

InterPlan 1996 Preview

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A Shopping Center in Hawaii's Maui Where Retail Sales Are Driven by Fabric Sails

What the Size of Your Firm Tells Clients About the Size of the Job You Can Handle

How Today's Building Technology Succeeds or Fails in Airing Out the Great Indoors



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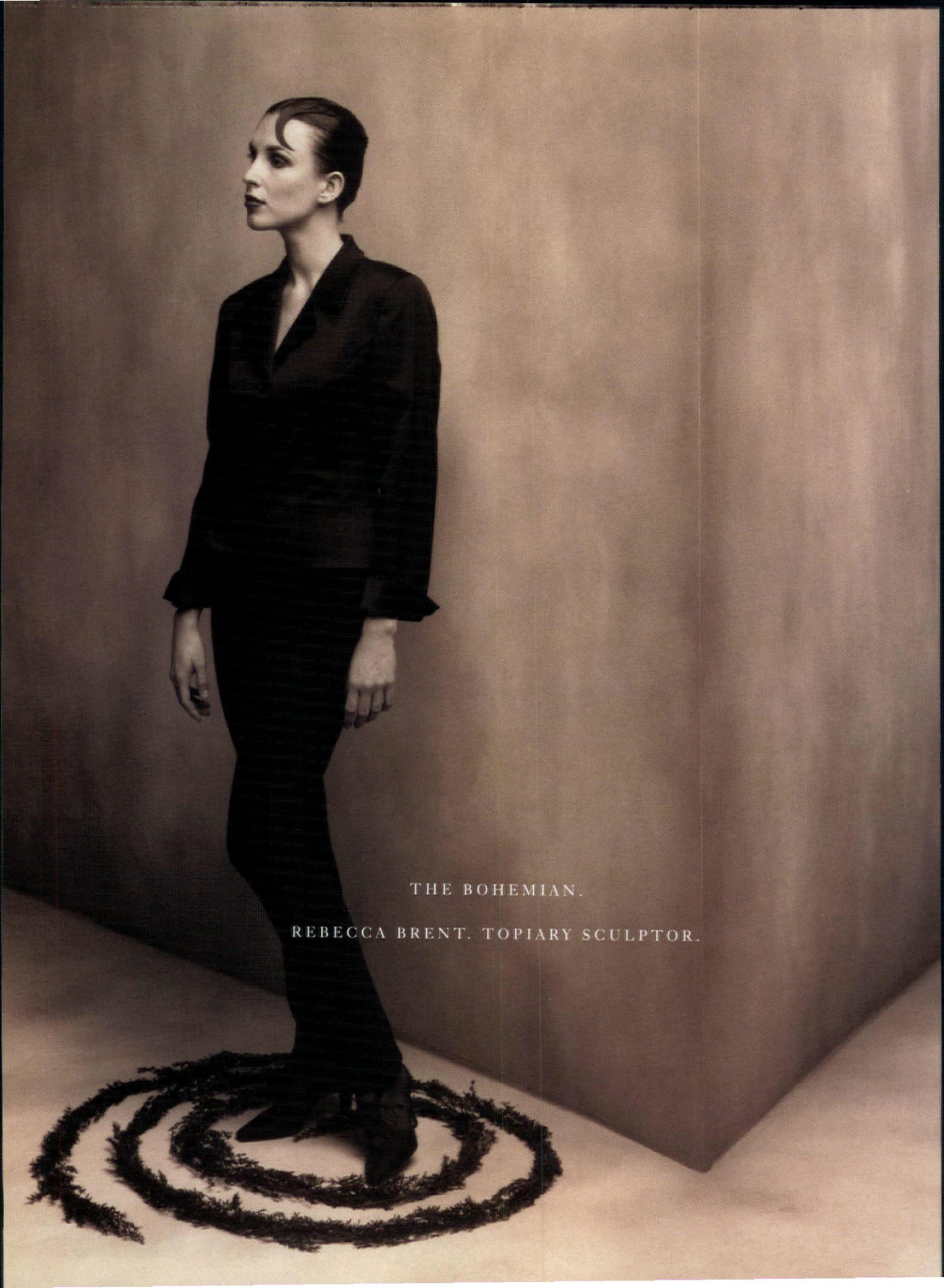
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## You Designers Are All Alike

"How can I stand out from my competitors?" Lots of thoughtful folks have been asking this question in recent years, including doctors, lawyers, accountants and engineers as well as architects and interior designers. The issue is critical in any field where supply exceeds demand. Standing out in today's global economy is not easy in either services or manufacturing. Try telling one car rental agency, personal computer, credit card or political candidate from another, and you can appreciate the trouble your clients have telling Design Firm A from Design Firm B. Design Firm A doesn't get anywhere by claiming to be client-centered, cost-effective and time-conscious because Design Firm B and every other practitioner recites these qualities like a mantra—and clients take them for granted anyway.

Designers can find some comfort in knowing they're not alone in their soul searching for distinction. Turmoil is even churning up a lucrative field they know too well because it often initiates the facility development process and earns much higher fees from their clients: the commercial real estate industry. At the 89th Annual Convention of the Building Owners and Managers Association International (BOMA) in June 1996, president G.A. "Chip" Julin III, RPA-warned real estate professionals gathered in Boston to adopt a fundamentally new approach to doing business. Predicting that clients would choose between specialized boutiques or full-service firms, Julin said, "In changing the way we do business, we must realize that as the consolidation trend in real estate gains momentum, small and mid-sized firms face pressure to either get bigger, solidify a niche or get out of the way."

