditional Effects collection meet or exceed the most stringent fire standards.

Circle No. 228



## FLEXI-WALL SYSTEMS

Flexi-Wall Systems offers the 31- to 42-oz. Plaster in a Roll™ wall covering to cover problem wall surfaces such as concrete block, tile, cracked plaster, etc. in a one-step process. Plaster in a Roll has a Class A fire rating, and is environmentally friendly with no toxic waste. Rooms can be rented the same day this plaster wallcovering is hung, so that revenue loss is kept to a minimum. Also available are two weights of plaster wall liners to use as a base for painting or applying other wallcoverings.

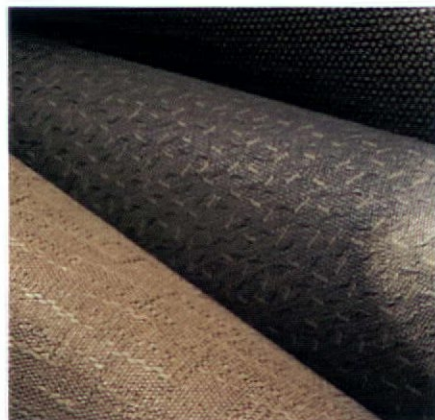
Circle No. 227



## CARNEGIE

Carnegie offers designers and specifiers more possibilities for superior contract textile use on walls, panels and furniture with Xorel Two®. Xorel Two is remarkably resistant to fading, ensuring true color for the duration of the project and installs with virtually invisible seams. It is self healing so punctures made by tacks, nails or even pens close by themselves and without damage. Xorel Two is comprised of six new textural patterns in 122 standard colorways.

Circle No. 229







**Custom Projects? We Invite Them.**

At Forms + Surfaces, ideas are everything. And while *our* ideas for Architectural Metal Surfaces take many forms, we want to see *yours*. Consider our extensive palette of standard designs and materials a starting point. Then unleash your imagination.

Let us know what form Architectural Metal should take on your next project. Because design solutions should go beyond the ordinary.

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Circle No. 18

## H & S SALES

H & S Sales presents Classic Walls, a collection of 70 colored woven jacquards, plain and warp design textile wallcoverings. Classic Walls is produced in mullet-color tones of cotton, linen, silk, polyester and rayon blends to enhance styling possibilities. All selections in the collection are Class A flame rated and paper-backed for ease of installation.

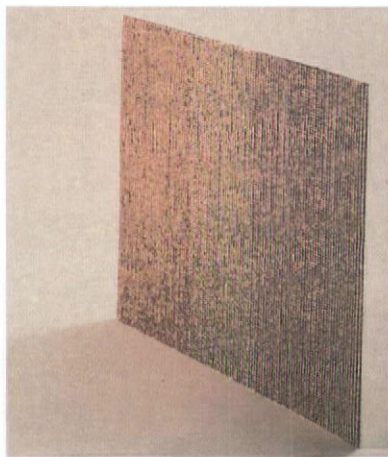
Circle No. 230



## EUROTEX

Concourse, a flatweave wallcovering from Eurotex, brings a disciplined, architectural look and the tactile aesthetics of wool to hospitality interiors. The face yarn is an 80/20 blend of wool and antistatic nylon that meets FAA vertical burn standards and meets or exceeds NBS smoke density requirements. Concourse is Scotchgard® protected and its surface texture conceals marks from pushpins and tacks.

Circle No. 231



## MAYA ROMANOFF

Maya Romanoff offers The Jewel Collection, which features the award-winning E-Z Clean™ wipeable matte, lacquer, or metallic finishes. The Jewel Collection is produced by stamping rayon-dipped copper plates onto fine paper to create the look of layered damask. The collection is elegant and versatile and offers a Class A flame spread rating. The collection is installed with pre-mixed clear cellulose, and custom colors are available.

Circle No. 232



## SEABROOK WALLCOVERINGS

Seabrook Wallcoverings has introduced the Seabrook Designs Tucana III collection, a commercial grade, Class A fire rated wallcovering collection featuring Type I sidewalls that coordinate with a wide selection of screen-printed borders. Traditionally styled, Tucana III offers designers custom production opportunities in addition to the many mix-and-match possibilities within the collection book itself.

Circle No. 233



## INNOVATIONS IN WALLCOVERINGS

Innovations in Wallcoverings introduces the Iridium Series, a coordinated line of four patterns consisting of Iridium, Iridium Stripe, Iridium Twill and Iridium Braid. The Iridium Series provides specifiers with a durable and quality vinyl wallcovering that resembles fine fabric with iridescent overtones. The Iridium Series is an affordable choice for health care, contract, retail and hospitality installations.

Circle No. 234



## J.M. LYNNE CO.

The Volterra Group of vinyl wallcoverings was designed by Patty Madden for J.M. Lynne Co. so that the texture effects keep changing as one is moving through the space. This is caused by the light hitting the multi-layer metallics that are combined with layers of colored ink. The stripe, diamond and fleur de lis patterns that enhance the textures are purposely played down in their rank of importance.

Circle No. 235



# BROWN JORDAN

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## MAHARAM

Maharam introduces Tek-Wall® Elite, the latest addition to its line of polyolefin wallcoverings. Tek-Wall Elite patterns use fine yarns that create definitive, highly refined designs comparable to fine natural woven wallcoverings. Four of the patterns in the collection present detailed and refined designs with a silky look and softer hand, while the other four offer a slightly nubbier, textural look for applications requiring a heavier fabric. Patterns include geometrics, plain weaves and abstracts, as well as a rainforest design.

Circle No. 236



## COLUMBUS COATED FABRICS

Satinesque® Contract Wallcovering, manufactured by Columbus Coated Fabrics, has introduced a Core Binder encompassing two volumes. The 54-in. collection incorporates 30 designs, many offered in three weights, totaling 963 sidewalls. The binder is arranged into five themed sections: Elites, Essentials, Strias, Naturals and Geologicals. All patterns are fully scrubbable and strippable and are Class A fire rated.

Circle No. 239



## ARC-COM

Powerwall is the newest line of fine wallcoverings from Arc-Com Fabrics. Powerwall is a collection five distinct patterns that combine softly spoken colors and fabric in a graceful product that makes a statement. The jacquard olefin wallcoverings are not only appropriate for hospitality, but for many other commercial markets as well.

Circle No. 237



## BLUMENTHAL

Blumenthal introduces Carnival, a 54-in. wide contract vinyl wallcovering with the look and texture of costly traditional Japanese mulberry bark paper. Printed with non-polluting, water-based inks, Carnival is available in 20 colors with opulent metallic wash overlays. It is washable, durable and easily customized.

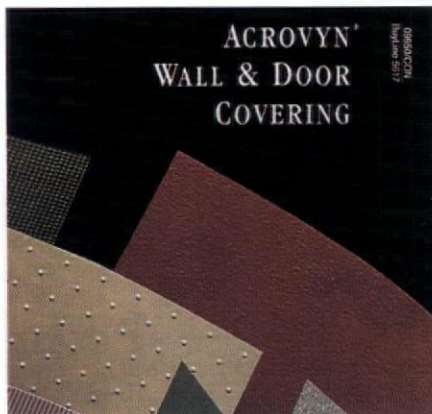
Circle No. 240



## THE C/S GROUP

Acrovyn® vinyl/acrylic wallcovering from The C/S Group absorbs impacts that destroy common painted or fabric covered walls. Since Acrovyn's integral color and impervious surface resist most stains and chemicals, routine cleaning keeps walls looking new for years. Only water-base primers and adhesives are used to install the product, which results in a clean, trouble-free installation and substantial savings. All Acrovyn products are U.L. Classified, Class I fire rated.

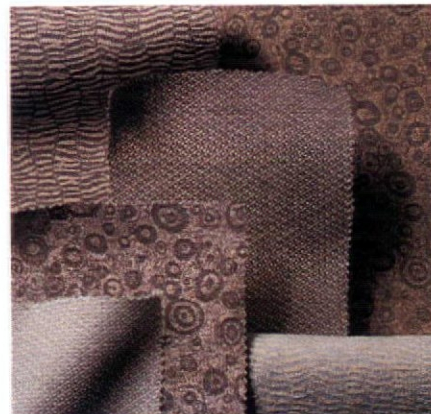
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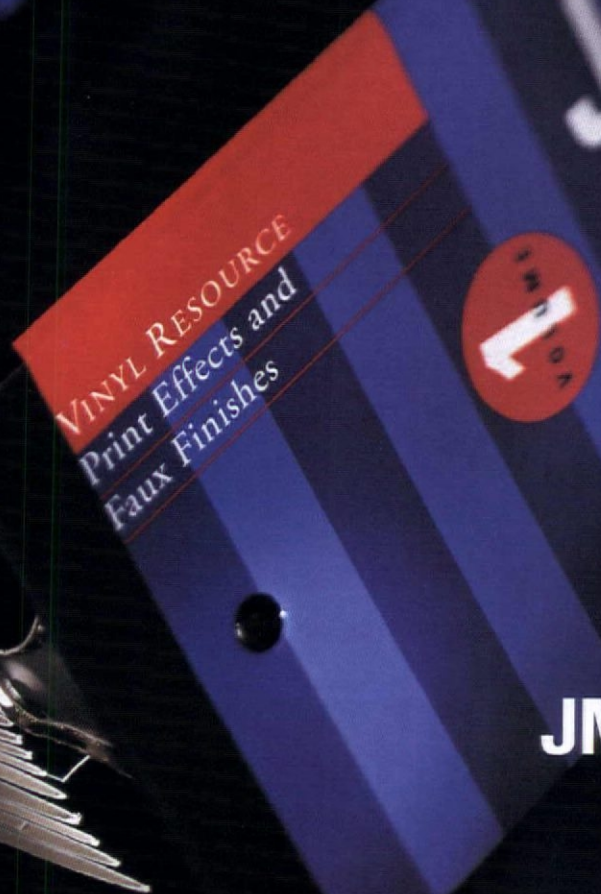
## UNIKA VAEV USA

Unika Vaev's Resonance Collection of wall and panel fabrics, designed by Dorothy Cosonas, includes: Echoes, a jacquard pattern featuring small circles that float organically on the background; Mirage, a textured solid dobby weave; Passages, a jacquard pattern based on a vintage upholstery design, with columns of stripes unbounded by geometrics; and Daydream, a wavy jacquard image of a reverie, also based on a vintage pattern. Each is available in five sophisticated colorways, and is constructed of 100% polyester.

Circle No. 241



Excitement gripped her entire being as she anticipated what lay under the covers. She girded herself, but nothing could prepare her for the moment when the architect flung open *Vinyl Resource*, revealing the glories within. "Oh... Victor..." she gasped. "I never knew vinyl could be like this!"



Great books don't come along every day. J.M.Lynne presents the definitive collection of vinyl wallcovering; the two volume *Vinyl Resource*. If you don't have a copy, call 1.800.645.5044.

**JM Lynne**

The  
Wallcovering  
Company



# Not-So-Fleeting Impressions

The Art Institute of Chicago Collection from F.S. Contract uses historical inspirations to bring a moderately priced textile collection back to the future

By Rita F. Catinella

The historic textiles that inspired F.S. Contract's Art Institute of Chicago Collection span time and space. Among the patterns are Florentine Brocade (above, left), based on an Italian fragment from the 13th to 14th Centuries; Merrimack Grid (above, middle), inspired by an 1886-1890 detail depicting Children At Play, and Kuba Diamond (above, right), derived from a panel by the Kuba people of Zaire, circa mid-19th Century.

Everywhere you look today, designers seem to be digging into the past for design ideas. Just a brief glance at the fashion runways, at what Prada, Todd Oldham and Anna Sui are putting on the backs of trendy shoppers of the '90s, suggests that if it's old, it's in. F.S. Contract's Art Institute of Chicago Collection, a grouping of 20 fabrics inspired by 15 historic textiles of the Institute's Department of Textiles, reinterprets historic textiles as products for the modern marketplace. As developed by design consultant Kristie Strasen for F.S. Contract, the commercial division of F.S. Schumacher & Co., the moderately priced collection is aimed primarily at the corporate market.

A principal at Strasen/Frost Associates in New York City, Strasen worked with the Institute's textiles curator, Christa Thurman, to select the art that formed the basis of the collection. "It's a very prestigious opportunity because the museum is regularly approached by companies that would like access to the archives to create collections," explains Strasen, "and they are very cautious about it." Indeed, Schumacher and the Institute took two years to finalize an agreement.

"Everything was approved by myself and the Art Institute," says Thurman, who has nearly 28 years of curatorial experience. "The guidelines are relatively loose in regards to scale and color, so the designer has the freedom to interpret them to the fullest. But the basic characteristics that are inherent to the original textiles have to be there." Michael Sorrentino, vice president/gen-

eral manager of F.S. Contract, adds that Schumacher, a 110-year-old company with vast archives and a great interest in historic design, was "a natural match" for the Institute, which owns one of the world's finest collections of historic textiles.

Strasen looked through thousands of slides at the Institute to select 50 to 60 historic textiles from which a duplicate set of slides were made. She then met with three Chicago-based designers who shared their different points of view in person and at critical moments in the collection's development. After returning to New York, she focused on making F.S. Contract's collection as eclectic as the Art Institute's textiles, drawing on historic samples from 13th and 14th Century Italy, 17th Century England and 18th Century France, as well as more unconventional sources.

Renaissance Italy was the inspiration for Florentine Brocade, a 66% rayon, 34% polyester blend, which modifies the square grid motif dominating the original fabric by turning the squares on axis, creating a diamond pattern that is woven with filling yarns. Another pattern, Merrimack Grid, based on a fragment entitled Children at Play that was woven in Lowell, Mass., around 1886-1890, simplifies the original design while retaining the overall foliage motif with a weave in 100% BASF nylon. A raffia textile from the Kuba people of 19th Century Zaire became the basis for the Kuba Series of three patterns, Kuba Weave, Kuba Diamond and Kuba Patchwork. Kuba Diamond features a sub-

stantial weight, a 62% cotton/24% polyester/14% viscose blend, and a coloration which closely approximates the historical sample.

To make convincing ensembles of her designs, Strasen has divided the Art Institute of Chicago Collection into six mini-groups of three to four fabrics per group of similar construction that can be processed in the same mill, and used color to unify the fabrics chromatically. The collection's price point likewise communicates a common theme: affordability. "It is so easy to design beautiful things at \$80 and \$90 a yard," says Sorrentino. "To do it at a commercially viable selling price in the contract market—that's going to be my challenge. I believe that good design shouldn't cost much more than bad design." Consequently, the collection offers 140 SKUs in the \$29-59 range.

Following an encouraging WestWeek '96 preview, F.S. Contract will formally introduce the Art Institute of Chicago Collection during NeoCon '96 at the Institute itself. F.S. Contract is already reordering patterns that have run out in sampling, a promising sign of future success. A couple of years down the road, Sorrentino suggests that a second collection is possible that may interpret designs in the Schumacher archives for the commercial market.

Amongst the bell bottoms and platform shoes that are making a comeback, it's a relief that we can experience some design *déjà vu* that won't leave us longing to race back to the future. ☺

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KI's PowerUp™ power/data module accommodates laptop computer users in educational and corporate environments (far left). The module mounts flush with any work surface, and has a flip-up cover that locks in the upright position when in use (left) but is free of obstructions when snapped shut (below).

# Gimme Power

KI's PowerUp™ gives power to the people and their laptops by bringing wire management to virtually any work surface in an audible snap

By Holly L. Richmond

How can you get power? KI makes it simple: Just flip and connect. Of course, the country's seventh-largest manufacturer of commercial and institutional furnishings is referring to technical prowess, not physical or financial might. Though KI's newest product took longer than an instant to develop—actually, more like eight months—PowerUp™ seems to be exactly what KI's customers had in mind. Namely, a power/data module designed to accommodate laptop computer users in business and educational environments.

Obtaining power is a hot topic because people are as likely to carry laptops as briefcases in today's high-tech world. But while it's easy to grab a calculator from a carryall, it's not so easy to find a place to plug in. Terry Bosch, KI's vice president of marketing, says the development process for PowerUp™ began when the company's sales representatives began hearing from customers, especially in education. "Our customers were happy with the computer-compatible furniture we provided, but they asked us to go beyond this," he recalls. "They wanted access to power for their laptops in places other than libraries and computer labs, such as lounge areas and classrooms."

Administrators at many of the county's leading colleges and universities are considering making laptop computers mandatory for enrollment in certain courses. While this requirement may be a few years off, most educational institutions are seeking ways to make classrooms, lecture halls, residence halls and other public spaces more accommodating for laptop users. Also, corporations need training tables which provide surface power

and data for laptops that can be folded without disturbing the wiring.

A group of 19 KI employees including designers, engineers, purchasing agents and communications specialists came together to plan a solution. Unable to find existing products that could be adapted to the new situations, they drew up a wish list to create a totally new product. "The list was defined by our customers," explains Thomas Barchacky, KI's work station product manager and project manager for PowerUp™. "We asked them to outline their exact needs, and then we did a lot of trial-and-error experimentation, like how many modules to place per table, what the module's power capability would be, and the mounting and configuration of plugs and jacks."

The team determined the source of the new might would be named, quite appropriately, PowerUp™. Despite its potency, the module is a mere 6-1/4 in. long by 3 in. wide and 2-1/2 in. high, and mounts flush with the work surface with a flip-up cover that locks in the upright position. This both simplifies connecting to power sources and allows cords to be unplugged without the cover closing. The cover is easily unlocked and returned to the down position by pushing two tabs, which creates a clear work surface and enables a table to be folded and stored without removing the module.