Will design professionals meet the same fate? No matter how different vendors of products or services think they are from the rest of the pack, every client's demand seems to boil down to this: Give me what I want—or else. Despite the universal approach to problem solving that designers learn in school, this is not a good time to be a generalist. In their talk, "True Competitive Advantage," at

the American Institute of Architects Convention in Minneapolis during May 1996, Ellen Flynn-Heapes, FMP and Ray Kogan, AIA of Flynn Heapes Kogan, a Washington, D.C. management consulting firm serving the design profession, declared that a client hires an architect or interior designer for three qualities: 1) a specialized expertise in the client's problem, 2) a recognized reputation as a marketplace leader and 3) a positive, interpersonal chemistry that assures smooth collaboration.

Shaping the design profession into a client-driven organization as Flynn-Heapes and

Kogan suggest is perhaps not as flattering to the ego as dictating what the client is supposed to need, but there is no better way to deliver what the client wants. Design firms are already reshaping themselves to stand out from the crowd by developing expertise and market leadership in such areas as airports (HNTB, Leo Daly, HOK, Gensler), sports stadiums (HOK, Ellerbe Becket, HNTB, HKS) and performing arts centers (Hardy Holzman Pfeiffer, Barton Myers, Zeidler Roberts, Polshek), and have become so successful at identifying themselves with their areas of expertise that many clients wouldn't think of hiring anyone else. Cultivating the third quality, the ability to relate to a client at a personal level, may be harder to define and achieve, but the task is easier when a design firm pos-

sesses the expertise and leadership to communicate as a colleague involved in the same field—the client's, that is.

Are there other ways a designer can stand out? Cultivating the financial and managerial skills to guide a client through everything from pre-development planning to asset management might be a better way. Offering the fastest, cheapest and most efficient services in specific phases of the design process, such as construction documentation, could be another. Wherever the answers are, designers are beginning to find the genuine articles. Designers can indeed stand out in the crowd today—but emphasizing the "right" distinctions now depends on our clients' wishes as much as our own. ☛



*Roger Yee*

Roger Yee  
Editor-in-Chief

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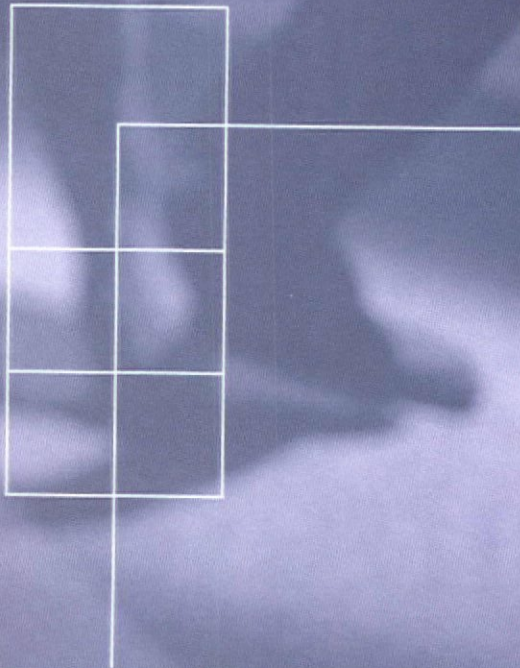
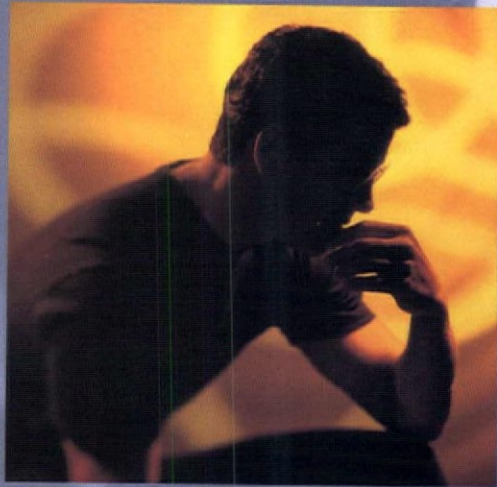
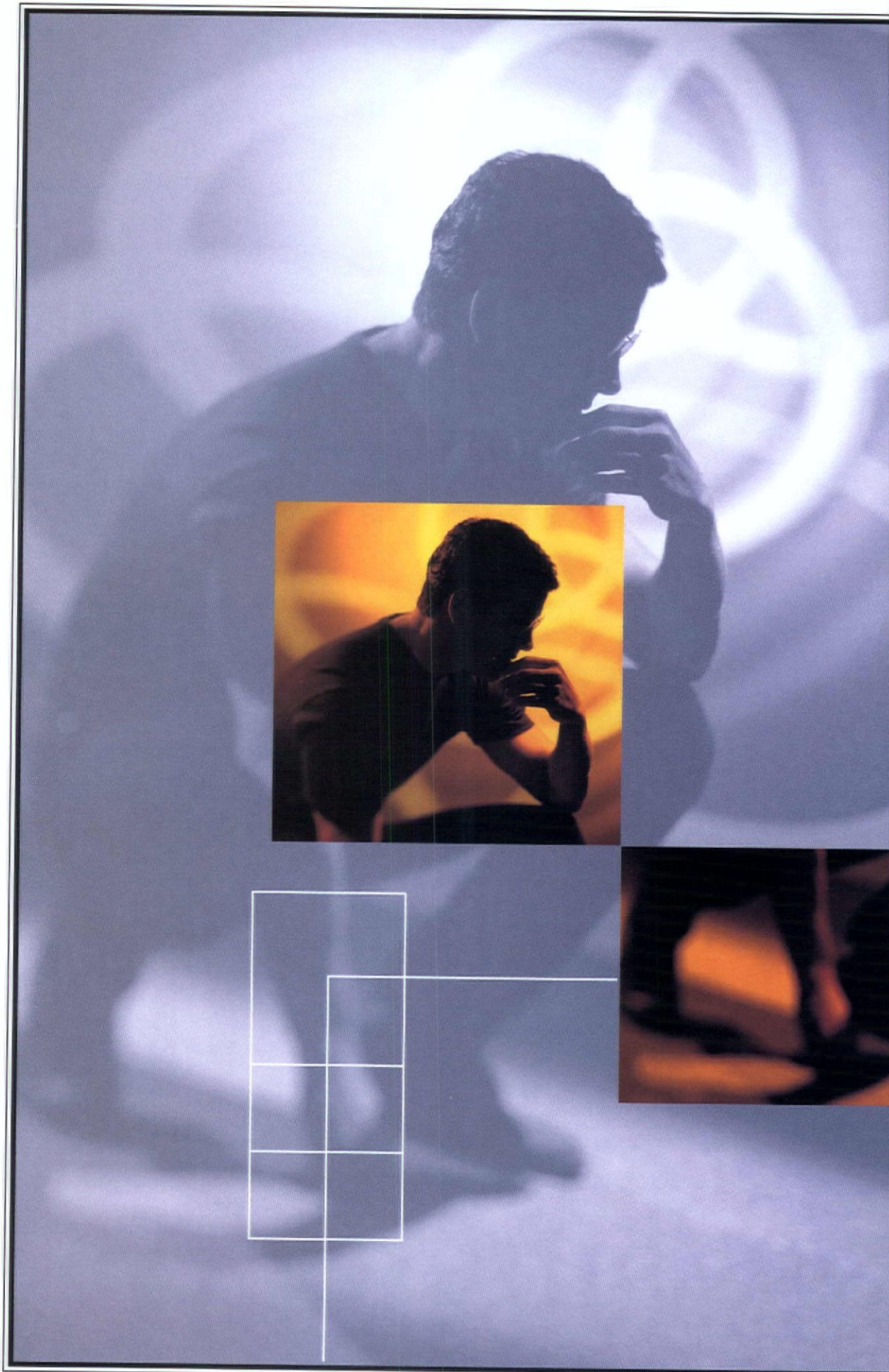
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InterPlan's Gala party is held at the Metropolitan Museum of Art.

## InterPlan Expands in 1996

New York—InterPlan '96, the new Designer's Saturday, will again be held at the New York Coliseum on November 7-9, returning to its original Thursday, Friday, Saturday schedule. The event is co-sponsored by Designer's Saturday, Inc. and Miller Freeman, Inc. InterPlan, which attracts designers and facilities professionals in the Northeast U.S. and Canada, drew close to 10,000 attendees last year and anticipates over 12,000 this year.

"InterPlan is receiving great support from the industry's trade associations," says Hank de Cillia, consultant executive director of Designer's Saturday. AIA, ASID, IIDA, and ISP are supporting the show nationally, and the Greater New York Chapter of IFMA, and individual IFMA chapters in the Northeast U.S. and Canada East regions are endorsing the show as well. IIDA is planning the unveiling of this year's *Charles S. Gelber, FIIDA Best of Competition Award* in its first annual APEX

Winners Gallery with a champagne reception the first morning.

The Metropolitan Museum of Art Gala will be held on Thursday, November 7, kicking off InterPlan. Last year, more than 3,000 guests danced at the Temple of Dendur, conversed in The American Wing and viewed the Met's major fall exhibition.

"We're also pleased to announce that the Coliseum has constructed permanent meeting rooms that are accessed off the lobby, and which will be used for the show's educational seminars," says Henry Dicker, show director of InterPlan '96. InterPlan will again hold 32 conferences in five tracks, with ample opportunity for attendees to visit the exhibition floor. The conference will cover the latest in trends for: interior design and planning, facilities development, facilities/space management and career development.

The first and second floors of InterPlan are sold out, and the show is expanding to the Coliseum's third floor. IKEA, the Swedish furnishings company and a major exhibitor on the third floor, will launch its new contract office furniture, 'IKEA at Work,' at InterPlan. More than 150 exhibitors have committed to

booths, including BASE Bentley Mills, Harbinger, Haworth, Herman Miller, Interface Flooring, Jofco, Luxo Corp., Meridian, Steelcase, and United Chair. The A & D Building has also expanded its InterPlan space to include Haller Systems, Panel Concepts, Paoli, SoHo Contract and Trendway.

InterPlan, the interior design planning and design exposition, is host to major manufacturers of interiors products and sources for the contract market. Co-sponsor Designer's Saturday, Inc., is a not-for-profit trade association of contract interiors manufacturers, and Miller Freeman, Inc. is a publishing and trade show management company. Miller Freeman publishes *Contract Design, Facilities Design & Management* and *Architectural Lighting*. For exhibitor or attendance information, call (800) 950-1314, ext. 2611, or visit InterPlan's Web site at <http://www.interplanshow.com> to register on line. For discount hotel and airline reservations call The Travel Desk from 8:30am -7pm, CST, Monday through Friday at (800) 632-0053, fax them at (800) 944-0010, or mail to them at The Travel Desk, 5420 LBJ Freeway, #410, Dallas, Texas 75240.