Because PowerUp™ is targeted primarily for educational settings, KI realized the modules would undergo considerable wear and tear. The underside of each unit is thus covered and protected to prevent users from accidentally kicking it under the work surface.

However, in case the unit's top portion is over-rotated due to abuse, it will disengage from the module, to be snapped back in place later without damage occurring.

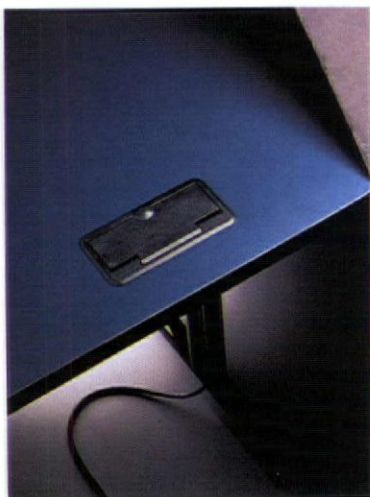
Research showed KI's development team that laptop users typically require a 110-volt receptacle and a single data port. To provide the most efficient use of work surface space, however, PowerUp™ features one duplex receptacle and dual data ports to fit AMP brand connectors and a power cord with a three-prong plug. The unit can be retrofitted in the field to fit most AMP and Panduit brand connectors.

"The dual port design allows one PowerUp™ module to serve two laptop users," Barchacky notes. "When you place it on the work surface, everything is ready and waiting. There's no fishing around under a desk or reaching across one another to find a plug."

An additional feature of PowerUp™ that should appeal to customers is the method by which it distributes power and data from the building to KI work surfaces. PowerUp™ is pre-wired on KI's University seating and Seminar table lines. Consequently, an electrician only has to connect the system to the building.

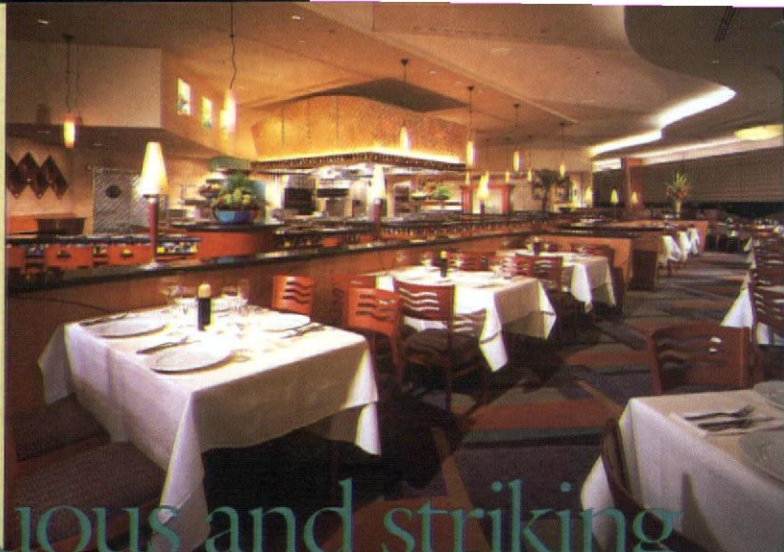
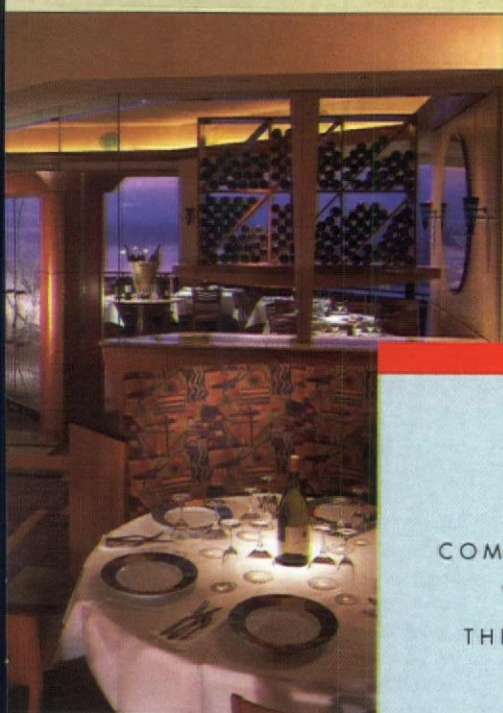
No matter what its success will prove to be at home, where its superior performance may command a premium price, laptop users in colleges, universities and corporate environments who seek access to the Internet and other information systems now have a better way to "power up" quickly. All it takes is a PowerUp™ and a work surface. Can a portable PowerUp™ to go be far off? ☺

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Winning design team: Martin and Ivonne Dorf. Photography © Peter Deiro (installation) and Don Rank (product)

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# Kissed by a Frog

No one escapes the emotional experience of design at frogdesign, Sunnyvale, Calif., designed by Michael McDonough Architect

By Roger Yee



Days and nights with frogdesign: By stripping away the suspended ceiling, dry wall and carpet in a Sunnyvale, Calif., industrial building and adding reusable partitions in a nonconforming geometry, architect Michael McDonough reveals the latest U.S. headquarters of frogdesign, a leading industrial design firm. The reception area (left) is typical of the facility in using daylight and views to make the 13,000-sq. ft. floors habitable. A conference room (opposite) creates an air of discovery with only humble building materials.

**I**t all happened in the same year: Astronaut Neil Armstrong took "one giant leap for mankind" and walked on the moon, musician Jimi Hendrix turned the Star Spangled Banner into an air-raid drill before some 400,000 music lovers at the Woodstock music festival near Bethel, N.Y., former Vice President Richard M. Nixon returned to Washington, D.C. after losing to John F. Kennedy over eight years earlier to be inaugurated as 37th President of the United States, Modern architecture pioneer and Bauhaus founder Walter Gropius died after successfully transmitting Modern architecture theory from Europe to the United States and industrial designer Hartmut Esslinger proclaimed "Form follows emotion!" in establishing Esslinger Design in Mutlangen-Schwäbisch Gmünd, Germany. How distant 1969, a splendid

year for doing outrageous things, seems from today. Yet Esslinger, whose declaration of guerilla war on the icy formalism of Modern design sounded so irreverent a quarter-century ago, seems no more compromising today. A look inside the new, 26,000-sq. ft. U.S. headquarters of his firm, frogdesign, in Sunnyvale, Calif., designed by Michael McDonough Architect, indicates that "frogmut" still relishes upsetting apple carts bearing the design community's preconceived notions.

Of course, frogdesign—the firm Esslinger renamed in 1982 in a gesture to his pet frog Fridolin ("Little Fritz" modeled for frogdesign's logo) and the ancient German fairy tale about the lovely maiden who frees inner beauty from external ugliness with a kiss—has changed considerably since 1969. What was first an industrial design organization

that built its reputation on fresh, innovative work for such clients as Wega (TV sets), Apple, NeXT and Packard Bell (computers), Polaroid (instant cameras), Villeroy & Boch (bathroom ceramics), Seiko-Epson (computer peripherals), Yamaha (motorcycle prototypes), Matsushita (consumer electronics) and Rosenthal (tableware), opened its American office in 1982 and broadened its scope of services in 1992. Embracing "Integrated Strategic Design" or ISD, Esslinger and his colleagues in California, Germany and Singapore now apply their distinctive, multi-disciplinary approach to clients' assignments in advertising, communication, graphic design, engineering, marketing, modelmaking, photography and research as well as industrial design.

The bold strategy is pure frogdesign. Veterans of the industrial design communi-



ty know that the firm has never been solely concerned with the physical form of hardware, but also such software issues as cultural context, behavioral psychology, marketing and communication, user friendliness and customer service. "Our clients find the paradigms are shifting in their businesses and conclude that they need more than a new look to package new tech-

strengthen the existing building and the new construction."

That the accelerated project never veered off course may have hinged to some degree on Holt and McDonough being good friends who once taught at New York's Parsons School of Design and jointly wrote a column for *Metropolitan Homes* magazine. In any event, the two friends inter-



**Workplaces to go:** Although most frogdesigners work in a completely open "core area" (above, left) where they cluster their mobile furnishings around structural or non-structural columns containing voice, data and power connections in changing groupings that vary with their projects, some personnel need more privacy and receive it. President and CEO Harmut Esslinger received the only private office with a door (above, right) so he can play his Bösendorfer piano—he is an accomplished pianist—at high volume.

**A frog with a past:** Work for clients past and present can be seen in the frogdesign Museum (opposite, top) on the first floor, the only overt sign of frogdesign's well-earned reputation for fresh, innovative design concepts. Yet the sense of how people experience space is clearly visible in the first floor plan (opposite, bottom), in keeping with the firm's own philosophy of design.

nology," notes Steven Holt, director of strategic design for frogdesign and client representative for the headquarters project. "They want to rethink the meaning and function of what they do, and come to us for design with a point of view."

Strong medicine, perhaps—but frogdesign willingly swallowed a spoonful itself.

viewed Esslinger, president and CEO, Patricia Roller, vice president for finance and operations, and other managers and staff, and drafted a program that deliberately juxtaposed activities to break down departmental boundaries. "We wanted to strike a dynamic balance between the team and the individual in which the team is like

## An invitation to climb into a bubbling caldron

Not only did the growing firm decide to vacate its existing office park facility in affluent Menlo Park for more square footage at less rent in a two-story industrial building surrounded by defense contractors in the heart of Silicon Valley. It also chose to create a highly flexible and relatively unstructured environment where employees could work face-to-face in teams of varying size and composition, an interesting option in light of its long-established commitment to flex-time scheduling, virtual officing and other progressive management techniques.

Silicon Valley never walks when it can run, however, so frogdesign gave its architect just 15 weeks to complete the job. The unforgiving timetable made recycling the old interior as attractive as installing the new one. As Michael McDonough, AIA, principal of New York-based Michael McDonough Architect, comments, "Our basic concept was to reduce, simplify and

a bubbling caldron that keeps calling you back," recalls Holt. "Good ideas would then be challenged and made better, enabling the best to rise to the top."

How would the physical environment serve this decidedly ideological vision? Most frogdesigners, who work on a half dozen projects or so at a time, would occupy a totally open "core area" on the second floor in ad hoc clusters defined by the projects and clients being served. Directors, managers and vice presidents would have dedicated spaces on the periphery of the core area that would be at least partly enclosed and lacking doors—with the exception of Esslinger, who argued passionately about the need to play his Bösendorfer piano (he is an accomplished jazz pianist) at high volume—along with a "CAD cave" and "war rooms" where teams could assemble. Others requiring special accommodations would be housed on the first floor in a

quasi-public setting that would include a reception area, a frogdesign museum, a conference room, a cafeteria, a day care center, a painting shop and a model making shop adjacent to a loading dock.

Given these circumstances, McDonough's solution for frogdesign seems as unexpectedly exciting as it is unavoidably pragmatic. "Among the goals we set were to keep utilities exposed and accessible, to design for disassembly, to give personnel options for reconfiguration and to use environmentally responsible materials," McDonough describes. "But we also sought a humane place to work where the plan remembers how people actually inhabit space."

Thus, exposed steel studs, sheet metal screws with finish washers and panels of recycled newspaper, formaldehyde-free MDF and gypsum board, the humble kit of parts used to assemble the "rafts" or all-purpose partitions that give three-dimensional form to frogdesign's floor plans, spring to life in McDonough's hands. The architect has manipulated the rafts—open or closed at the top and bottom, 8 ft. or 10 ft. high, 90° or skewed to the floor and ceiling (the options are presented in a computerized facility management "pull-down menu" for frogdesigners to choose)—in ways that suit the workers while opposing the building's mundane grid. At the same time, he has routed a forest of cables from overhead cable trays into an array of non-structural and structural columns as well as various walls to provide connections to such services as telephone, fax, TCP/IP, SLIP/PPP and ISDN lines, CAD and CNC production facilities. The result is a very usable workplace that also happens to be original, idiosyncratic and visually striking.

Ironically, the building of frogdesign began the moment workmen started dismantling the previous tenant's space, exposing the structure and building systems that would be proudly displayed in the new scheme. To ensure that construction crews could carry out the unconventional floor plans, McDonough invited contractors to consider the challenges with him over coffee. "They were very helpful when I asked, 'How can we do it best?'" he admits. "We snapped the lines together."

Now that frogdesign is ensconced in its new home, Holt reports, "The office remains active nearly 24 hours a day as individuals and teams come and go on their own schedules." Any sensible person who finds this nonstop vision of the future somewhat disconcerting will be relieved to know that all frogdesigners still pause for a formal, 15-minute coffee break each day at 4:00 p.m., in which refreshments are served. How scary can a future with regular coffee breaks possibly be? ☺☞

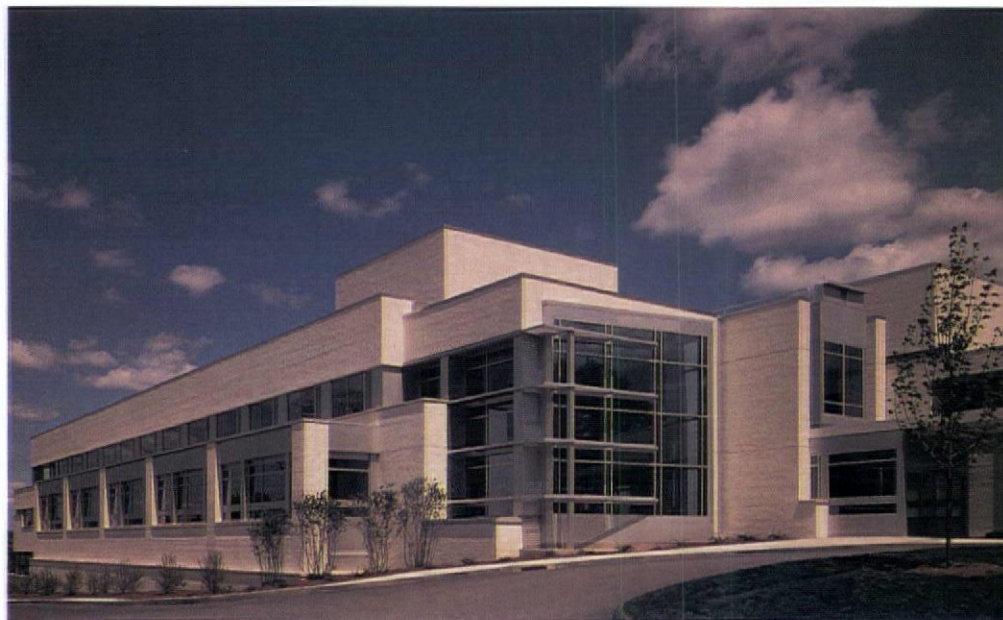
**Project Summary:** frogdesign

**Location:** Sunnyvale, CA. **Total floor area:** 26,000 sq. ft. **No. of floors:** 2. **Average floor size:** 13,000 sq. ft.



**Total staff size:** 75. **Paint:** Livos. **Dry wall:** Homasote (LDF). **Medex (MDF), Georgia Pacific (gypsum board).** **Flooring:** Ludowici Stoneware (ceramic tile), Forbo (vinyl tile). **Sisal carpet:** Carpet Innovations. **Lighting:** existing fluorescent fixtures, new task lighting at work stations. **Doors/door hardware:** reused Holzapsel Modular Systems. **Work stations, files, storage units:** reused Holzapsel Modular Systems. **Work station and general seating:** Herman Miller, Knoll, Vitra. **Day care seating:** Eco-sTuff!™ **Client:** frogdesign inc.; Steven Holt, executive in charge; Craig Syverson, owner's representative during construction. **Architect:** Michael McDonough Architect; Michael McDonough, principal in charge; Charles Brainerd, presentation drawings. **Associate architect:** Ehrlich-Rominger. **General contractor:** South Bay Construction. **Photographers:** Richard Barnes, Steven Moeder.





Sharon Hospital's 60,000-sq. ft. addition by Perkins & Will creates a holistic environment for healing by extending into the rural Connecticut landscape (left), and providing vistas from the glass-surrounded lobby and front porch-like outpatient corridor that acts as the main public circulation path. The second floor solarium with access to an outdoor patio (opposite) is the favored place for patients and visitors to relax and socialize.

## Finally a Face

With an addition and renovation by Perkins & Will, Sharon Hospital has become rural Connecticut's most striking answer to outpatient-focused, holistic health care

By Holly L. Richmond

**B**eing entrusted with a facility lacking any kind of aesthetic distinction can be a blessing in disguise for a designer. Such was the case with Sharon Hospital, an inpatient-focused, acute care rural hospital in Sharon, Conn. When the New York office of Perkins & Will got its creative hands on it, everything changed for the better. Suddenly the scenic New England landscape is enhanced by a facility that interweaves health care services with nature and architecture with serenity.

Like many other health care facilities, Sharon Hospital was built in stages, and consists of several white brick buildings dating from the late 1940s to 1974. Typical of older health care facilities, the Hospital's accommodations included an inadequate physical plant, low floor-to-floor heights, randomly dispersed departments and constrained mechanicals. Recognizing these inefficiencies, as well as health care's new orientation toward outpatient care-focused facilities, the Hospital's administrators knew a season of renewal was dawning. To usher in the new era and recreate the facility, they asked Perkins & Will (P&W) for a 60,000-sq. ft. expansion and a 30,000-sq. ft. renovation. The facility was granted an Honorable Mention in the Health Environment Awards

program by the Center for Health Design and *Contract Design* last year.