## Conference Program in Table

DATE	TIME	TRACK 1 INTERIOR PLANNING & DESIGN TRENDS	TRACK 2 INTERIOR PRODUCT TRENDS	TRACK 3 FACILITIES DEVELOPMENT TRENDS	TRACK 4 FACILITIES/SPACE MANAGEMENT TRENDS	TRACK 5 CAREER/BUSINESS DEVELOPMENT
Thursday November 7	10am - 11:30am	<b>T1</b> Ten Thoughts About Healthcare Design That Will Bring Remarkable Success to Your Business (and Your Clients')	<b>T2</b> Mega Retail in Times Square	<b>T3</b> Hot Wiring the Work Place of the Future	<b>T4</b> Creating Strong Performance Partnerships	
	1pm - 2:30pm	<b>T5</b> How Can the Interior Design Profession Gain Back Control	<b>T6</b> The Light Automatic	<b>T7</b> Ergonomics in the Office: Building Healthy and Productive Offices From an Ergonomics Prospective		<b>T8</b> Using a Public Relations Program to Grow Your Practice/Business
	3:30pm - 5pm	<b>T9</b> Carpet: Maintaining it Today, Recycling it Tomorrow	<b>T10</b> Turning Old Office Buildings into New Fixed Assets	<b>T11</b> Design & Delivery: Healthcare Facilities for Managed Care	<b>T12</b> Scenario Planning: Programming at a Higher Level	
Friday November 8	10am - 11:30am	<b>F1</b> Environments for Aging Rockstars (and Other Luminaries)	<b>F2</b> Ending the COM Wars: How to Streamline the COM Approval Process	<b>F3</b> Trials and Tribulations of Owning Your own Facility	<b>F4</b> Myth vs. Reality: How is the Workplace Really Changing?	
	1pm - 2:30pm	<b>F5</b> Future-Proofing Your Facility	<b>F6</b> Managing Category 5 Data Cabling Projects	<b>F7</b> Implementing Alternative Officing Strategies	<b>F8</b> Exploring Occupancy Alternatives: The Designers Role as Strategic Planning Consultant	<b>F9</b> The Internet: a Tool for Facilities Managers and Designers
	3:30pm - 5pm	<b>F10</b> Survival of the Architect: The Next Frontier	<b>F11</b> Task Lighting Solutions	<b>F12</b> Ergonomics and the Design Professions: What Does the Designer Need to Know?	<b>F13</b> The Paperless Office - Why it didn't Happen; What is Happening; What Will Happen	
Saturday November 9	10am - 11:30am	<b>S1</b> Work-at-home: Designing for Inevitable Ambiguity	<b>S2</b> Dynamic Conferencing: Meeting the New Design Requirements	<b>S3</b> This End Up: Sorting Through the Confusion of Relocating	<b>S4</b> The World of Publishing in 1996: Facilities for DC Comics, Meredith and Oxford University Press Represent Divergent Trends	<b>S5</b> Challenging Issues Facing Architects and Interior Designers
	1pm - 2:30pm	<b>S6</b> The Small Office/Alternative Office	<b>S7</b> It's Easy Being Green: Specifying Materials and Products for Your Projects	<b>S8</b> Alternative Officing: the Second Wave		

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# TRENDS

## THURSDAY, NOVEMBER 7

### THURSDAY 10AM—11:30AM

Session T1: Interior Planning & Design Trends  
Ten Thoughts About Healthcare Design That Will Bring Remarkable Success to Your Business (and Your Clients')

INTRODUCER • Ingrid Whitehead, Managing Editor, *Contract Design*

SPEAKER • Wayne Ruga, AIA, IIDA, Allied Member ASID, President & CEO, The Center for Health Design, Inc.

### THURSDAY 10AM—11:30AM

Session T2: Interior Product Trends

Mega Retail in Times Square

INTRODUCER • Rita F. Catinella, *Contract Design*

MODERATOR • Bruce Nelligan, Principal, BNK Architects

PANEL • William Tung, VP-Corporate Real Estate, The Bertelsmann Corporation • Matthew Donolli, Principal, Edwards & Zuck, PC • R. Scott Lewis, PC, PE, Structural Engineer • Frank Scieme, President, E.J. Scieme Construction Co.

### THURSDAY 10AM—11:30AM

Session T3: Facilities Development Trends

Hot Wiring the Workplace of the Future

INTRODUCER • Anthony De Marco, Senior

Associate Editor, *Facilities Design & Management*

SPEAKER • William Whistler, Partner, Director of Interior Design, Brennan Beer Gorman Monk/Interiors

### THURSDAY 10AM—11:30AM

Session T4: Facilities/Space Management Trends

Creating Strong Performance Partnerships

INTRODUCER • Andrew Stafford, Project

Manager, Milo Kleinberg Design Associates and

President, IIDA, New York Chapter

SPEAKER • Judith McCrackin, President,

THOUGHTSPACE, Inc.

### THURSDAY 1PM—2:30PM

Session T5: Interior

Planning and Design Trends

How Can the Interior Design Profession Gain Back Control

INTRODUCER • Linda Burnett, Associate Editor,

*Contract Design*

MODERATOR • Neville Lewis, Partner, Iu & Lewis Design

PANEL • George Relyea, Director, CB Commercial

• Viro Bacarella, VP, Merrill Lynch & Co. • Janet

Duggan, Principal, Janet Duggan Associates

### THURSDAY 1PM—2:30PM

Session T6: Interior Product Trends

The Light Automatic

SPEAKER • Ken Miller, President & CEO, Macro

Electronics Corp.

### THURSDAY 1PM—2:30PM

Session T7: Facilities

Development Trends

Ergonomics in the Office: Building Healthy and Productive Offices from an Ergonomics Perspective

INTRODUCER • Andrea Loukin, Senior

Editor/Market, *Interior Design*

SPEAKERS • Rajendra Paul, Corporate

Ergonomist, Haworth, Inc. • Dr. Jerome

Congleton Assoc. Professor Texas A & M

University

### THURSDAY 1PM—2:30PM

Session T8: Career/Business Development

Using a Public Relations Program to Grow Your Practice/Business

INTRODUCER • Richard A.M. Beaumont, AIA,

Richard A.M., Architect and Chair, Marketing and

P.R. Committee, AIA New York Chapter

MODERATOR • Jane Cohn, Principal, Jane Cohn

Public Relations

PANEL • Nancy Cameron Egan, Consultant •

Muriel Chess, Consultant • Karen Gustafson,

Principal, The Gustafson Group Ltd.