"Welcome to the alternative to the Hamptons," proclaims James Sok, president of Sharon Hospital, in comparing the Hospital's service area to Long Island's chic East End. Located in Sharon, a town of 3,000 residents some 90 miles north of New York City, the hospital serves a 17-community region in which 50% of its patients come from the State of New York. "We're located in a magnificent area of the country," Sok proclaims. "There's the ocean nearby and an incredibly beautiful change of seasons, so we get a substantial amount of city residents establishing weekend retreats here instead of the Hamptons."

Just as New Yorkers pursue more comfortable environs outside the metropolis, Sharon Hospital sought a more accommodating, residentially-inspired design for its staff, patients and visitors. The Hospital's bed count has fallen from 92 to 82 even with the additional space, because the new patient rooms are larger and better equipped than the existing ones. In fact, nice as the new surroundings are, patients won't be spending much time in them. As the Hospital's pre-renovation study indicates, inpatient visits have been decreasing from 19,860 days in

1993 to 16,845 days in 1994, with the average length of stay dropping from 5.7 to 5.0 days in the same time period.

P&W's 16-person project team and a group of Hospital representatives jointly developed a master plan that has allowed the Hospital to build modules to house most technical departments and reuse the existing buildings for administrative functions. Renovations in the existing space consolidate ambulatory care functions and upgrade food services and materials management areas. However, the crux of the project has been the addition, including a two-story lobby/atrium, areas for reception, waiting, diagnostic testing, physical therapy, surgery, recovery, a 32-bed nursing unit, solarium and courtyard.

Lisa Gould, associate principal and project designer at P&W, notes that aesthetically integrating the addition with the existing structure was unexpectedly a breeze. "The existing facility, in essence, had no distinct identity," she explains. "But with the new facade, atrium and canopy, it's as if the building finally has a face."

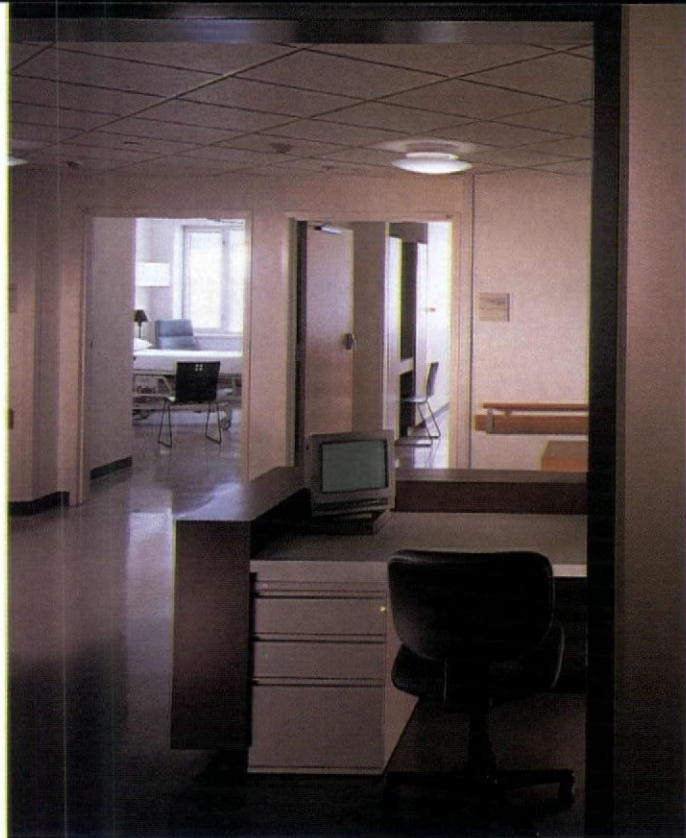
And what a face it is. The addition reaches out to the Connecticut landscape and employs a Modernist design vocabulary to reinterpret traditional New England architecture: porte-cochere becomes canopy, porch





The use of color and the design of the nurses stations provide wayfinding elements throughout the inpatient care units. The desk corners, coordinated with corridor handrails and signage, reinterpret the horizontal building components featured on the facility's exterior (above, left). Patient rooms (above, right) are spacious and contain built-in service niches including a wardrobe unit, shelves and a cork tack surface for personal items.

The two-story lobby/atrium (opposite) embraces the comforting aspects of nature by bringing the outdoors in through window seating and furnishings that form a "living room," grouped in casual family-sized arrangements.



becomes outpatient corridor and parlor becomes lobby. The interior hues follow similar principles as natural tones reprise the outdoor connection.

In refocusing the Hospital to outpatient care, the glass-sheathed, cube-like, light-filled lobby and circulation paths act as key elements, and architect and client agree that separating inpatient and outpatient traffic has been imperative. Once both user groups arrive at the same entrance and are greeted at the central reception area, unobtrusive signage points the way to the various departments. "The signage is definitely useful, but one thing we pride ourselves on is our friendly staff," states Philip Hathaway, the Hospital's facility manager. "Visitors often say they can't get far without someone asking if they need assistance in finding their way."

It's no accident that the lobby is furnished like a living room. This space sets the scene for all corridors, which end with vistas of the countryside, even as it sets the stage for future expansion. Immediately adjacent to the lobby are the admissions area, chapel, coffee and gift shop, as well as the extensively glazed main circulation corridor, which

level is not neglected either, now that the employee and visitor cafeteria, materials management and mechanical systems areas are extensively improved.

Patients requiring inpatient care find many reasons to make the second floor their temporary home. Thirty-two beds are efficiently yet attractively arranged in a triangular formation of single and double occupancy rooms around a central nursing station. Each room welcomes patients and their families and friends with built-in patient service niches that hold wardrobe units, shelves, cork tack surfaces for personal items, plus televisions.

While inpatient rooms help make patients' stays pleasant, the second floor solarium is where patients and visitors are likely to spend much of their time. Surrounded by glass, the room draws its strength from nature, and provides outdoors access in warm weather. "Our goal was to create a facility that is not only confident in its practical capabilities, but one that also caters to patients' and visitors' emotional needs," Sok indicates. "The building adds a holistic dimension to caring for people because they don't feel they're cooped up in a health care institution."

## Is this a New England front porch or a hospital hallway?

evokes a New England front porch more than a hospital hallway.

Besides the public use areas, the first floor accommodates outpatient service departments and surgical suites for both inpatients and outpatients. These rooms also rely on windows to provide the most holistic healing environment possible. The lower

Tama Duffy, interior principal for P&W, notes that the integration of exterior and interior elements is quite significant throughout the design. The idea, she maintains, goes beyond environmental context. The exterior system of horizontal and vertical elements is transformed indoors to create a cohesive whole through detailing

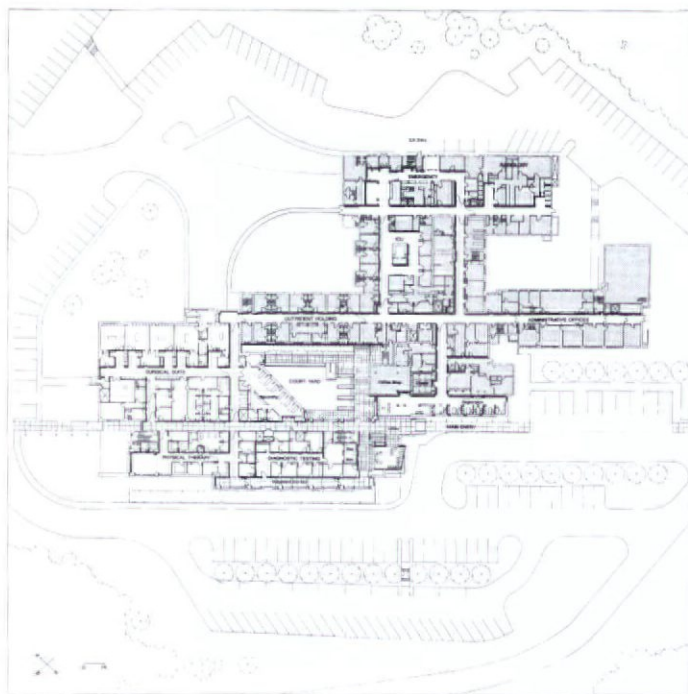


expressed in the reception desk, nurse stations, signage and wall protection.

"Essentially the same designs from the exterior are repeated internally at a smaller scale," Duffy discloses. "For example, the horizontal datums that wrap around the lobby walls are translated into details that visitors will notice throughout the facility." The central nurse station goes a step further by integrating the horizontal and vertical details into corner protection devices to prevent service carts or other equipment from causing damage.

Though Sok and Hathaway are pleased about community response to the Hospital, the most gratifying reports they hear come from patients. Despite all the changes at the Hospital, people appreciate its carefully groomed consistency, and their praise goes hand-in-hand with the way the institution views its ties to the New England environment. "We can't control the change of seasons," Sok concludes. "What we can control is quality health care, and that is something our patients can count on too."

As a matter of fact, Sharon Hospital *cooperates* with the seasons—by giving patients front row seats to enjoy the spectacle as they recover. ☺

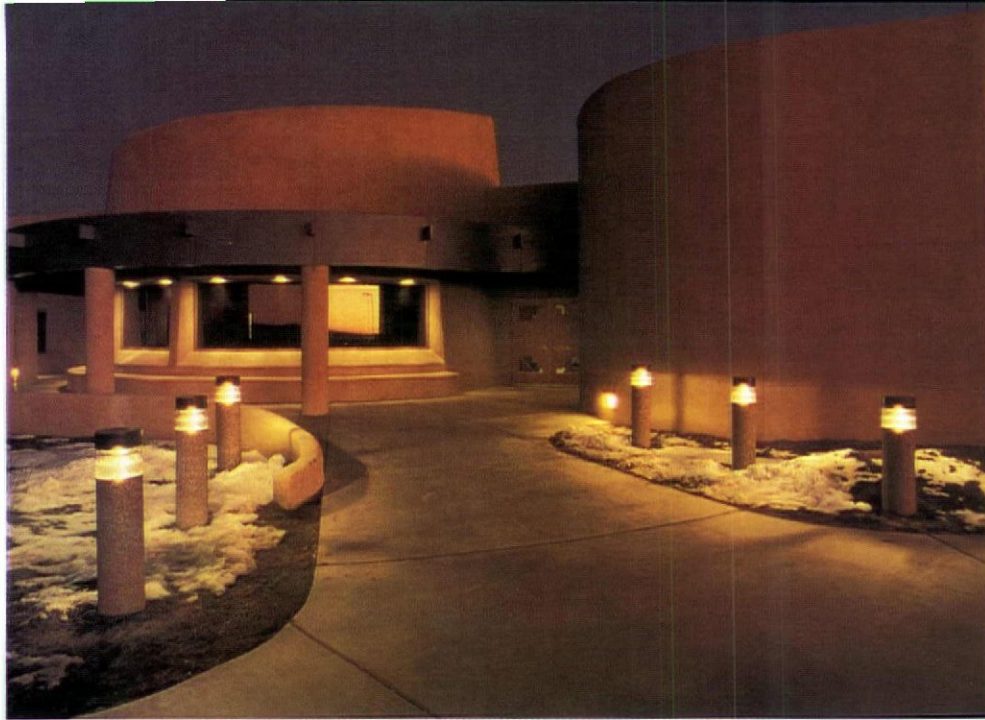


FIRST FLOOR PLAN

#### Project Summary: Sharon Hospital

**Location:** Sharon, CT. **Total floor area:** 60,000 sq. ft. expansion, 30,000 sq. ft. renovation. **No. of floors:** 3. **No. of beds:** 32 new, 82 total. **Total staff size:** 338. **Wallcovering:** Koroseal. **Paint:** Benjamin Moore, Devco, Zolatone. **Laminate:** Nevamar, Wilsonart, Westinghouse Micarta, Laminart, Pionite. **Dry wall:** Goldbond, Dietrich. **Masonry:** Westbrook Concrete Co., K/F Co. **Ceramic tile:** American Olean, Dal Tile. **Vinyl flooring:** Permetage, Armstrong, Tarkett, Mercer. **Carpet/carpet tile:** Karastan, Patrick. **Carpet fiber:** DuPont, Monsanto. **Ceiling:** Armstrong, Chicago Metallic. **Lighting:** Poulsen, Bega, Columbia, Prescolite, Roberts, Hubbell, Lightolier, Artemide. **Doors:** Built Rite, Steel Buck Corp., VT Industries. **Door hardware:** Corbin, Russwin. **Glass:** Viracon. **Aluminum panels:** Leed Himmel. **Window frames/treatment:** Wausau, Levolor, MechoShade. **Railings:** Iaccarino & Sons, Leed Himmel. **Patient room seating:** Kusch, ICF, Weiland. **Patient room casegoods:** Krug. **Patient beds:** Hill-Rom. **Lounge seating:** Kusch, Geiger, ICF, Mueller. **Cafeteria/dining seating:** Mueller, Knoll, Falcon. **Other seating:** Haworth, ICF Smith & Hawken. **Upholstery:** DesignTex, HBE, Mueller, Deepa, Unika Vaev, Haworth, Naugahyde. **Conference/dining tables:** Haworth, Knoll. **Coffee/side tables:** Kusch, ICF, Geiger. **Files/shelving:** Haworth, Meridian. **Architectural woodworking:** Iaccarino & Sons. **Signage:** Precision Engraving, Copiague. **Client:** Sharon Hospital. **Architect/interior designer:** Perkins & Will. **Structural engineer:** Selnick/Hardwood. **Mechanical/electrical engineer:** van Zelm Heywood & Shadford. **General contractor:** O+G Industries. **Civil engineer:** Rollett Engineering Assoc. **Furniture dealer:** Meadows Office Furniture. **Photographer:** Marco Lorenzetti/Korab Hedrich Blessing, Jeffrey Goldberg/Esto.





The soft, stuccoed massing of the Pueblo Health Center's exterior (left) responds to the rich Taos Pueblo architectural vocabulary and forms in the surrounding area. Inside, the reference to Pueblo tradition continues in the form of a circular reception area fashioned after a "kiva" (opposite), a typically subterranean sacred space where spiritual teachings and rituals take place.

## Look to the North

The Taos and Picuris Pueblo Indians have no reservations about turning to the health care services of the new Taos/Picuris Pueblo Health Center of Taos, N.M., designed by Weller Architects

By Jennifer Thiele Busch

**T**he Taos Pueblo Native Americans have resided at the base of 12,282-ft. Taos Mountain in New Mexico for centuries, having never been forced to move to government-designated reservations like so many other tribes throughout the American West. Their continuous existence there—predating Marco Polo's 13th-century travels in China and the arrival of the Spanish in America in 1540—links them to the prehistoric inhabitants of the Taos Valley, and earned their Taos Pueblo, America's largest existing, multistory pueblo structures, designation by the United Nations as a World Heritage Site in 1993. Today, some 200 of the 1,900 Taos Pueblo Native Americans continue to live traditional lives in the Pueblo, remarkably unaffected by the passage of time with no telephones, plumbing or electricity. The vast majority live elsewhere on the tribe's 95,000-acre reservation, the northernmost of 19 Pueblo Native American settlements scattered throughout the Rio Grande Valley, in modern homes boasting all the present day conveniences.

Until recently, however, one modern convenience the tribe couldn't claim without making either the 60-mile trip to Santa Fe or the 120-mile trip to Albuquerque was adequate, up-to-

date health care services. So in the early 1990s, the Taos Pueblo teamed up with a neighboring tribe, the 200-strong Picuris Pueblo (the tribes have a historically cooperative relationship that dates back to the sharing of medicine people), to secure a healthier future for their people in the form of the Taos/Picuris Pueblo Health Center, designed by Weller Architects. Last year, the facility was awarded an Honorable Mention in the Health Environment Awards program by the Center for Health Design and *Contract Design*.

"The existing health care center wasn't at all adequate," explains Tony Reyna, a former governor of the Taos Pueblo reservation who was in office in 1992 when plans for the new facility were approved. "We were short on space and conditions were not up to par." Before the new, federally-funded, 20,600-sq. ft. center was built near the southern border of the Taos Pueblo reservation, the only local health care for Taos and Picuris tribe members was based in a 1930s facility whose size and technology had long been outdated.

"A new health center had been talked about for a long time due to population growth," adds Gerald Nailor, governor of the Pueblo of Picuris. "The other facility was too small and

required much upgrading. We decided that the only way to accommodate all of the needs of both tribes was to build a new building."

Weller Architects, the Albuquerque design firm of Louis L. Weller, AIA that has designed health care facilities for Native American populations nationwide, was handed a building program drawn up by the Office of Engineering Service, an arm of the federal Public Health Service, and the regional office of the Indian Health Service (IHS). "The program and space requirements were developed according to IHS standards based on the population served and the number of projected visits," says Weller. The facility would house state-of-the-art dental, outpatient medical, eyecare, x-ray, community health, pharmacy and laboratory services, plus a small emergency room for immediate care, administrative and support services. "The client left it up to us to make the spatial arrangements," adds Weller.

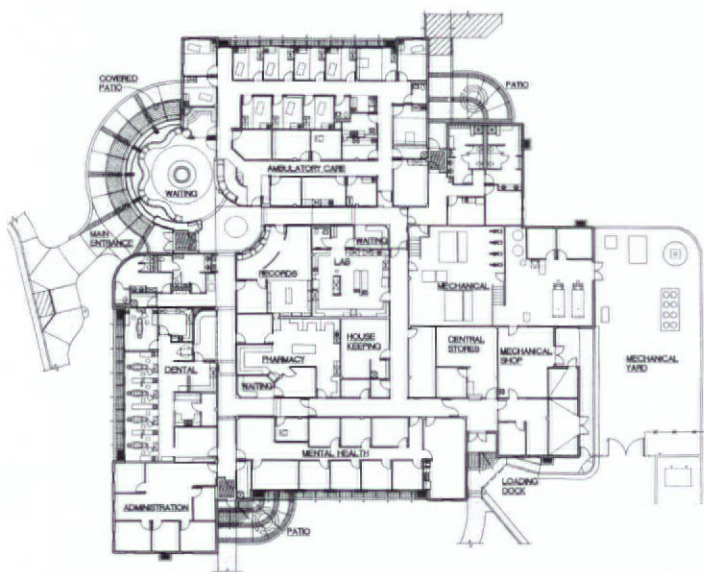
The Center is organized around a main corridor that branches off from reception to the south and east and makes a complete, continuous loop through the interior, widening to accommodate sub-waiting areas that help process patients through the facility. Weller sensibly arranged the continuum of spaces



**ATTENTION!**  
PLEASE SIGN-IN  
HERE

**ATTENTION!**  
PLEASE SIGN-IN  
HERE

PHOTO FOR IDENTIFICATION  
REQUIRED FOR ALL VISITORS



Though traditional on first appearance, the Pueblo Health Center is a modern, technologically up-to-date health care facility that includes everything from dental and outpatient services to its own diagnostic laboratory (above, left). In keeping with the Pueblo Health Center's New Mexican context, earth-toned interior colors and finishes throughout public spaces and patient rooms (above, right) were borrowed from the surrounding Southwestern landscape.

along this double-loaded corridor to correspond with a logical flow of services. For example, patients begin by seeing outpatient and dental services, and encounter the pharmacy before leaving the Center.

Administrative services are furthest from reception and reached by a secondary entrance for staff members on the south side of the building, which also houses the community health section of the facility incorporating family counseling programs, aid for

drug and alcohol addiction and other public health services. A third entrance at the northeast corner is dedicated to a small emergency room. Weller also planned for eventual expansion of the facility, which may someday include a small inpatient hospital or skilled, continuing care for the elderly.

Of course, the Taos and Picuris tribes had definite ideas about how the facility should look, even if they relied heavily on the architect to determine how it should function. "We asked that the design conform to the other architecture in the area," says Reyna. The Center's panoramic site on the Taos Pueblo reservation and the cultural heritage of the Pueblo people helped inspire Weller to develop a design that was far from institutional. "The site had tremendous views," he recalls, "and we wanted to tie the architecture with the context of the region—to make it an identifiably Pueblo structure." Positioned so the main public space offers panoramic views of sacred Taos Mountain, the stuccoed massing of the building responds to Taos Pueblo vocabulary and forms.

The Center's most dramatic feature is its large, circular waiting area, fashioned after a Pueblo ceremonial space known as a "kiva." "In Pueblo culture, the kiva is a sacred space

where spiritual and religious teachings and rituals take place," explains Weller, whose wife is a Taos Pueblo Native American. Though access to an actual kiva is restricted to only certain members of a tribe, this kiva reference at the Pueblo Health Center has had a familiar, welcoming effect. "Everyone, from the design review committee to the patients, has related to it very well," says Weller.

"We have always had access to health care, but we needed something better that was dedicated to our Native American communities," says Nailor. "This Health Center has definitely improved the quality of health care for our people. The facility is bigger, it is conveniently located, the equipment is modern and the service people are high quality." Think of it as one important step towards ensuring that the Pueblo Native Americans will still be healthy and inhabiting the Taos Valley hundreds of years hence. ☪

#### Project Summary: Taos/Picuris Pueblo Health Center

**Location:** Taos, NM. **Total floor area:** 20,600 sq. ft. **No. of floors:** 1. **Total staff size:** 36. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Mannington, Armstrong. **Ceramic tile flooring:** Crossville Ceramics, American Olean. **Carpet:** Harbinger. **Carpet fiber:** Antron. **Ceiling:** USG Interiors. **Wood ceiling:** ConWed. **Lighting:** Williams, Indy, Prescolite, Nulite, Kim, Alcco, Kamro, General Electric, Peerless, Moldcast. **Doors:** Western Oregon. **Door hardware:** Hager, Von Duprin, Yale. **Glass:** Capitol Glass Door. **Window frames:** Elco Metal Products. **Window treatments:** Levolor. **Railings:** Acrovyn. **Patient room casegoods:** Universal Wood Productions. **Dental seating:** A-DEC. **Woodworking and cabinetmaking:** Universal Wood Productions. **Signage:** Division Ten Signage Corp. **HVAC:** McQuay. **Fire safety:** Central Sprinkler Corp. **Underfloor duct:** Miller Metal. **Plumbing fixtures:** American Standard. **Client:** Taos Pueblo and Picuris Pueblo. **Architect:** Weller Architects. **Interior designer:** Connie Burton Interiors. **Structural engineer:** Bacchus Consulting Engineering. **Mechanical/electrical engineer:** P2RS Group. **General contractor:** Flintco General Contractor. **Lighting designer:** P2RS Group. **Photographer:** Michael Barley Studio.

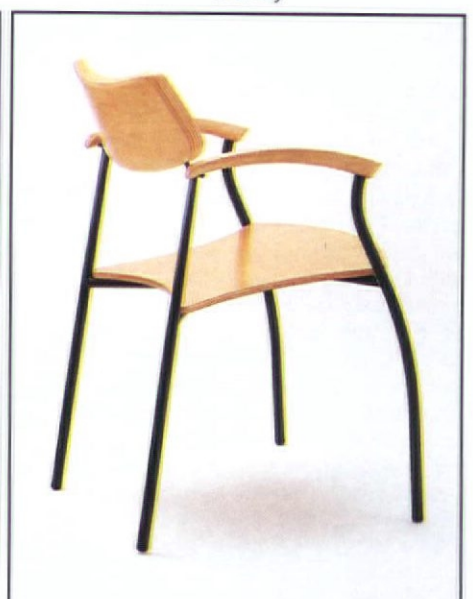
*Wood  
"Stackers"*



*Delana*

*Elena*

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*Stacks five high...Stack dolly and upholstered models available...From \$440.00 list.*



Orlando ablaze: Even in the evening hours, travelers arriving at Hertz's operations serving Orlando International Airport see a brightly illuminated, man-made forest of fiberglass canopies (opposite) welcoming them to central Florida at the new facility designed by Richard Dattner Architect. To pick up their documents and keys, drivers enter an airy structure (left) of metal and glass that restates the canopies' wave-like form in wood tracery and perforated metal canopies against the orthogonal architecture.

## We're Still No.1

Staying ahead of the car rental pack is the deliberate goal of the new Hertz Orlando Airport Facility, designed by Richard Dattner Architect

*By Roger Yee*

**M**ickey who from Orlando? For nearly a century, the fruit of Orlando's economy was largely citrus, reflecting the role played by this central Florida city as the commercial center of a vast, fruit-growing region since the arrival of the railroad in 1881. But life in the citrus groves has not been the same since Walt Disney World opened its gates in 1971, 15 miles southwest of the city, followed by EPCOT Center and MGM in the succeeding two decades. Today, the fruit of Orlando's labor includes some 30 million visitors who come each year to the combined theme parks. This human wave generates considerable demand for car rentals that a new Hertz Orlando Airport Facility, designed by Richard Dattner Architect, P.C., will help satisfy.

As the nation's largest car rental company and a wholly owned subsidiary of Ford, Hertz is currently engaged in a campaign to increase market share in the fast-growing Sunshine State. Determined to capture the lead in Orlando, it reached an intriguing crossroads last fall with the expiration of its lease at Orlando International Airport. Whether to stay on-airport or go off-airport was critical to its long-term strategy.

To remain an on-airport operator with an airport counter near the baggage area and parking facilities close to the terminal would have preserved Hertz's public visibility, but would also have kept its operations split among five separate lots, which customers reached by walking. In addition, as an airport lessee, Hertz would have continued to submit to the strict contractual agreements that every airport demands, including the obligation to rent what the airport made available. "Airports expand by taking space wherever they need it," comments Kenneth A. Field, Jr., director of design for Hertz. "The space they give you is not necessarily your ideal."

Leaving the airport likewise had its pros and cons. Among the disadvantages were losing the airport counter as a source of walk-up business and the lots close to the terminal, thereby creating the need for advertising, directional signage and a fleet of buses to take customers to their cars. Advantages included consolidating operations on a single site and freeing the company from airport jurisdiction.

Hertz elected to go off-airport in Orlando—with a difference. "We wanted to introduce new concepts for processing cus-

tomers and cars," Field recalls, "so we sought an architect who could provide more than run-of-the-mill ideas." The company had heard of Richard Dattner Architect's high-technology industrial work for Estée Lauder, and decided the firm would be well suited to handling the Orlando operations.

Attractive as Dattner's design for Hertz would be—a modular construction of lush, flower-like outdoor canopies in fiberglass clustered around a crisp, orthogonal building of metal and glass—the architect never underestimated the importance of Hertz's operations. Rental car companies compete fiercely with rivals using late model cars, attractive customer facilities, aggressive pricing, flexible terms and efficient work flows. Every aspect of their operations, from the moment a car is leased to the customer to the time it is returned, inspected, cleaned, refueled and parked, becomes part of a seamless process in which the smallest glitch can cost dearly in time and money. "Hertz knew exactly what it needed," observes Richard Dattner, FAIA, principal of the firm that bears his name. "Ken Field and his staff educated us in Hertz's programming, planning and design standards."





Making a brand name 3-D: The architecture (above) and such interior details as the counters (below, right) for Hertz in Orlando combine efficiency, economy and aesthetics to build brand name loyalty in this vital market, drawing 30 million visitors a year to Walt Disney World, EPCOT Center and MGM. The facility's ground floor (below, left) has counters on four sides to handle peak crowds. Regional administrative offices are upstairs.

A number of planning concepts were thus incorporated in the Orlando site to streamline its operations. A large, outdoor bus drop-off lets travelers regroup as drivers go to the indoor counters to pick up documents and keys, while a generous car loading area permits parties to transfer their baggage from the buses to the cars. Each car entering a separate returning car drop-off is called up by an attendant on a handheld computer, has its license or contract number entered and receives an instant report that swiftly returns the customer to the airport and the car to the servicing area. "People and machinery work together closely in the design of a car rental facility," Field says. "It's not unlike process engineering. You deal with such issues as productivity, safety, quality control, security and environmental impact."

Vital as these concerns were for Hertz, Dattner and his colleagues also confronted the need to design a brand-name image at billboard scale for a facility that can be viewed from the highway and the air. "Tourists arriving in Orlando expect to see a tropical setting, so we've developed the outdoor and indoor areas as a single expression that evokes a forest of palm trees," Dattner explains. "The building and grounds do more than protect people from sun and rain as they complete their transactions. Since many arrive at night, it is also meant as an oasis of comfort and safety."

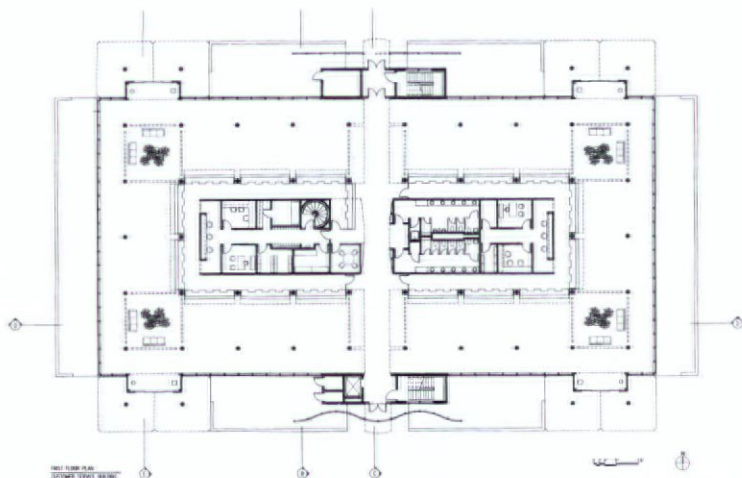
In fact, the interior of the "glass box" housing the four-sided counters and four lounge areas, is as airy and inviting as the canopies outdoors. Dattner has turned the ceiling into a reprise of the canopy using wood tracery at the column capitals to restate the wave-like section. Outlining the wave once again in perforated metal screens that form awnings over the counters, he then contrasts everything else in straight lines and right angles. A nearby service building for cars and personnel is based on the same basic scheme.

Up to 2,500 cars a day now pass through the new facility, which took less than a year to develop. The pace is brisk. "Peak activity periods are late in the morning, early in the afternoon and early in the evening," Field says. "The site handles some 300,000 to 400,000 cars in a year, and the design makes the experience fairly transparent and enjoyable. I truly believe Hertz has the best operations in the business, and Orlando is proof of that."

If the wondrous expression on the faces of many travelers as they enter Hertz's "forest" means anything, it could be that Mickey isn't the only source of magic in Orlando. ☺

#### Project Summary: Hertz Orlando Airport Facility

**Location:** Orlando, FL. **Total floor area:** 28,000 sq. ft. **No. of floors:** 2. **Total staff size:** 20-25. **Paint:** Zolatone, Sherwin Williams. **Laminate:** Formica. **Flooring:** Trans Ceramic Ltd., Graniti Fiandre. **Carpet/carpet tile:** Shaw. **Ceiling:** Armstrong, Rulon Ceilings. **Lighting:** G.E. Supply. **Doors:** Kawneer. **Wall system/windows:** Kawneer. **Fiberglass canopy:** design by Richard Dattner Architect P.C., made by Mardan Fabricators. **Client:** Hertz Corporation; Marc B. Sweig, vp facilities & construction; Ramsey Dabby, dir. of construction; Kenneth A. Field, Jr., dir. of design. **Architect:** Richard Dattner Architect P.C. **Consulting architect:** Schenkel-Shultz. **Structural engineer:** Ysrael A. Seinuk. **Mechanical/electrical engineer:** Peninsula Engineering. **Civil/site engineer:** Ivey, Harris & Walls. **General contractor:** B.C. Stevens Construction Co. **Lighting designer:** Domingo Gonzalez Design. **Photographer:** Peter Mauss/Esto Photographics, Richard Dattner.





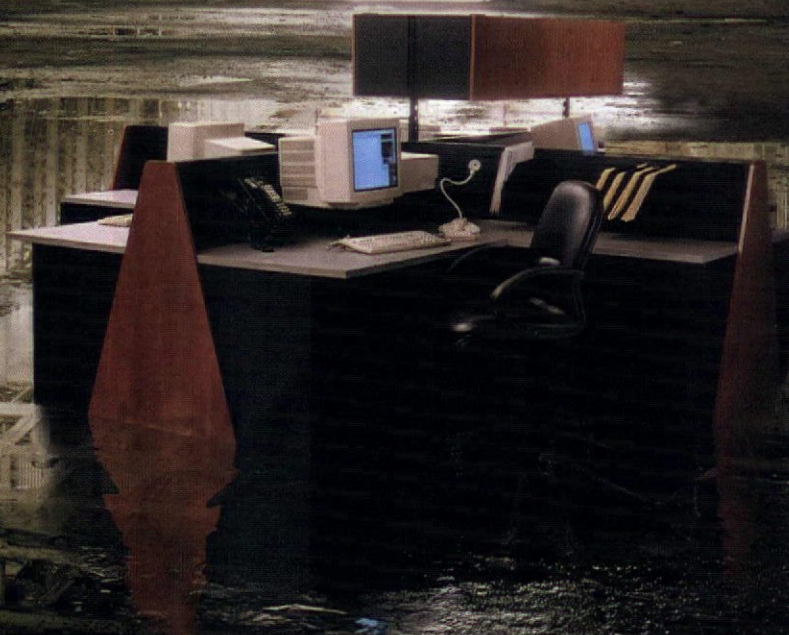
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# Are We Having Fun?

As the value of entertainment to the American consumer continues to expand, so do opportunities for designers to serve this still-fledgling industry where anything goes

By Jennifer Thiele Busch

America's love affair with entertainment isn't new by any means, but it is evolving. For years, American consumers have lined up at movie theaters to see Hollywood's latest films, dined out with family or friends in search of culinary pleasures, shopped for needed items and personal satisfactions, and attended sporting events to cheer their favorite teams. Today, however, the experts suggest that our motivations for pursuing leisure activities have as much or more to do with "experience enhancement" as the pursuit of the core activities.

Americans generally have less discretionary time and money to spend on leisure, so they want as many options as possible. By adding entertainment value to recreational and commercial activities, real estate developers, purveyors of leisure activities and even entire municipalities are pursuing an increasingly popular competitive strategy to capture their customers' limited resources. Simultaneously, more traditional entertainment distributors are recognizing the sizable opportunities and profits to be made by moving into the commercial realm. The result has been a merging of once distinctly different economic activities in venues where creative architecture and interior design are more visible and important than ever before.

Entertainment is a growing industry in the United States. According to the U.S. Department of Commerce, American consumers spent \$341 billion on recreation and entertainment in 1993. In 1995, New York investment banking firm Veronis, Suhler & Associates, specializing in media and communications, estimated that consumer expenditures on entertainment would reach \$400 billion—or 8% of total expenditures—by the end of that year. "As of 1994," reports Veronis, Suhler managing director Robert Broadwater, "it was the ninth largest industry in the U.S. in dollars spent, and the third fastest growing." Accordingly, jobs generated by the entertainment business have continued to increase, based on data compiled by the Bureau of Labor Statistics and *Business Week*, from around 1.5 million in 1988 to an estimated 2.4 million in 1995.