### THURSDAY 3:30PM—5PM

Session T9: Interior Planning and Design Trends

Carpet: Maintaining it Today, Recycling it

Tomorrow

INTRODUCER • M.J. Madigan, Editor-in-Chief,

*Interiors Magazine*

SPEAKER • Paul Williams, Senior Contract

Specialist, BASF Corporation

### THURSDAY 3:30PM—5PM

Session T10: Interior Product Trends

Turning Old Office Buildings into New Fixed

Assets

SPEAKERS • Randolph H. Gerner, AIA • Richard

N. Kronick, AIA • Miguel Valcarcel, AIA, are all

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Winning design team shown above (L to R): Armando Iarussi, Debbi Baron and Barbara Barry (seated).  
Photography © Erhard Pfeiffer 1995 (installation) and © Don Rank (product).

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**Contract**  
**Fibers**

# TRENDS

THURSDAY 3:30PM—5PM

Session T11: Facilities

Development Trends

Design & Delivery: Healthcare Facilities for Managed Care

INTRODUCER • Carla Jeanne Webb, Associate

Editor, *Facilities Design & Management*

SPEAKER • Norman Rosenfeld, FAIA, Principal, Norman Rosenfeld Architects

THURSDAY 3:30PM—5PM

Session T12: Facilities/Space

Management Trends

Scenario Planning: Programming at a Higher Level

INTRODUCER • Paul Tarricone, Managing Editor,

*Facilities Design & Management*

SPEAKERS • Robert D. Vrancken, Ph.D., CEM, Assoc. Prof. of Management, Grand Valley State University • David Owen, Principal, David Owen Associates

## FRIDAY, NOVEMBER 8

FRIDAY 10AM—11:30AM

Session F1: Interior Planning

and Design Trends

Environments for Aging Rock Stars (and Other Luminaries)

INTRODUCER • Jennifer Busch, Executive Editor, *Contract Design*

SPEAKER • Sandra K. Rawls, Ph.D., Asst. Prof., Dept. of Housing and Interior Design, University of North Carolina at Greensboro

FRIDAY 10AM—11:30AM

Session F2: Interior Product Trends

Ending the COM Wars: How to Streamline the COM Approval Process

INTRODUCER • Roger Yee, Editor-in-Chief, *Contract Design*

PANEL • Deborah Doyle, Textile Sales Manager, Bernhardt Furniture, Inc. • Susan Lyons, Director of Design, DesignTex Fabrics, Inc. • Hazel Siegel, President, Textus Group, Inc. • Kristie Strasen, Principal, Strasen-Frost • Deborah Lesnau, Supervisor of COM, Steelcase Inc.

FRIDAY 10AM—11:30AM

Session F3: Facilities

Development Trends

Trials and Tribulations of Owning Your Facility

INTRODUCER • Lucy Lessane, Office Services Manager, Cahill Gordon Reindel and President, IFMA Greater New York Chapter

SPEAKER • Phyllis J. Meng, CEM, Building Services Supervisor, Los Angeles County Metropolitan Transportation Authority

FRIDAY 10AM—11:30AM

Session F4: Facilities/Space Management Trends

Myth vs. Reality: How is the Workplace Really Changing?

SPEAKERS • Christine Barber, Director-Workplace Research, Knoll • Eileen McMorrow, Editor-in-Chief, *Facilities Design & Management*

FRIDAY 1PM—2:30PM

Session F5: Interior Planning

and Design Trends

Future-Proofing Your Facility

MODERATOR • Edward Gomez, Writer/Journalist, Contributing Editor, *Art & Antiques*

PANEL • James G. Phillips, AIA, President; Managing Principal, The Phillips Janson Group • Larry Ebert, R.E. Consultant, Ernst & Young • John Florek, Technology Consultant, Walsh Lowe

FRIDAY 1PM—2:30PM

Session F6: Interior Product

Managing Category 5 Data Cabling Projects

INTRODUCER • Deborah Yovanovich, Loews Corporation and First V.I.P., IFMA Greater New York Chapter

SPEAKER • Bryan Lundgren, Engineer, Haworth

FRIDAY 1PM—2:30PM

Session F7: Facilities

Development Trends

Implementing Alternative Officing Strategies

INTRODUCER • Paul Tarricone, Managing Editor, *Facilities Design & Management*

SPEAKERS • Brenda Laffin, Manager of Alternative Officing, Southern California Edison

FRIDAY 1PM—2:30PM

Session F8: Facilities

Space/Management Trends

Exploring Occupancy Alternatives: The Designer's Role as Strategic Planning Consultant

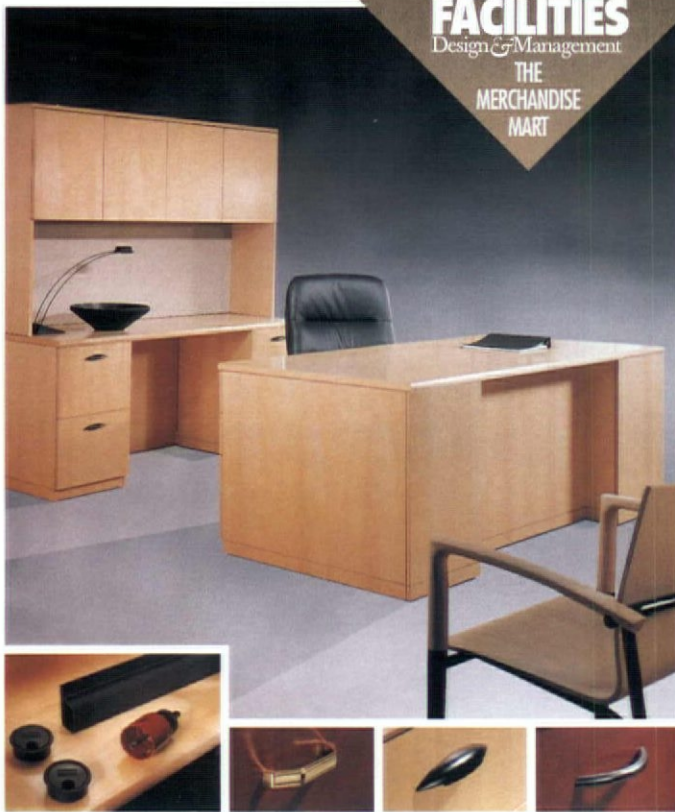
MODERATOR • Mayer Rus, Editor-in-Chief, *Interior Design*