Entertainment will also figure more and more significantly as a major U.S. export. "The

## LEISURE EXPENDITURE PATTERNS, 1993 (BILLIONS OF DOLLARS)

### COCOONING

VCRs, Recorded Music, Electronics	\$58
Videotapes	\$ 2
Magazines and Books	\$47
Cable Television	\$19
Video Rentals	\$ 8
Home Computers	\$ 8

**TOTAL:** \$142

### CONGREGATING

Toys and Sporting Equipment	\$65
Live Entertainment	\$ 6
Amusement Parks	\$14
Gaming	\$28
Movie Admissions	\$ 5
Spectator Sports	\$ 6
Boats/Aircraft	\$ 7

**TOTAL:** \$131

Source: U.S. Department of Commerce and MRA International

appeal of American popular culture continues to be universal, and the quality of our entertainment has yet to be duplicated consistently anywhere else," says Broadwater. But only recently have overseas markets exhibited the economic, political and social climates that make its export a viable pursuit. *Forbes* magazine reported in December 1994 that investment in entertainment in Asia alone should reach \$5 billion by the year 2000, up from \$1 billion in 1994. As Broadwater observes, "A global trend towards deregulation of communication is resulting in an explosion of entertainment and media options everywhere in the world."

**To congregate or cocoon:**  
Where do you want your entertainment?

Where all this growth is happening is a matter of keen observation within the entertainment industry, according to Michael Lawry, vice president of Philadelphia-based MRA International, an entertainment industry consulting firm. MRA divides entertainment and

Americans spend billions of dollars annually on leisure activities both inside and outside the home (left), challenging entertainment providers to balance these two important markets for their services.

recreation into two main categories: "cocooning" activities that take place in the home, which accounted for \$142 billion in consumer expenditures in 1993, and "congregating" activities that take place outside the home, which accounted for \$131 billion in expenditures in 1993. "As it becomes easier to access entertainment within the home," says Lawry, "providers of congregating leisure activities will have to come up with new ways to lure consumers. That is a real competitive tension that exists today among entertainment providers."

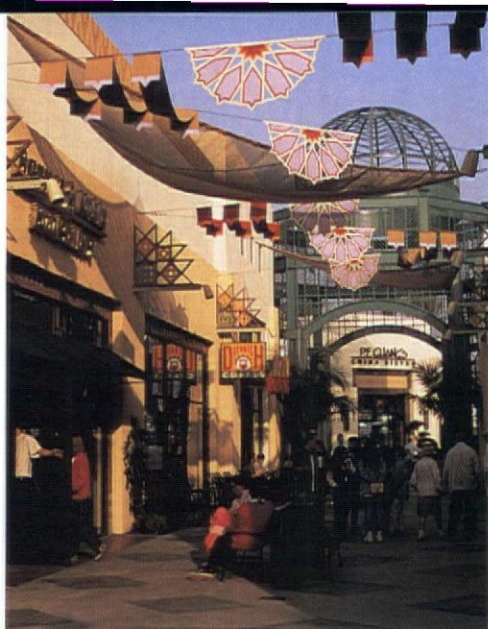
(It also raises questions within organizations such as motion picture studios about where profits are most likely to be derived. Statistics from Veronis, Suhler suggest that while consumer spending on films will continue to rise through the end of the century, videotape rentals will provide a significantly higher share of total revenue than box office receipts.)

Besides the industry's expansion, the next most obvious trend is that what constitutes entertainment or an entertainment venue is also evolving, as the industry spreads its values to other commercial activities such as retailing, hospitality and food service. "There is an interest on the part of traditional distributors like movie cineplexes to create a new and enhanced product," explains Lawry. "By adding things such as food and beverages, these operators hope to increase the average patron's length of stay and expenditures."

Recent years have also witnessed more entertainment companies such as Disney and Warner Bros. entering the commercial marketplace via dedicated retail stores. "These companies have an enormous amount of intellectual property to market," points out Charles P. Reay, a group vice president at Hellmuth, Obata & Kassabaum in St. Louis. "They are aware that these things are highly salable." Disney has long been a premier hotel operator, as well, with its theme park properties.

Valuable synergies created by clustering leisure activities as entertainment complexes with cohesive design themes have given rise to places like the Entertainment Center at Irvine Spectrum in Irvine, Calif. (right), for which RTKL served as master planner and architect. The Center draws visitors from the Los Angeles metropolitan area to its 67,000 sq. ft. of retail space, food court, restaurants and 21-theater cineplex. Photograph by Bryan Mar.

Traditional entertainment giants like Sony Theatres know the value of design in differentiating themselves from the competition. The Sony 84th Street Theatre on Manhattan's Upper West Side was recently renovated in dramatic fashion (far right) by Rockwell Architecture, Planning and Design, reflecting a trend in entertainment design towards total immersion in an environment. Photograph by Paul Warchol.



### Adding entertainment to the mix: To shop, to entertain or both?

Combining entertainment with other economic activities is not exclusive to entertainment companies looking for additional ways to market and profit from their creative concepts, however. "Entertainment is infusing all business," says Reay. "Time spent in pursuit of pleasure is decreasing, so consumers are looking for added value in what they do."

Consequently, retailers, restaurateurs and other commercial operators anxious to create a competitive advantage are leveraging their core assets by including entertainment in their mix of offerings. "Entertainment offers a new way to deliver services and products," explains Paul Jacob, a vice president at RTKL and managing director of the firm's recently formed ID8 entertainment design division located in Los Angeles. "It adds value by creating an experience that overlays the core service." Steve McGowan, design director at FRCH Design Worldwide in Cincinnati, notes that desire for added value has to do with the pursuit of more tactile experiences. "This results from a combination of both people's needs and the opportunities technology has afforded," he says.

David Rockwell, principal of Rockwell Architecture, Planning and Design in New York, points out how integral entertainment is becoming to other economic activities. "Often in a retail environment," he indicates, "consumers are looking for entertainment as much as they are looking to buy something," Jacob agrees, declaring, "We can enhance an environment in such a way that it will draw in a person more than the core activity."

In fact, savvy real estate developers and even entire municipalities are routinely boosting the appeal of their properties by creating new clusters of leisure activities that thrive on synergies created between entertainment and other core economic activities. The urban entertainment center (UEC) is perhaps the most interesting of these animals, though experts disagree over a firm definition of this trend. "UECs are still in an evolutionary stage," says Lawry. "Many cities are looking to entertainment activities to replace lost manufactur-

ing bases as a way of reinvigorating their economies. But there is a question as to whether the UEC really exists at this point."

### Eye candy or total environment: What is entertainment design, anyway?

Whether or not the clustering of uses will continue on such a grand scale, or on a smaller one such as a shopping mall or an individual restaurant, will largely depend on what local demographics can support, according to Jacob. In any case, the new focus on entertainment mixed with other economic activities places certain demands on the facilities that house them, and on the architects and designers who design them. "The most important thing," stresses Reay, "is knowing your audience. If it's a broad one, then the designer needs to provide a very rich broth."

Reflecting on the features that characterize successful entertainment facilities, Jacob points to the high level of detail that must be included to carry off a certain presence in an entertainment environment. "The more total you can make the environment, from accessories and lighting to sights, sounds and smells, the better," he says. Rockwell defines entertainment design as "creating a seductive environment," and "a total immersion in the space." McGowan talks about "eye candy," or a strategy of overwhelming the senses. "It's all about emotion and hype and taking the consumer through a story," he maintains.

The latter comment speaks to many a designer's observation that entertainment design tends to take on the design qualities and pace of the creative client. "In entertainment design we deal with concepts, storyboards, art directors and thematic reinforcement above and beyond the operational and functional issues of space," says Jacob. The positive collaborative relationship between the client and designer is essential to success. "Architects and designers may take the organizational lead," notes McGowan. "But our designs are definitely based on their creatives."

Rockwell points out that nobody designs facilities to be temporary. Yet some change must take place within entertainment venues to

keep them fresh—especially educational facilities like science museums and those that rely on local populations as opposed to tourist traffic. Updating using technology is an obvious and popular route, with the attending caveat that technology should always remain secondary to the content of the space. "Technology is becoming invisible," says Rockwell. Reay concurs, "Entertainment venues should be a celebration of experience, not technology."

### Programming in the '90s: Must design entertain us?

For critics who fear that over-entertaining the American mind will have serious intellectual drawbacks, it should be noted that these same design principles are being successfully applied across the board to educational and cultural venues as well as ones that exist purely for entertainment. Jacob, for example, sees the reinvented bookstore as one of the most important and popular facility types today. Even music retailers are routinely courting classical music listeners with design strategies as much as hard core rockers.

"More people are seeking enrichment rather than just diversion," observes Lawry. "In many cases, the educational component of a venue will differentiate it from its competitors." Much of Reay's work has focused on the creation of educational entertainment venues such as zoos and science museums. "Entertainment creates a landing platform in the mind," he reflects. "Learning is more effective if people are having fun doing it. With technology, we can give them simulated experiences that take them outside the realm of the venue."

True, the success of any commercial activity will ultimately depend on the provider's ability to deliver the core service or product to the consumer. On the other hand, businesspeople are increasingly adding entertainment to their strategies to create competitive advantage. Just as this trend is forcing retailers, hotel operators, restaurateurs, museum operators, professional sports organizations and the like to learn a new aspect of business, so are designers compelled to learn a new and more creative aspect of their own trade. The good part is, they'll generally have fun doing it. ☺



Nickelodeon's unconventional New York headquarters, designed by Fernau & Hartman, is defined by monuments, neighborhoods (right) and "connectedness." A glass-enclosed central stairwell (opposite) provides a physical link between three of the four floors, as well as interior views that help staffers understand the designers' concept of the space as a whole—connected by structures like The Crate that rise through the slab.



## There Goes the Neighborhood

In a city famed for its variety of neighborhoods, design imitates reality in Nickelodeon's Manhattan headquarters, designed by Fernau & Hartman Architects

By Jennifer Thiele Busch

**L**ucy and Ricky, Samantha, Jeannie and Rob and Laura Petrie are alive and living happily in Times Square, alongside a newer group on the block that includes Ren and Stimpy, Rocko, Clarissa Darling, Alex Mack and some Real Monsters and Rugrats. Yet these fictional television characters—separated by several generations of the medium's evolution—are about as varied and diverse as the needs of their production staffs at Nickelodeon, the cable television channel devoted to family and educational programming that has grown by leaps and bounds (some 20% per year) since it first hit the airwaves in 1979. So when parent company MTV Networks called in the Berkeley, Calif.-based design firm Fernau & Hartman to create new New York headquarters offices for Nick's expanding activities, everyone expected results that were appropriately varied, energetic and full of wholesome fun.

The legacy of the driving force behind the design, past president Geraldine Laybourne, lives on in the unconventional realm of neighborhoods, monuments, views and a sense of

"connectedness" that characterizes floors 37, 38, 39 and 41 in Viacom's high-rise office tower at Broadway and 44th Street, where the communications giant and its MTV Networks properties, including MTV, Nickelodeon, VH1 and Comedy Central, are headquartered. As Fernau & Hartman Architects summarized in a memorandum drafted at the start of the design phase in mid-1993, "Connectedness addresses the core concern about how to keep Nick fresh and at the top of its game. For Nick people, connectedness with each other and with Nick means anything but a corporate uniformity: by allowing individuals and departments to express themselves and their functions, and by interacting more with each other, they hope to nurture creativity."

Creativity has never been a problem of architecture and interior design at any of the MTV Networks facilities, thanks to Ellen Albert, AIA, the company's open-minded director of planning and design, and her careful selection of design firms whose talents can bring a fresh perspective to MTV Networks. But Nickelodeon goes quite beyond anything

that Albert, her staff and her hires produced before—and frankly, probably beyond anything they will ever produce again.

"In the end Nickelodeon has been a tremendous project, and one that we've learned a lot from," reflects Albert. "Its flexibility has been challenged by its rapidly changing business needs. Yet it has a wonderful character of handcraftedness, fosters a sense of interaction and synergy between workers, features an exquisite variety and use of materials and doesn't feel at all like a typical office."

And why should it? Given Nickelodeon's purpose, the designer made a deliberate effort to create an appropriate environment. "We approached the programming and design with qualitative goals more than quantitative ones," explains Richard Fernau of Fernau & Hartman. "We asked the staff philosophical questions like 'Who are you?,' 'What's your attitude towards kids?,' 'What's your attitude towards work and play?'"

From those discussions emerged the need for open communication and the employees' fear of being pancaked into a traditional,



hierarchical space like the one they were leaving behind, which was overcrowded with little meeting or support space. These inter-related goals complemented each other. "We dove into the communication idea," recalls

stairs anchor a Piazza Publico on every floor, featuring a kitchenette and informal lounge/eating area. "The space was to be more open, more conducive to meeting other people within Nickelodeon," explains

## Taking connectedness to new three-story heights—literally

One of the most important issues in programming discussions at Nick, the need to promote communication and interaction, was addressed with wildly different meeting spaces. The Crate (above, left) houses one major conference room per floor, but there are plenty of others. Each of the three top executives, thrust into open plan work stations, enjoys the luxury of a private conference room. The Oval Office (above, right) is for Nickelodeon's president.

The designers took advantage of employees' tendencies to gather for chats outside the restrooms to create informal meeting spaces, each complete with a History Corner and giant chalkboard that invites comments (opposite, top). Elsewhere at Nick, work space is defined by the "raw" edge of the company's fun and funkiness, combined with the "cooked" impression of Nick as proficient global communications and entertainment company (opposite, middle).

Fernau & Hartman used this axonometric drawing (opposite, bottom) to illustrate the concept of Nickelodeon as a three-dimensional whole.

Fernau. "We looked at what was being communicated and when, and explored different conferencing possibilities like town meetings, troop gatherings and informal interactions. The idea was to have a variety of conferencing spaces, and to make them all wildly different."

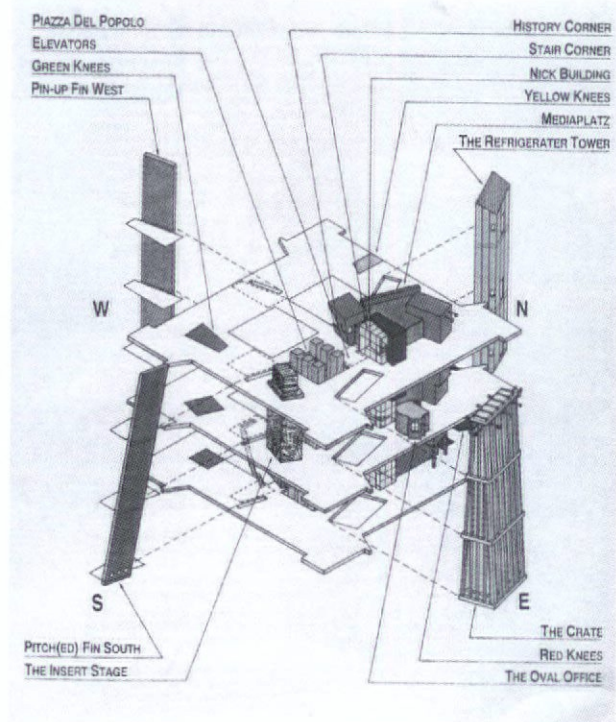
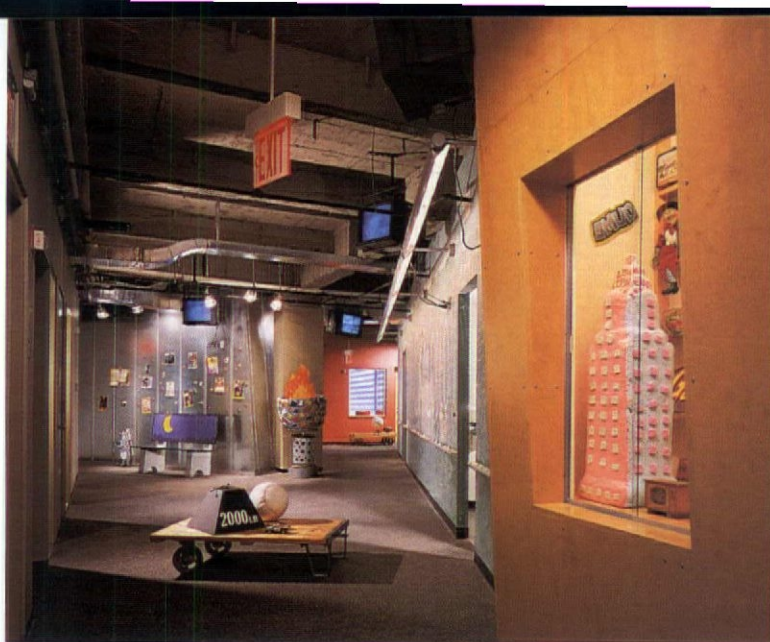
The concept has resulted in just that. The array of meeting spaces that define many of Nickelodeon's monuments and neighborhoods include The Crate, a tapering, plywood stack of conference rooms that encompasses Nick's town hall-type meeting room; a metal-clad meeting space called the Refrigerator Tower; a blue stack of conference and screening rooms known as the TV Tower; Laybourne's personal, semi-circular conference room called the Oval Office; a living room for the staff of Nick at Nite; corner lounge/meeting areas on the 41st floor; and the Mediaplatz, a series of informal gathering spaces outside the bathrooms on each floor, where chalkboards and billboards are available for staff comments.

Also focal to the idea of "connectedness" and communication is a glass-enclosed, three-story, internal stairwell that connects floors 37-39. Not only a hub of vertical transportation that creates a physical link between various staffs of Nickelodeon, the

Marjorie Kim, project manager at MTV Networks. "We wanted to encourage people to get away from the standard office mentality."

In what Fernau refers to as a tradeoff between public good and private good, the typical hierarchical structure of a corporate office was also inverted at Laybourne's insistence. Managers, including Nickelodeon's three top executives, were pulled out of private offices and thrust into open plan work stations—albeit generously sized ones with nice views and private conference rooms. Elsewhere on floors 37-39, a mix of private perimeter offices, private interior offices and open plan work stations at windows or across corridors follows no apparent pattern or size standards because space planning was so closely linked to the needs of individual departments or "neighborhoods"—a design strategy that Albert and Kim now admit has not been the most efficient or functional. "Each department head had a say in how his or her space was designed," comments Kim, "and each department ended up being too customized."

None of this would have been so clearly revealed had it not been for the happy circumstance that Nickelodeon continues to this day to expand. "Being too specific in design



doesn't work well when business needs change so much," observes Albert. But disadvantage was quickly turned into advantage on floor 41, the project's second phase, where client and designers switched to a much more standardized space plan—without any loss of creativity.

To diffuse whatever complications might arise from a California firm's unfamiliarity with building codes and landlord relations in a tough market like New York City, MTV also hired Kohn Pedersen Fox (KPF) to assist with programming, space planning and design execution. KPF associate and project architect John Rodman, who has since joined Gerner, Kronick & Valcarcel, agrees that the project was atypical. "A couple of people looked at the floor plan and said, 'What's going on here?'" he recalls. "But it does feel good, and there's a logic to it that is fairly straightforward."

Nevertheless, parts of the design were so conceptual that Fernau had to explain the more subtle intricacies to Nickelodeon's staff. "The designers viewed the space as three-dimensional, rather than floor by floor," says Kim. "Consequently, shapes rise through the slab and continue on the next floor." For example, the tapering structure known as The Grate actually rises through three of Nickelodeon's 30,000-sq. ft. floors, enclosing on each one a conference room of smaller dimensions than the one directly below. The concept is best viewed from the middle stairwell landing, or by axonometric drawing.

If the staff had trouble understanding, this was probably nothing compared to the challenge facing the contractors. "It took a lot of effort to get them out of the frame of mind of a highly finished, New York corporate space," says Rodman, who was largely responsible for coordinating and guiding the contractors. "But it turns out to be sort of a relief, because it opens your mind to the possibility that everything doesn't always have to be perfect to be good."

Perfect or merely good, this is one corporate office space that probably must be seen to be truly believed. ☺

#### Project Summary: Nickelodeon Headquarters

**Location:** New York, NY. **Total floor area:** 120,000 sq. ft. **No of floors:** 4. **Average floor size:** 30,000 sq. ft. **Total staff size:** 400. **Paint:** WH Kemp, Hammertone, Benjamin Moore. **Flooring:** Dodge-Regupol, Jason, Armstrong, Kentile. **Carpet:** Patcraft. **Ceiling:** Sonex, Armstrong. **Door hardware:** Richards-Wilcox, Ives. **Glass:** Ford. **Window frames:** Kawneer, Custom. **Window treatments:** Levolor. **Railings:** Custom. **Work stations:** Custom. **Lounge seating:** Custom. **Conference tables:** Custom, CID, Hamilton, Upright. **Other tables:** Custom, R.A.G.E., USE. **Client:** MTV Networks. **Architect:** Fernau & Hartman Architects. **Interior designer:** Kohn Pedersen Fox. **Structural engineer:** Leichtman and Lincer. **MEP and lighting designer:** Flack & Kurtz. **Acoustician:** Shen Milsom Wilke. **Photographer:** Jeff Goldberg, Scott Frances/Esto.







## Fire and Ice

The Club at Kiel Center draws sports fans in St. Louis who like good food and drink to a gathering spot designed by Interior Space Inc. that packs almost as much action as the games

By Holly L. Richmond

The constantly rotating "sphere of sports" suspended above the elliptical bar sets the stage for an action-packed good time at The Club at Kiel Center, though the games area at the rear will really keep guests moving (opposite). For true sport devotees, the Puck Bar with its view of the arena and numerous TV monitors provides the best seat in the house (above).

**T**here is so much energy in The Club at Kiel Center that the ferocious high-sticking of dueling hockey players or the relentless frenzy of a hard-fought basketball game goes almost unnoticed. Only kidding? The design firm of Interior Space Inc. knew what St. Louis fans wanted when it assumed the colossal job of creating a restaurant and club within Kiel Center, the city's arena, for holders of club seats and luxury suites for the National Hockey League's St. Louis Blues. In fact, Interior Space met the challenge slam-dunk style, "sweeping" the 1995 St. Louis AIA Design Awards.

The Club at Kiel Center, a 17,000-sq. ft. addition to the city's opera house from the 1920s, was recently completed along with a 20,000-seat arena. This enhanced venue for entertainment events is ideally located in the heart of St. Louis at 14th and Market Streets, six blocks from Busch Stadium, home of the St. Louis Cardinals. It was the goal of community planners to keep these facilities within walking distance of each other and Union Station, which underwent a major revitalization in 1983.

In addition to hosting professional hockey games, the arena accommodates St. Louis University's basketball team, a range of concerts and dramatic performances, and even the circus. Al Kerth, a senior vice president and partner at Fleishman-Hillard Inc. who acted as the representative for the Kiel Center Partnership Inc., explains that his client's primary objective was to convey to the community that the new Club is not a single-use facility geared only toward athletics. "It is true that sports is the major theme at the club, but is not the only one," he points out. "Everyone is welcome here, and hopefully they will have a lot of fun and partake in the concession offerings."

Of course, Kerth and the 20 CEOs he represents in the Partnership are not ashamed to ask people to spend money. Most sports fans and concertgoers are more than happy to support local teams and entertainment venues to bring revenue to their communities by feeding their appetites, quenching their thirst and collecting a few mementos. The Club at Kiel Center provides a suitable and exciting environment for it all.



The running track (left), a corridor that bisects the Club, is made of authentic track rubber and directs guests to different areas using neon signage—"chalk talk"—in the shape of arrows and dashes that a coach would use. Guests are greeted in the primary entryway by the Hall of Fame (opposite), which features photos of athletes and fans.

For Interior Space's design team, the goal was to create "the place to be" before and after an event by integrating the action of sports, entertainment of concerts and service of a premier restaurant. Not just anyone can be at "the place to be" all the time, to be sure. The Club is reserved for the holders of its 1,600 club seats and members holding tickets for the 85 suites that accommodate 10-15 people each during hockey games, and is open to the public before and after concerts or other performances.

Pat Whitaker, president of Interior Space, notes that once the Club's operational roles were established, her firm tackled—whoops, wrong sport—skated full-force into the challenge of devising a way to move people through the facility and seat and serve customers in an efficient manner. "Everyone arrives at the same time and wants to eat and drink in

and free-throw line where a group of guests can partake in a game of PIG.)

Circulation is a critical factor indeed. Visitors who arrive at the arena's east side enter the Club through the Hall of Fame, a corridor that portrays famous personalities on one wall and group photographs of athletes and fans on the other that could be mistaken for a memorabilia sports club except that Kerth and the Partnership have specifically ruled that out. ("The addition of the Club marks a new chapter in the Blues organization, so the image is fresh," explains Ron Johnson, project designer for Interior Space. "We didn't bring anything over from the previous space.") A running track of authentic track rubber at the west side entrance bisects the Club, directing cross circulation at the suite level and separating a 400-seat restaurant into two zones for different event seating requirements. Guests can head from the running track towards the Elliptical Bar, the name given the main cocktail area seating 47 people, or to the Puck Bar, a smaller, obviously round bar for 15 people.

To guide traffic, the ceilings of these corridors use neon lighting and signage that Interior Space calls "chalk talk." As Johnson explains, "The neon lights are in the shape of arrows, dashes and curves, and deliver visual direction clues as to where to go. It's a lot like what a coach would do as he maps out a play for his team."

## Watch the game—or play your own

the same two hours," she says. "We created a circulation system and distinct areas that separate people depending on their agenda, whether it's to sit down for a meal, stand at the bar or shoot hoops in the games area." (Yes, there *is* a wood playing floor and legitimate height basketball hoop

Though several dining areas are arranged throughout the Club, guests can only actually see the ice or court from a few rows of tables in front of the Puck Bar. But this is not a problem, since the club is equipped with 54 TV monitors that constantly display the game, giving everyone a good seat. On the other hand, if guests are more intrigued by creative design than by the day's sporting event, their eyes will most likely focus on the "sphere of sports." This giant, constantly rotating ball spins around a neon-lit glass tube that mimics the rim of a basketball hoop.

A host of other rotating forms help the "sphere of sports" to reinforce the sensation of constant motion, while the colors, consisting mainly of blues, reds and magentas, convey a fire-and-ice image that bolsters the Club's energy level. With all of the energy and movement going on it's surprising that guests would actually sit down and relax, but apparently they do. The restaurant's Italian fare is said to be outstanding, and the cafe-style tables and bar-height counters with drink rails set an ideal scene for socializing.

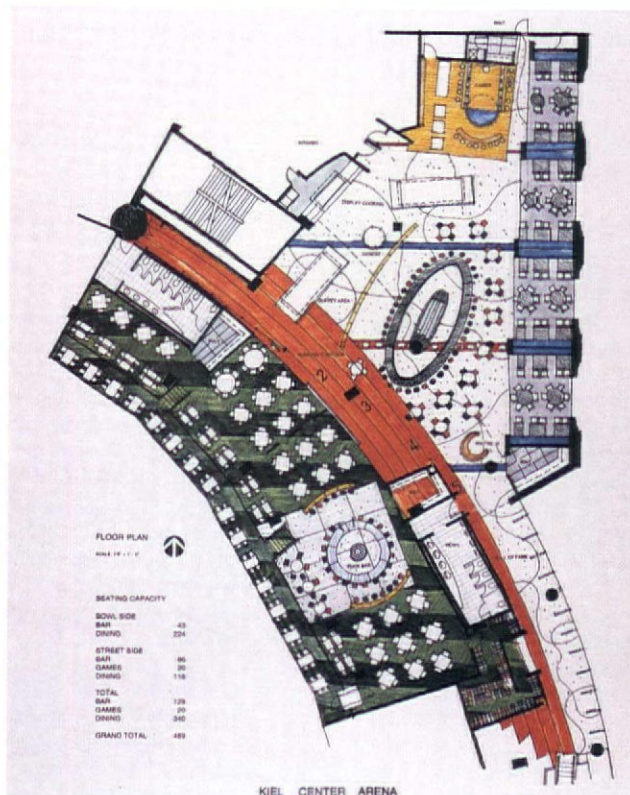
However, there were special considerations for choosing the interior materials and furnishings. Christine George, project designer for Interior Space, comments with a chuckle, "We knew the materials would have to withstand the hockey fan personality, so the bar stools have reinforced legs, metal frames and washable upholstery."

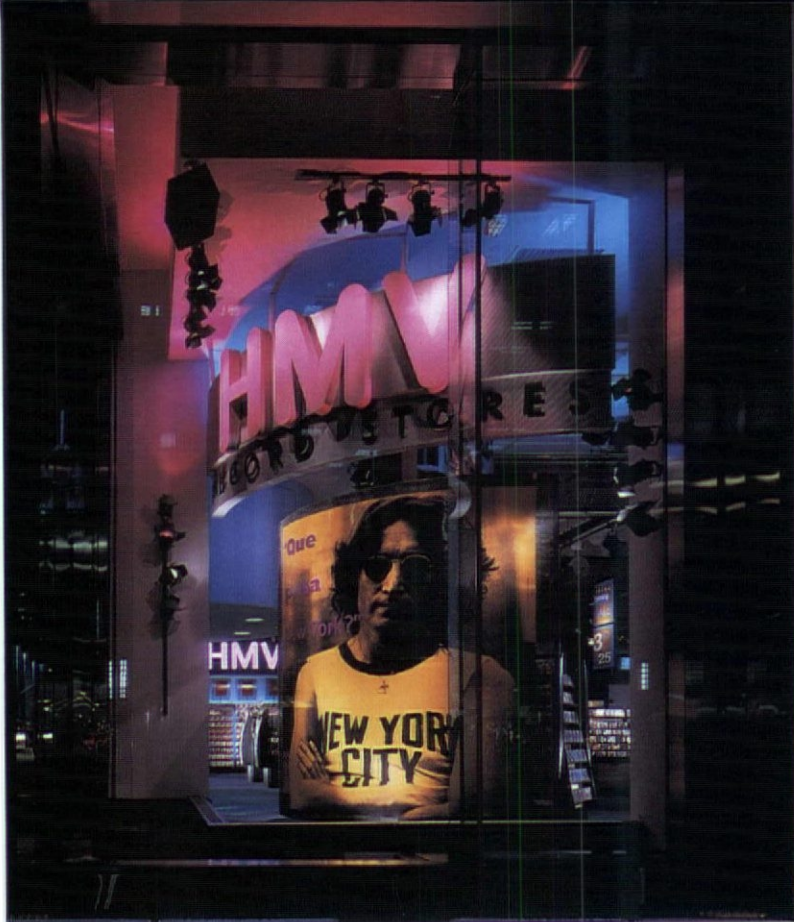
So guests should come to The Club at Kiel Center prepared to let loose and enjoy themselves. Neither the client nor the architect encourage rough housing with the furniture, however. In the 1990s, it's still only a game—but a lot more is riding on it. ☺



#### Project Summary: Kiel Center

**Location:** St. Louis, MO. **Total floor area:** 17,000 sq. ft. **No. of floors:** 1. **Dining capacity:** 400. **Maximum occupancy:** 2,000. **Wallcovering:** Koroseal. **Paint:** Brod Dugan, Zolatone. **Laminate:** Nevamar, Formica. **Carpet/carpet tile:** J & J Industries. **Carpet fiber:** Monsanto. **Ceiling:** Armstrong, Beck Steel Fabricators. **Lighting:** Lighting Service, Louis Poulsen, Kurt Versen, Lightolier. **Railings:** Beck Steel Fabricators. **Lounge/cocktail seating:** Images. **Banquette seating:** Falcon. **Dining chairs:** Fixtures. **Upholstery:** Pallas, Knoll. **Dining tables:** Johnson. **Ice floor/running track:** Missouri Terrazzo, Dex O Tex. **Neon signage:** Star Signs. **Solid surfacing:** DuPont. **Ceramic tile:** Florida Tile, Dal Tile. **Terrazzo:** Missouri Terrazzo. **Client:** The Kiel Center Partnership Inc. **Architect/interior designer:** Interior Space Inc. **Structural engineer:** Ellerbe Becket. **Mechanical/electrical engineer:** Kennedy Associates, William Tao & Associates. **General contractor:** J.S. Alberici Construction. **Construction manager:** Pete Gass. **Lighting consultant:** Imero Fiorentino Associates. **Food consultant:** Cini-Little International. **Photographer:** Hedrich Blessing/Jon Miller.





Cranberries? Smashing Pumpkins? This isn't a garden—it's a window display just a few steps from the entrance to HMV (left), the latest in music retailing selling the Top 10 sounds. Once customers come inside, what better marketing strategy is there than to play good music while people browse, giving customers a not-so-subtle message to buy what they're hearing? In Elkus/Manfredi's design, the HMV at Herald Square in New York sports its own D.J. booth (opposite) that floats above the browsers.

## Hail to His Master's Voice

Sorry, no tea and scones—only music at HMV stores across America designed by Elkus/Manfredi

By Linda Burnett

**W**hen the economy is singing the blues, the music industry isn't listening. Music retailers know that the rate at which product leaves the store depends not on Wall Street but on how hot the new releases are. Though inflation may soar in the direction of a soprano's upper register, music is a small luxury even the poorest of listeners will allow. In such a diversified and aggressively competitive market as music merchandising, mild immunity from the recession is a marvel. In the United States alone there are 25,000 music outlets, with 6,000 considered music specialists and 9,000 located in sections of department stores. Increasingly, Americans are recognizing the pink neon glow of HMV as synonymous with music, not quite going the way of Q-tip or Kleenex, but distinguishable branding nonetheless. With worldwide expansion of this music retailer—which originally opened in 1921 in London

selling 78s alongside electrical appliances—HMV commissioned architects Elkus/Manfredi to design a prototype flexible enough to allow for cultural differences and variations in location, and determined enough to provide a vocabulary of design elements from which HMV stores around the world could cull.

A \$1.5 billion division of \$11-billion EMI that operates 13 stores in the United States alone, HMV ventured to create a destination store prototype that would reflect the retailer's core sense of value, music authority and historical presence while keeping its customers browsing. "In music retailing, the goal is to get the customer to spend as much time as possible in the store," says Jim Donio, vice president of the National Association of Recording Merchandisers, which awarded HMV *Merchandiser of the Year* in 1995 and 1996. "A music retailer competes not only in its own sphere but also

for general entertainment dollars—competing with movies, video and book stores and stores like Warner Bros. and Sony."

Luring people into its aisles hasn't been a problem for HMV, whose first U.S. stores opened in 1990 in Manhattan followed by ones in Boston's Harvard Square (Cambridge, Mass.), Hartford, Conn., Washington, DC, and Atlanta. However widespread HMV's presence is today, few Americans are aware of HMV's history in the United Kingdom. Look no further than the American popular culture icon of RCA's dog and phonograph logo, which was originally a symbol for EMI Gramophone Co. Originating in the late 1880s the signature was licensed to RCA America and Victor Co. in Japan in a rash prediction that the music retailer would never operate in these countries. A mistake for sure. The animal and his instrument still accompany HMV in other countries.