PANEL • Ralph Mancini, CEO, Mancini Duffy • Douglas Nicholson, President, Workplace Research Group • Stuart Cornish, Asst. Metro area Managing Partner, Arthur Andersen, LLP

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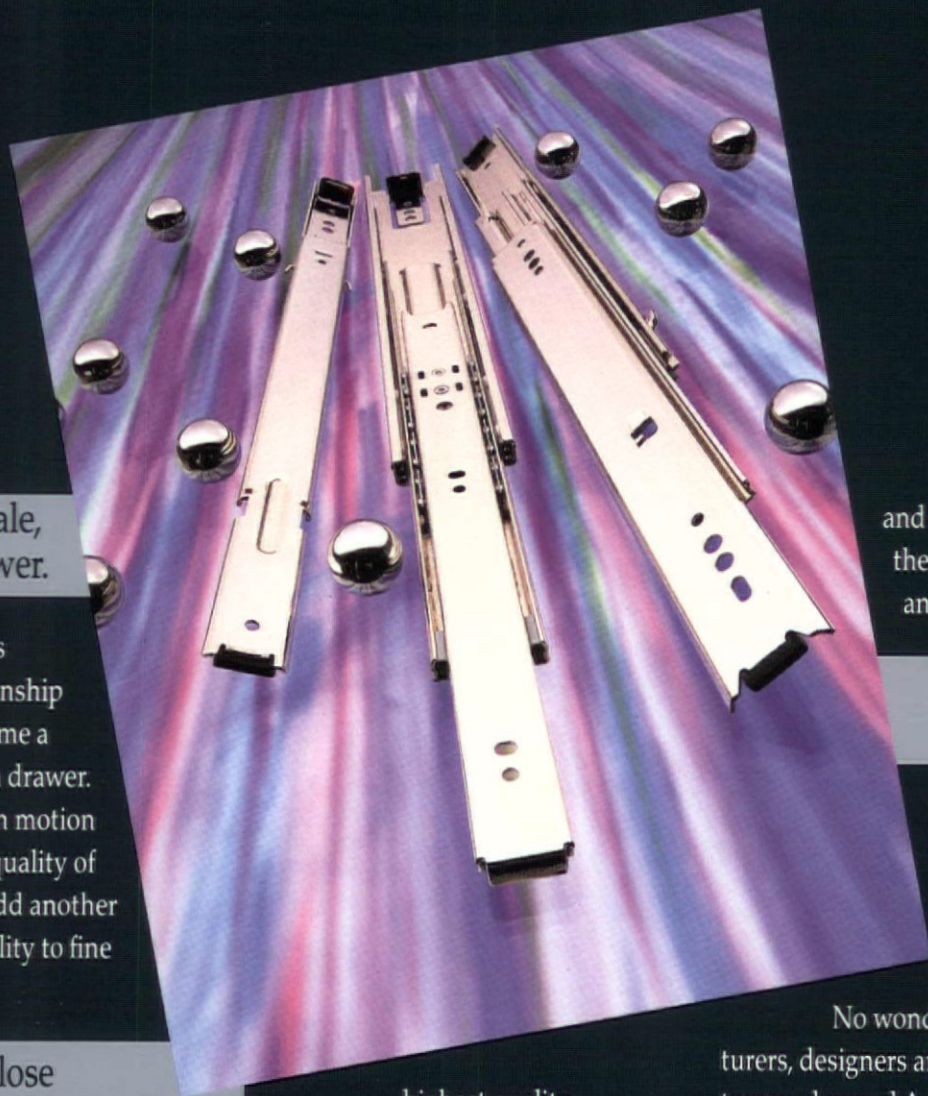
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# TRENDS

## FRIDAY 1PM—2:30PM

Session F9: Career/Business Development  
The Internet: A Tool for Facilities Managers and Designers  
INTRODUCER • Katie Sofnowchik, Editorial Director, *Interiors + Sources*  
SPEAKERS • Peter S. Kimmel, President, FMLink, Ltd. • Suzanne Swift, President, Info Edge/Spec Simple

## FRIDAY 3:30PM—5PM

Session F10: Interior Planning Design Trends  
Survival of the Architect: The Next Frontier  
INTRODUCER • Roger Yee, Editor-in-Chief, *Contract Design*  
SPEAKER • Nicholas Luzietti, Principal/Director of Interior, VOA Associates Incorporated

## FRIDAY 3:30PM—5PM

Session F11: Interior Product Trends  
Task Lighting Solutions  
MODERATOR • Craig DiLouie,  
Editor-in-Chief, *Architectural Lighting*  
PANEL • To be advised

## FRIDAY 3:30PM—5PM

Session F12: Facilities Development Trends  
Ergonomics and the Design Professions: What Does the Designer Need to Know?  
INTRODUCER • Grace McNamara, President, *Furniture Fashions Magazine*  
SPEAKERS • Rani Lueder, CPE, President, Humanics ErgoSystems, Inc. • Christin Grant, Ph.D., President, F/one Ergonomics

## FRIDAY 3:30PM—5PM

Session F13: Facilities/Space Management Trends  
The Paperless Office: Why It Didn't Happen; What is Happening; What Will Happen  
MODERATOR • Beverly Russell, Editor-at-Large for *Interiors + Sources*  
PANEL • Eva Maddox, President, Eva Maddox Associates, Chicago • Dr. Fritz Steele, founding partner, Portsmouth Consulting Group, Boston • Myron Aldrink, Vice President Marketing and Sales, Meridian, Inc. • Dr. Joel Press, Chief of Staff, Rehabilitation Institute of Chicago

## SATURDAY, NOVEMBER 9

### SATURDAY 10AM—11:30AM

Session S1: Interior Planning and Design Trends  
Work-at-Home: Designing for Inevitable Ambiguity  
INTRODUCER • Marilyn Zelinsky, Senior Editor, Products, *Interiors Magazine*  
SPEAKER • Marcus E. Lohela, Director, Corporate Home Office, Herman Miller, Inc.