Have soon is never  
 Duke Ellington  
 Von Bingen  
 John Coltrane



Velvet Underground  
 Leonard Bernstein  
 Henry Purcell



King Sunny Ade  
 George Gershwin  
 Johnny Rotten  
 Al James

CLASSICAL FILMS & SHOWS  
 FOLK  
 JAZZ & BLUES  
 VIDEO & LASERS  
 VOCALS & MUSIC

**HMV DJ**



You won't find HMV in the corner of your mall or small town. HMV does not intend to expand in the thousands. To succeed, the retailer has learned a few key lessons in retailing. Of course, location, location, location, of both the store itself and the products within the store is where HMV begins, mak-

want to miss out on the impulse purchase. Over 50% of sales come from customers who didn't plan on buying."

Staying on top of the psychological foundations of buying habits meant tuning the store to lifestyles rather than incomes and ages. Williams points out two psychographic

## Just a heartbeat from Banana and Eddie

ing its home in high profile spots and regional shopping centers. "We wanted the store to fit in next to Banana Republic and Eddie Bauer," says Bob Williams, vice president for business development at HMV. "We didn't

sectors that HMV closely tracks: 1) the passionate music addict who can't wait to buy the newest release, and 2) the fashion conscious for whom the association with the product is a fashion statement.

In a business where the product is uniform and identical from store to store, a music retailer cannot use the product itself as a qualifier. So where does HMV gain the edge? "The profit is made in the details," says Williams. "It's a low margin business, needing sufficient volume, a good rent structure and a controlled payroll." More important to HMV is letting the store managers make the product buying decisions. "Decentralization allows each store to be more focused," says Williams. "We are able to quickly respond to competitors' sales because the store managers don't have to wait for the go ahead from the main office."

Thinking of itself as a retailer rather than a player in the music business, HMV asked Elkus/Manfredi, a firm experienced in designing for the Disney Stores and The Limited, to treat the product as a crown jewel, using the store to enhance its importance. There would be no tricks to the visual merchandising strategy. The selling of HMV would rely on coherent signage, product accessibility, comfort, a friendly environment and visibility.

Consequently, Elkus/Manfredi designed a prototype and wrote a design manual to be used like a design bible for future HMVs around the world. The prototype accounts for 85% of the store design while the remainder reflects cultural and locational particularities. Elkus/Manfredi's manual would accommodate everything from a vertical mall in Tokyo to a building with an important storefront such as one in New York's Herald Square. Yet localized shopping habits would be recognized as well. "In the U.S. we shop right to left," notes David Manfredi, a principal in Elkus/Manfredi. "In many other countries it's left to right."

The firm incorporated HMV's core values into the plan. The expansive inventory, for example, needed to be relayed at the blink of an eye. "Selling is about how much of the product is visible," says Manfredi, "how much customers can browse, and how we can make the place a destination."

How do you keep people browsing? Make it as easy and enjoyable as possible. The designers spent considerable time designing the store fixture or "browser" so





You said Rachmaninoff—or R.E.M.? Elkus/Manfredi has created a palette of contrasts for HMV's departments, so that the classical area (opposite) sports wood and soft light and contradicts the stark tones of the Rock, Pop and Hip Hop sections (left). Once you know what you want, easy labeling helps you to find your music in less than three minutes. The displays (below), however discreet, showcase the product, framing the 5 1/2-in. x 5 1/2-in. discs and allowing the color of the covers to dominate.

that CDs could be read easily, curving it so the CDs on the bottom can face out while those on the top remain vertical. Listening booths are mounted at the end of the browser, juxtaposing the horizontal and vertical proportions and breaking the monotony of the music display. As Manfredi comments, "Big scale elements contradict the small scale 5 1/2-in. x 5 1/2-in. product."

Smart selling is also knowing that what's most visible gets bought quicker. The big volume of sales is in the Rock and Pop categories, so these titles are placed closest to the door along with the Top 10 chart releases. "Nothing from the library of older music is ever placed in the first 20 ft. of the store," says Manfredi. "We worked out a plan to arrange the music according to temperature from hot to cool."

Another value is streetwise credibility. The design would reflect HMV's ability to anticipate the market and be the first to have the product. Movable totems and perforated metal panels are built alongside heavy graphic statements and changing lighting to keep HMV looking fresh and current. The graphics, which change on a bi-weekly basis, are handled in two categories, those that are pulled from the music itself, such as album cover blow-ups, and the in-store promotions, such as seasonal sales or events. The firm has stipulated guidelines

for the graphics, leaving the rest to HMV's in-house staff to produce with record labels in arranging timely displays.

Like any good retailer, HMV identifies service as its pride and joy. "Even in the 50,000-sq. ft. HMV," Williams insists, "you can find any music title within three minutes after entering the store." Easy-read labels defining each music section serve as wayfinding tools.

To reflect the tangible value of the purchase, Elkus/Manfredi used plain materials in clever ways, preferring perforated metal, wood, dry wall and basic color, steering clear of a rich palette. The designers took a different approach than the normal brightly colored music store. "Fundamental to our thinking was to create a palette derived from conflict," Manfredi indicates. "We used black and white with color coming from the CDs and graphic displays." The white ceilings reflect light while the CD holders serve as black frames that showcase the product.

The idea of conflict was introduced through textures as well. Rough plays against smooth, such as the warm wood in the classical section used in opposition with the cool metal railings. This technique helps delineate space





within space, a particularly useful ability in mall stores, where HMV often overcomes the lack of sufficient area for walls by playing warm against cold and black against white to break up a space.

HMV's deep roots in 20th-century music history has been used to the retailer's advantage in relaying its presence to customers for the past 75 years. A popular HMV story dates from 1962, when Beatles manager Brian Epstein entered HMV in London to cut some disks in HMV's recording studio. The HMV manager heard the music, organized a meeting

clothing. The only exception is the HMV in Cleveland's Rock and Roll Hall of Fame, where the retailer assumes the responsibility of being the museum shop and sells a variety of souvenirs.

Tower and Virgin, HMV's major competitors, may not care about the retailer's stand on selling music and only music as they pursue their own destinies. Nor could these giant superstores be expected to graciously surrender the throne of the music business to HMV. However, given what HMV and Elkus/Manfredi have achieved, they must give at least a courteous kneel. ☺

Armstrong. Rubber flooring: Pirelli. Carpet tile: Networkx. Carpet: Harbinger, Clodan, Mats. Lighting: Times Square, Capri, Neo-Ray, Miroflector, PowerLite, Nulco, LSI, Lithonia, Day Brite. Upholstery for seating and walls: Liz Jordan Hill/Architex. Fixtures: Hochberg Assoc. Prototype graphics/signage: Carbone Smolan. Client: HMV USA. Architect: Elkus/Manfredi Architects Ltd.; David P. Manfredi, principal in charge; Marcus Gleysteen, project manager; Scott Allen, Alan Bruce, Greg Burchard, Elizabeth Lowrey Clapp, Evan Cross, Dana Dilworth, Harry Flamm, Tom Greene, Emil Hoogendoorn, Paul Karnath, Claudette Lavoie, Oscar Mertz, Whitney Perkins,

## No older music at the doorway, please

with George Martin, head of A&R for Parlophone Records, and started the Beatles' recording career. Archive photos and videos displaying in-store performances at HMVs worldwide tell it like it was and like it continues to be.

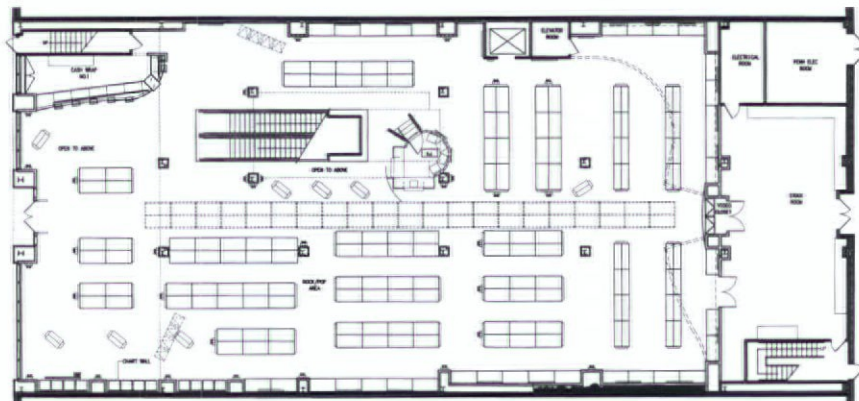
The three letters that stand for "His Master's Voice" tell customers that this store only sells music—no food, books or

### Project Summary: HMV

Location: Boston, Cleveland, New York. Total floor area: varies; 20,000 sq. ft., New York. No. of floors: varies; 1-2. Wallcovering: Johnsonite. Paint: Martin Senour, Benjamin Moore, Sheffield Bronze Paint Corp., Tiger Drylac USA, Protech. Laminate: Pionite, Environ Biocomposites. Dry wall: U.S. Gypsum. Masonry: Ryowa Granite. Vinyl flooring:

Randall Stone, Sumio Suzuki, project team. Structural engineer: Weidlinger Assoc., McNamara/Salvia, Robert Rosenwasser. Mechanical/electrical/plumbing engineer: Cosentini Assoc., Shooshanian Engineering. Data consultant: Datatec. Security consultant: Sensormatic, ADT. General contractor: Shawmut (Boston). Lighting designer: Illuminart. Audio/visual: ECL. Photographer: Warren Jagger (Boston), Chun Y. Lai (New York), Dan Cunningham (Cleveland).

HMV made the Hall of Fame—of Rock and Roll, that is. Cleveland's HMV (above, left) is the one exception to the rule in that it sells more than music, serving museum visitors with souvenirs. However, a customer on the floor any of HMV can listen to the music before buying it. Each kiosk (above, right) highlights five songs from one CD, giving even the music an easy read. The floorplan for the Philadelphia store demonstrates the typical organizational structure of HMV (right).



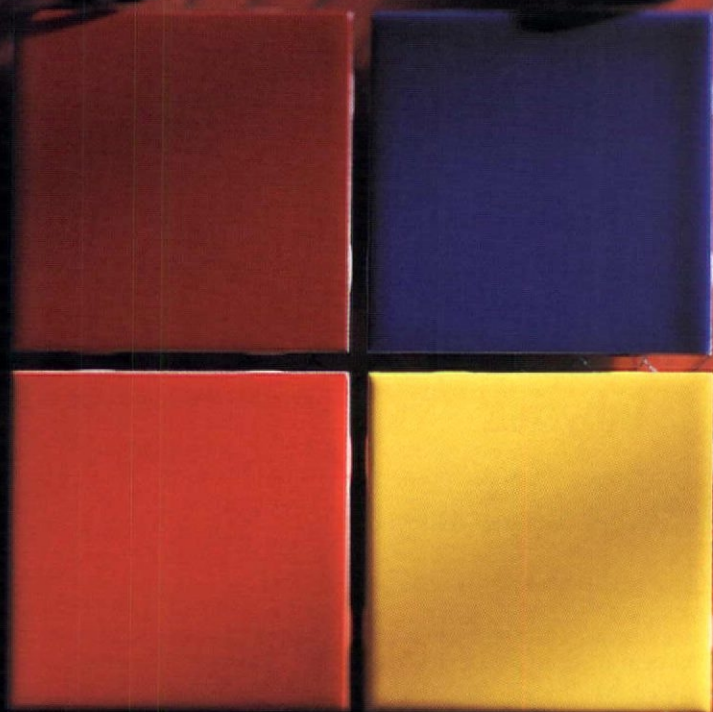
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# Buy Smarter

Can purchasing be a legitimate and rewarding service for design firms?

By Josephine Wong

**I**s there anything more straightforward than purchasing? Somebody issues purchase orders based on a designer's specifications, tracks the order and audits the invoice. Unfortunately, since most designers and their clients care intensely about saving time and money, purchasing in the 1990s is not a simple process. Bringing a professional purchasing agent on board may be one way to get more products faster and for less money.

Typically, design industry purchasing has worked like this: First, the designer and the client work together to design a space. Then, design specifications are handed to the owner's purchasing agent, who processes the orders through delivery. In finding ways to make their businesses more competitive, however, many clients have recently reduced or even eliminated facilities management and purchasing functions, forcing clients to look elsewhere for purchasing assistance.

A logical place to look is a design firm. To maintain project continuity, designers are bringing the purchasing function in house, hiring someone to handle the complex ordering process. The key to adding purchasing as a design service is to position it as a professional service rather than an administrative function.

The difference is in value to the client. Hiring or training an administrative clerk to expedite orders may be cheaper initially for the designer and the client. But with a professionally trained, design industry purchasing agent on hand, opportunities to avoid mistakes, mitigate problems and improve solutions are there for the taking.

In fact, since today's clients operate at a rapid pace, offering them a turnkey package can save time, money and frustration. In 1991, the author's organization became the first company in the Pacific Northwest to provide commercial clients with comprehensive expertise. Affiliated with an architecture firm, this organization recommends an integrated approach to purchasing whereby the agent becomes a key member of the design team. Value comes with broad technical expertise, deep product knowledge and useful industry insight at key points in the design process.

Yes, there is potential for conflict. Designers, defending the integrity of their vision, may take a dim view of bringing the practical-minded purchasing agent on board early in the

design process. However, advocating a team approach that focuses on the *client's* goal while respecting everyone's expertise and limitations can safeguard the client's welfare. The purchasing agent's job is to make sure that the design concept can be realized in a cost-effective way for the client, assuming the roles of an advisor in design development, a buyer in contract documentation and a project coordinator in scheduling, delivery and installation.

**The key to purchasing as a design service is positioning it as a professional service, not an administrative function**

As an advisor during design development, the purchasing professional brings knowledge of products and codes to the selection process that can also help in budgeting. He or she then reviews suppliers and the technical quality of specified products in such terms as appropriateness of use, cost-effective alternatives and the role of a named source in the distribution

channel. The key to the greatest efficiency and accuracy lies in pre-planning—which doesn't happen as often as you might think.

At the buying stage, the purchasing professional scrutinizes orders for accuracy and negotiates discounts. Cost savings to clients can come in the form of standardization packages, negotiating anticipated annual purchasing volume and purchasing at different quantity breaks. This is a painstaking part of the process, where attention to detail is paramount.

Tight coordination with the client and contractors characterizes the delivery and installation process. The purchasing agent develops projected installation schedules that outline how and what needs to be done, and takes a walk-through at the site to help assess the situation and spot potential roadblocks. Every installation has its own set of challenges, and the purchasing agent's role here is as trouble-shooter. In the end, the purchasing agent takes a walk-through with the client to draft a final punchlist.

Fees for purchasing services can be handled as an acting agent working on behalf of the client, or a set price established for each item, meaning cost of goods plus mark-up. Both methods have pros and cons. For the agent, he or she holds the ultimate financial responsibility. All manufacturers' invoices are disclosed, and all rebates and incentives revert to the client if this is included in the contract terms, along with details about cost overruns. The downside comes if the project is over budget, in which case the client is responsible. A set fee to the client reduces the risk, so financial responsibility for payment is between manufacturer and purchasing company.

Purchasing may never be made simple, especially when it results in a unique facility designed for a specific client, place and time. While there are many paths to purchasing, assigning the task to a design firm has a powerful logic. After all, who knows the client and the facility better? ☛

*Josephine Wong is director of purchasing of TCP Resources, an affiliate of Seattle-based Callison Architecture, an international consultant that provides strategic planning and design services for clients in retail, corporate, health care and hospitality sectors.*

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# Imagining Perfect

DesignTex and architect William McDonough had to start from square one in creating a completely environmentally safe line of upholstery textiles

By Jennifer Thiele Busch

*"As an architect, designer and educator in the modern era, I have been working with the products and processes of The First Industrial Revolution. I have come to realize that often the very stuff with which we make things and the systems we mobilize for their delivery cause us to destroy more than we create. Our pattern of designing, taking, making, and wasting is clearly beginning to cause terminal stresses in humanity and nature. I wonder if it must always be so...."*

—William McDonough, Dean of Architecture, University of Virginia

Imagine creating a textile so ecologically responsible that even the wool used in its construction is collected during the natural shedding process so the donating sheep do not risk being nicked or cut by shearing scissors. This was the challenge undertaken by DesignTex and architect William McDonough, dean of the School of Architecture at University of Virginia, Charlottesville, plus a group of dedicated participants including world renowned environmental chemist Dr. Michael Braungart, Swiss chemical giant Ciba-Geigy and a tiny Swiss textile mill, in creating the William McDonough Collection. Ultimately, the monumental effort that these partners embarked upon turned into a complex but rewarding journey that has yielded an upholstery collection labeled by McDonough as "the first true product of the Second Industrial Revolution."

What started out as an invitation by DesignTex to McDonough to create a "green" line of textiles for the Portfolio Collection of fabrics designed by renowned architects became an eye-opening experience for Susan Lyons, vice president of design for DesignTex. "When we started out we didn't really know what 'green' meant," reflects Lyons. "What was astonishing about William McDonough's world view was that it was so comprehensive and organic. He was the first person I have spoken to whose ideas on the subject were fully formed in such a large and expansive way."

The project also represented a cherished opportunity for McDonough, who had long been thinking about the way things are currently made and how to improve on these processes. "I told them I would be happy to design what the textile line would look like, but I would also have to design what it would be," explains McDonough. "DesignTex wanted to create something that went beyond

appearance, and expand the concept of design quality to include concern for the making, so it was an offer I couldn't refuse."

Of course, the collection also had to meet established contract textile standards and expectations. "It was not enough to make an environmentally safe product," he concedes. "It had to be aesthetically appealing, produced on a commercial scale, conform to applicable industry standards, and be priced competitively." Based on fractal relationships at different scales, the five upholstery patterns of the McDonough Collection—Bark, Fog Lines, Golden Mean, Grass Roof and White

Ash—are constructed of the natural fibers wool and ramie, use a patented process called Climatex® Lifecycle™ to wick moisture away from the sitter, are sold at prices comparable to other high-end wool fabrics and meet or exceed all ACT performance standards.

For many contract textiles, a similar list of desirable features may be where the product development story normally ends. With the William McDonough Collection, it is only the beginning. Expanding on the contract textile industry's typical definition of quality, McDonough and DesignTex added "ecologically intelligent" and "just" to the mix of important characteristics this upholstery collection would assume. This thinking was taken to such an extent that even the use of a natural fiber like cotton was rejected early on as meeting neither of the latter criteria. "Cotton is not a benign thing," points out McDonough. "It is responsible for a large amount of pesticide use and has a very spotty social history."

As a result of this kind of comprehensive thinking, however, the William McDonough collection uses a completely redesigned manufacturing process, creates no pollutants during manufacture, and is compostable after use, leaving behind no carcinogens, persistent toxic chemicals, heavy metals or other toxic substances. In addition, all waste scraps and selvages are recycled to become "food" for other organisms, and dyes and raw materials are certified to be environmentally safe by the



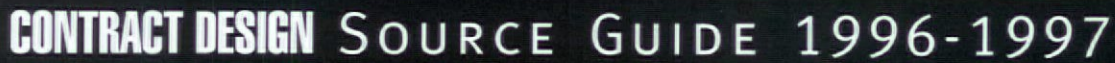
The William McDonough Collection of upholstery fabrics (above) combines important established qualities for contract textiles with ecological features derived from its unique development, which placed concern for the environment as the top priority.



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Environmental Protection Encouragement Agency (EPEA) in Germany.

According to McDonough and Braungart's theories on product design, it was decided early on that the new textile collection uncompromisingly qualify as an "organic nutrient"—a product that when eaten, used or thrown away literally turns back into dirt, and therefore food for other living organisms. (McDonough and Braungart's attending theory about "technical nutrients" refers to service products that continue beyond their initial product life, which are owned by their manufacturers and designed for disassembly, remanufacture and continuous reuse.)

"Uncompromisingly" meant that every step of the development process would be based on adherence to three principles.

- **Waste equals food:** McDonough coined the phrase "cradle to cradle" to describe a life cycle that eliminates the concept of waste as we understand it. Everything is cycled constantly with all waste equaling food for other living organisms.

- **Use current solar income:** The one thing allowing nature to continually cycle itself through life is energy that comes from outside the system in the form of perpetual solar income. This complex and efficient system for creating and cycling nutrients should be mimicked by current manufacturing processes.

- **Respect diversity:** What prevents living systems from running down and veering into chaos is biodiversity, an intricate and symbiotic relationship between millions of organisms, no two of which are alike.

"Once these principles were explained to us, we truly understood what these textiles would need to do and what the process to create them would need to be," explains Lyons. "When you look at nature as the model for the design process, it all becomes so elegantly clear." Adds McDonough, "The most interesting part of the project was that we had to make it up as we went along. Working from these three fundamental principles was the power of the process. We had to ask ourselves how each step related."

Clear and simple as the guiding principles may have been, however, the challenge still remained to turn them into reality—an effort that required total dedication and significant amounts of research and development by all the participants. "The most difficult part was getting all the participants to sign onto the concept," observes Lyons. "We had to ask everyone from executives to people working on the manufacturing line to rethink



Susan Lyons, vice president of design for DesignTex, presided over the development of the William McDonough Collection (above) as part of a team including architect William McDonough, environmental chemist Dr. Michael Braungart, Ciba-Geigy and the Swiss mill where the fabrics are woven.

McDonough's "cradle to cradle" philosophy of product development was strictly applied to the upholstery collection that bears his name. Gardening and composting trials with Climatex® Lifecycle™ felt (below) proved the fabric, the scraps and the selva are compostable after use, decomposing into ordinary soil.



the way they operate. It was like a huge domino effect. If any one part of the chain dropped the ball, it would have effectively negated the whole effort."

Developing dyestuffs free of mutagens, carcinogens, bioaccumulative and persistent toxins, heavy metals and endocrine disruptors was the biggest obstacle to success because of the sheer difficulty of a relatively small company like DesignTex convincing an international chemical supplier to subject its dye formulas to scrutiny and reformulation. With the helpful influence of Dr. Braungart, however, executives of Ciba-Geigy were persuaded to throw the weight of the company's expertise behind the project, virtually assuring a successful outcome.

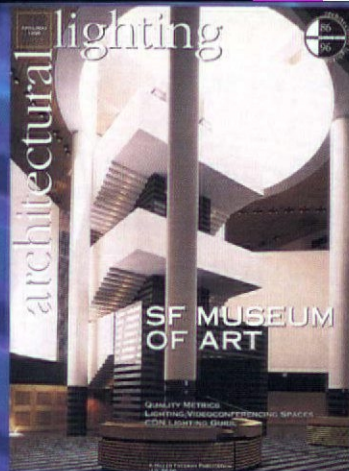
Much of the credit for the development of the William McDonough collection also belongs to the director of the Swiss mill where the fabric is woven, which virtually reevaluated all its materials handling processes, such as twisting and spinning of yarns. "Much of modern textile production involves the addition of auxiliary chemicals—for instance anti-static coatings—to an existing manufacturing process to achieve greater efficiencies, whereby the mill can realize its profits," Lyons indicates. "We couldn't get those auxiliaries approved as environmentally safe, so the mill had to find ways to achieve the same results without using the chemicals."

"I was never doing anything other than planning for success," says McDonough. "But when you're trying to start the next industrial revolution, you have to expect a bit of a thrash. It is also great testament to DesignTex and the other participants that they never wavered in their commitment to this project. The team was the reason for its success."

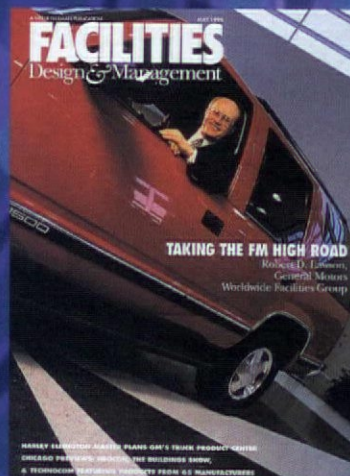
The William McDonough Collection admittedly represents just one small but significant step towards a philosophy that DesignTex, McDonough and the others believe to be essential to the survival of our world. "We are not going to solve problems by making slightly better engines every year, or by reducing the number of toxins in a product," says McDonough. "The only way we're going to get there is to redesign our products completely. And the DesignTex project proves it can be done at every step of manufacturing, at a very high level, in every matter of concern."

In fact, one of the virtues of the William McDonough Collection is that some designers may mistake it for just another fine group of textiles from DesignTex. ☺

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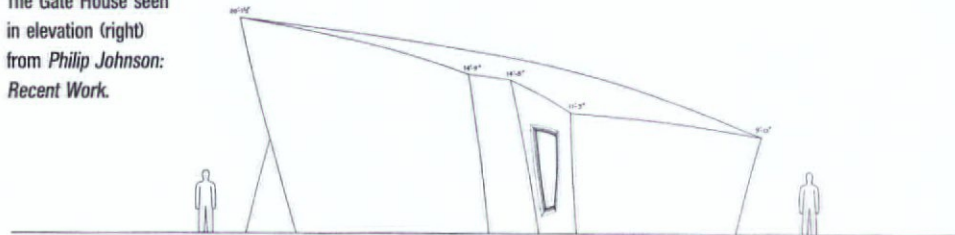
## Do I Have a Central Core?

Philip Johnson: *Recent Work*, by Jeffrey Kipnis, 1996, London: Academy Editions, 128 pp., \$38 paper

Trying to pin down distinguished architect Philip Johnson by challenging him to identify his "central core" of philosophical and aesthetic beliefs is no easy feat, as a student of Harvard's Graduate School of Design discovered a few years ago. Johnson replied, "I don't know. Do I have a central core?"

As Jeffrey Kipnis, associate professor of architectural theory and design at the Knowlton School of Architecture, Ohio State University, and co-director of the graduate design program at the Architectural Association in London, coolly points out, Johnson's reply symbolizes his extreme interpretation of the Modern architect's dilemma. Being a Modern individual demands a repudiation of the "arch-principle capable of grounding decisive arbitration." Being an architect calls for giving of material form to any deserving—if ultimately doomed—"arch-principle." Thus,

The Gate House seen in elevation (right) from *Philip Johnson: Recent Work*.



being a Modern architect for Johnson reduces itself to exploring form as content—a conveyer rather than an embodiment of theoretical meaning.

In *Philip Johnson: Recent Work*, Kipnis presents a late "De-Con" work, the powerful Puerta de Europa in Madrid, Spain, a pair of leaning skyscrapers that frame the Paseo de la Castellana, the city's great north-south artery, in addition to much newer projects that reflect the architect's current preoccupation with Expressionism of the 1920s and 1930s. Among the latter compositions are the stunning Gate House in New Canaan, Conn., the Berlin Alternative, an office building complex proposed in place of the orthogonal structure Johnson has already completed on the Friedrichstrasse in Berlin, and the enigmat-

ic National Museum of Korea in Seoul, Korea. The architecture that is lavishly illustrated in *Philip Johnson: Recent Work* is seductive, fascinating—and far removed from the International Style that first established Johnson as a major practitioner.

Respectful as he is of Johnson's brilliant intellect, Kipnis is not so mesmerized by Johnson's achievements that he cannot proclaim: "For four decades he has conquered new architectures by turning them into formulae, a formidable legacy, but one that belongs less to an artist than to an intellectual." Though a similar comment was once ventured about Monet ("He's nothing but an eye—but what an eye!"), Johnson is no Monet. What he is in 1996, his 90th year, only he may know. And he surely isn't telling. ☞

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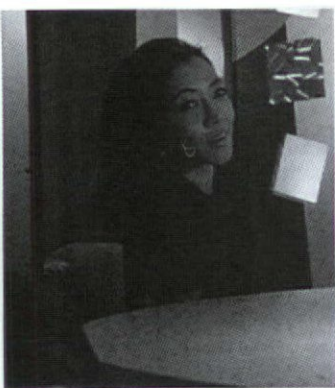
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# PERSONALITIES



Powell

## Learning curve

### Deborah Powell

Born in Korea in 1955, interior designer Deborah Powell was adopted at age four by American parents and has spent most of her life in and near Atlanta. She thinks coming from meager conditions in her native country to the comfort of American middle class life may have sparked her awareness of design. "In Korea, I lived in a one-room hut with an open-air kitchen," she recalls. "When I moved to the U.S., I became very interested in my surroundings. I built furniture for my Barbie dolls out of old lipstick tubes, containers and matchboxes."

That interest led her to an associate of arts degree at Bauder College in Atlanta and a career in interior design. "I intended to continue my education," she says, "but I started working right away and never went back." Yet Powell's jobs, as a space planner at Coca-Cola and a designer at RDA International and Turner Associates, have taught her much about the design industry. She also spent two years informally studying design in Europe.

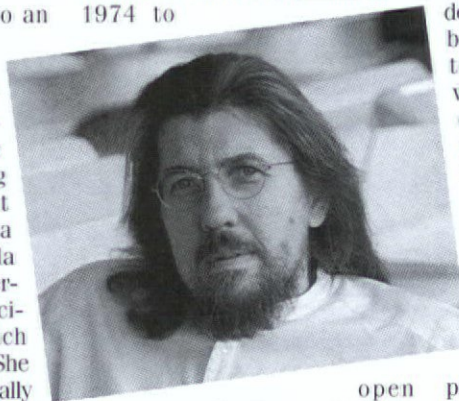
Her most enlightening endeavor, however, was joining two partners to form Studio Epic 5 Inc., her first attempt at going into business. Though the partnership was shortlived, Powell continues to wrap up contracts begun under the firm, and works on her own as Deborah P. Powell Interior Design. Being self-employed has been quite revealing. "I'm not too pushy with marketing," she admits, "but I have become more aggressive. When you develop good relationships, clients trust you and call you for repeat business." Just one of many interesting lessons in the epic of Debbie Powell's career.

## Phoenix rising

### Will Bruder

A child's sandbox, a memorable grade school teacher and a series of school design competitions sparked Will Bruder's curiosity and lifelong interest in architecture. "Curiosity is rewarding," Bruder declares. Indeed, his curiosity helped him to become a much-admired architect, visiting professor at M.I.T., recent DuPont Benedictus Award winner and more. In his Phoenix, Ariz. studio, he has satisfied his inquisitive nature by contemplating a desert environment that has inspired him for over 20 years.

Bruder didn't start there, however. The son of a fireman and a dime store clerk, he grew up in the Midwest and graduated from U. of Wisconsin in 1969 with a BFA in sculpture to apprentice with Paolo Soleri in Scottsdale, Ariz., and to work for Gunnar Birkerts in Birmingham, Mich. But seeing the desert as a place of "adventure and untold optimism," he moved back to Phoenix in 1974 to



Bruder

open a studio from which he directs projects as far flung as Australia, Canada, Boston and California. He lives and works at a 14-acre home and studio with his wife, a noted archeologist, two dogs and seven cats, and takes time off to relax with reading, hiking or a "beach with good books."

Despite public acclaim for his new Phoenix Central Library, Bruder claims he's still very much the "artist architect" in an age of faxes, modems and the Internet. He continues to believe that "Architecture is about creating beauty and fantasy." Like the mythical creature that is his city's namesake, Bruder is rising higher and higher on the strength of those timeless qualities.

## Favorite frustration

### Douglas Prickett

With his constant smile and light-hearted spirit, it's clear Douglas Prickett enjoys his work as vice president of marketing and design for DarRan Furniture Industries in High Point, N.C. However, Prickett does concede having one regret. "I think I am really a frustrated architect, and if I had my druthers I would go to architecture school," he says wistfully.

Though his love of buildings remains a passion that inspires his furniture designs, he entered the industry in a roundabout way. "I worked as a carpenter to put myself through college," he explains, "and as I got better my jobs included expensive, detailed homes. That's when I realized my love of design, particularly woodworking."

Earning a master's in fine art and industrial design from Rochester Institute of Technology in upstate N.Y., Prickett found his first "real" job as a furniture designer for Gunlocke, where he became director of design. But too many gray days and long winters sent him 20 miles west of High Point to Clemmons, N.C., where he lives with his wife and two-year-old daughter.

DarRan keeps Prickett busy designing such products as Sierra, the company's first maple casegoods line, between other duties. While he spends 60% of his time marketing, he knows the design process is something he'll never give up. "Good furniture pieces, like respected buildings, span time and geography," he declares. Speaking of time, Douglas, it's never too late to end your frustration and study to be an architect—or hire one at least.

## Born to design

### Herbert McLaughlin

When the suburban Chicago kindergarten teacher collected the class's drawings of houses, she found a precise rendering of a Wrightian structure among the saltboxes. Turning to a very young Herbert P. McLaughlin, AIA she asked, "How did you pick this strange house?" The incident

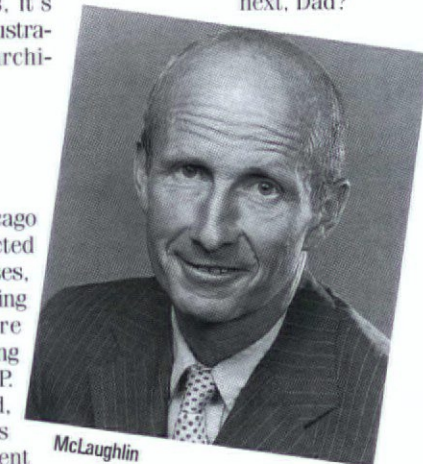


Prickett

still brings a smile to McLaughlin, a principal of the noted San Francisco firm of Kaplan McLaughlin Diaz. "It was actually a design by Paul Schweikher," he admits. "My father always wanted to be an architect, and I shared his interest."

McLaughlin never wavered once he attended the lectures of legendary art historian Vincent Scully at Yale ("That was it!") and graduated from the School of Architecture. After serving in the Air Force, he worked briefly for SOM in San Francisco before starting on his own in 1963 with Ellis Kaplan. KMD quickly built a reputation in health care and design research, starting with a study of mental health centers.

As part of a practice of over 160 people serving institutional and commercial clients with such projects as Marin General Hospital, Greenbrae, Calif., U.C. San Diego Student Union and Two Rodeo Drive, Beverly Hills, McLaughlin continues to enjoy design and research even as he voices concern over the problematic role of today's architect. Luckily he doesn't focus on his clients or his profession all the time. He also watches his three-year-old daughter solve puzzles. "Give her a 100-piece puzzle and she'll assemble it in no time," McLaughlin marvels. How about a Wrightian structure next, Dad?



McLaughlin

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**3. Reason for inquiry**

- 33 Current project
- 34 Future project
- 35 General info.

**4. If project related, indicate estimated time frame for specifying or purchasing furniture/furnishings**

- 36 Immediate
- 37 3-6 months
- 38 6 months to 1 year

**5. Number of employees to be effected by project**

- 39 1-99
- 40 100-499
- 41 500-999
- 42 Over 1,000

**6. What is the approximate budget for this project?**

- 43 Under \$250,000
- 44 \$250,000-\$499,999
- 45 \$500,000-\$1 million
- 46 Over \$1 million

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- 900 Carpet/flooring
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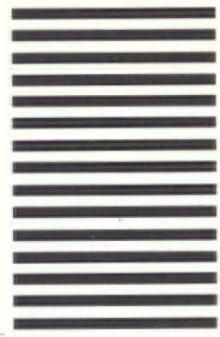
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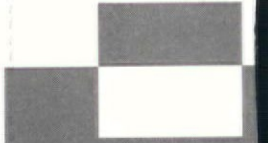


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