### SATURDAY 10AM—11:30AM

Session S2: Interior Product Trends  
Dynamic Conferencing: Meeting the New Design Requirements  
MODERATOR • Diane Barnes, President, Wilkhahn, Inc.  
PANEL • Caroline Brooks, Design Studio Head, Butler Rogers Baskett • Douglas Nicholson, President, Workspace Research Group • Sherri Simko, Principal, Furniture Consultants, Inc.

### SATURDAY 10AM—11:30AM

Session S3: Facilities Development Trends  
This End Up: Sorting Through the Confusion of Relocating  
MODERATOR • Carla Jeanne Webb, Associate Editor, *Facilities Design & Management*  
PANEL • Linda Reed Friedman, President, The

LRF Design Group, Inc. • James Hilker, President, Relocation Advisory Services, Inc.,

## SATURDAY 10AM—11:30AM

Session S4: Facilities/Space Management Trends  
The World of Publishing in 1996: Facilities for D.C. Comics, Meredith and Oxford University Press Represent Divergent Trends  
MODERATOR • Anthony De Marco, Senior Associate Editor, *Facilities Design & Management*  
PANEL • Juliette Lam, Senior Principal, Hellmuth, Obata & Kassabaum • John Matthews, VP, Warner Brothers Real Estate • Michael Rehm, VP Facilities, Meredith Corporation • Laura Brown, Sr. VP, Oxford University Press

## SATURDAY 10AM—11:30AM

Session S5: Career/Business Development  
Challenging Issues Facing Architects and Interior Designers  
INTRODUCER • John Elmo, FASID, Elmo Design Group and President, ASID, New York Metro Chapter  
SPEAKER • Elizabeth V. Rylan, Ph. D., Professor, Interior Design East Carolina University

## SATURDAY 1PM—2:30PM

Session S6: Interior Planning and Design Trends  
The Small Office/Alternative Office: Where Do You Put It? How Do You Wire It? How Do You Finish It?  
MODERATOR • Susan S. Szenasy, Editor-in-Chief, *Metropolis Magazine*  
PANEL • Don Erwin, Project Architect, Fox & Fowle Architects • Bill Simms, Chair, Dept. of Design and Environmental Analysis, Cornell University • Carl Lewis, Director of Interior Design, Fox & Fowle Architects

## SATURDAY 1PM—2:30PM

Session S7: Interior Product Trends  
It's Easy Being Green: Specifying Materials and Products for Your Projects  
MODERATOR • Neil P. Bletsch, RA, ISP, Bletsch Architecture, P.C. and President, Institute of Store Planners, New York Chapter  
PANEL • Harvey Russack, Senior VP, Healthy Properties, LLC • Sandra Mender, H.O.K. • Vincent F. Piscopo, Tishman Interiors Corp. • Asher Derman, PHD, Green October, Inc.

## SATURDAY 1PM—2:30PM

Session S8: Facilities Development Trends  
Alternative Officing: The Second Wave  
INTRODUCER • Eileen McMorro, Editor-in-Chief, *Facilities Design & Management*  
SPEAKER • Paul Eagle, Director, HOK Consulting Task Lighting Solutions

## A & D BUILDING'S PRE-MET FETE '96

150 East 58th Street, New York City  
Thursday, November 7, 5-7pm • The Fall Furniture Collections have arrived at the A&D building. Visit more than 45 manufacturers in the showrooms on floors 2-12. Enjoy open-house receptions, music and entertainment then jump aboard the A&D Trolleys for a free ride to the Designer's Saturday, Inc. Gala at the Metropolitan Museum of Art. For more information, call (212) 644-6555.

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# TRENDS

InterPlan'96 attendees to InterPlan week in New York. It encourages all members of the contract design community to visit its contract showrooms. Its location and amenities, both for the architect and design communities, make it one of the New York showroom centers for the contract design industry. For more information, call (212) 689-6656.

## OUT AND ABOUT IN NEW YORK

Once you've finished viewing all of the exhibits and attending all of the conference sessions, there are many other interesting and exciting events happening in New York City during InterPlan Week. The following represents a small taste of the Big Apple's charms during InterPlan Week:

November—January • "The Rockettes Christmas Spectacular Stage Show," Radio City Music Hall; (212) 247-4777, Fax (212) 956-2544.

November—January • Annual Christmas Tree and Neopolitan and Ba-

roque Creche, The Metropolitan Museum of Art; (212) 472-2764, Fax (212) 535-7710.

November—January • Origami Christmas Tree, American Museum of Natural History; (212) 769-5100, Fax (212) 769-5006.

November—January • Holiday store window displays: Saks Fifth Avenue at 50th Street, Macy's Herald Square, 34th Street and Broadway; Bloomingdale's, Lexington at 59th Street; Lord & Taylor at 39th Street and 5th Avenue; Barney's uptown, Madison Avenue at 61st Street; Barney's downtown, 7th Avenue at 17th Street; and other locations on 5th Avenue.

November 5—January 5, '97 • "Masterpieces in Little: Portrait Miniatures in the Collection of Her Majesty Queen Elizabeth II" exhibition, 75 of the finest portrait miniatures from the British Royal Collection comprise an exhibition that explores the art of painted miniatures from its beginning at the hands of Lucas Hornebolte and

Francois Clouet to its final flowering in the Victorian era. The Metropolitan Museum of Art; (212) 535-7710, Fax (212) 472-2764.

For more information, contact the New York Convention & Visitors Bureau at (212) 484-1200.

## ORGATEC Returns

Cologne, Germany—From October 15-20, Cologne, Germany will be the meeting place for the international office sectors: suppliers from over 30 countries are expected at ORGATEC/IFCOM. For the first time, the Cologne Office Fair will be adopting a new dual approach. While the International Trade Fair for Office Furnishings will primarily be aimed at the trade and professional users with its comprehensive worldwide ranges presented by the office furniture industry, IFCOM (User Fair for Information and Communication) will also be open to private users.



ORGATEC was last held in 1994, when 135,256 trade visitors attended the fair in Cologne, Germany.

About 1,300 suppliers from 36 countries are exhibiting in Cologne, almost 40 percent of exhibits coming from abroad. With 145 participating firms, Italy again leads the foreign participations, followed by the Netherlands (40), Denmark (40), Great Britain (37), Spain (34), Switzerland (33), France (27), Sweden (27), the U.S. (20) and Belgium (17). A series of foreign firms are taking part, mainly in ORGATEC, in the framework of group stands organized by export organizations, associations and state centers in eight countries, namely Denmark, Finland, Great Britain, India, Norway, Spain, Taiwan and the U.S. For more information on ORGATEC/IFCOM via the Internet visit <http://www.koelnmesse.de/orgatec> and <http://www.koelnmesse.de/ifcom>.

*Waterford in Greenbrier*

*Marquise in Symphony*

*Simply Irresistible in Marilyn*

## Trade Show and Publication for Alternative Offices Announced

New York—Miller Freeman, Inc. has announced the launch of alt.office, a trade show and professional business journal devoted to serving managers, users, planners, researchers and designers of alternative office environments. Miller Freeman is co-sponsor/producer of the InterPlan trade show in New York City, and publisher of *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines.

The term "alternative office" is used to describe a variety of methods which have developed as alternatives to traditional offices. It can encompass one or more of the following: team office (caves and commons), to facilitate both individual work and teamwork; group office (shared assigned), to support work group activities; just-in-time office (hotel-ing), to provide quality workspace on

an as-needed basis; non-territorial office (free address), to allocate first-come, first-served workspaces; small office/home office (so/ho), to accommodate small business and entrepreneurs; professional home office, to support self-employed and/or contract workers; telecommuter office, to equip part-time or full time corporate workers at home; and virtual office, to provide an office wherever you are, using new technologies.

alt.office, the conference and exposition for alternative office environments, will be held August 14-16, 1997 at the San Jose Convention Center, in California's Silicon Valley. alt.office, the journal for alternative office environments, will begin publication in early 1997 as a quarterly professional journal. A World Wide Web site will become operational in October 1996 at <http://www.alt.office.com>. For more information contact Henry Dicker at (212) 615-2649.

## Commissions & Awards

Seven members of the American Society of Interior Designers (ASID)

were awarded ASID Fellowship at the national conference, Design Power '96 last month in Baltimore. The following seven professional interior designers were awarded with fellowship: Susan Bradford, of Bradford Design Limited, Atlanta; Joyce Burke-Jones, of NBBJ, Columbus, Ohio; Blair Bowen, of Kennedy-Bowen Inc., San Francisco; C. Dudley Brown, of C. Dudley Brown & Associates, Washington, D.C.; Rita Carson Guest, of Carson Guest Inc., Atlanta; Kathy Ford Montgomery, of Kathy H. Ford Interiors, Lubbock, Texas; and Deborah Steinmetz, of Steinmetz & Associates, New Orleans, La.

Philadelphia-based AI-FIVE, Inc. has been selected by both The Family Planning Council and Philadelphia Health Management Corporation to renovate a total of six floors. They are also designing the new Biomedical Research Building II for the University of Pennsylvania.

The Hillier Group, Architects and FMS, New York, redesigned the expansion to 18,000-sq. ft., 200 seat space of Caroline's Comedy Club, New York.

Durkan Patterned Carpet, Inc. has created the Durkan Diamond Design Awards to salute superior achievement in hospitality design. Honors will be accorded the most creative styling solutions for each of the industry's major venues: hotels, retail, country clubs, senior living/healthcare, gaming/casinos, restaurants and entertainment. To receive an entry form, designers should call Marti Bryson at (800) 241-4580. The deadline for entries is October 15, 1996.

Architect Tadao Ando of Japan is a winner of a 1996 Praemium Imperiale Award for outstanding lifetime achievement in the arts. Winners of the awards were selected by the Japan Art Association based on the recommendation of international advisors and their specialist committees.

Philips Lighting Company's ALTO™ fluorescent lamp technology was named best new product of the year by the National Association of Independent Lighting Distributors at its 1996 national convention. Philips is headquartered in Somerset, N.J.

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# TRENDS

The Entertainment Center at Irvine Spectrum, Irvine, Calif., and Pattaya Festival Center, Pattaya, Thailand, each designed by RTKL Associates Inc., Los Angeles, were named 1996 Gold Nugget Grand Award winners in their categories. The entertainment center was named Best Specialty Project and Pattaya Festival Center, Best Commercial Project, Retail at the 38th annual Pacific Coast Builders Conference in San Francisco, Calif. The Golden Nugget Awards recognizes distinctive architecture and planning in commercial, residential and industrial projects.

Boston interior design firm **Lloyd Hack Associates** has been named the winner of the Fourth Annual Will Ching Design Competition sponsored by the International Interior Design Association. The award recognizes the design of the firm's recently completed renovations and refurbishments to the Boston law firm Foley, Hoag & Elliot.

**C.W. Fentress J.H. Bradburn**, Denver, has been selected as the winner of the international design competition for the \$100 million Main Passenger Terminal at the New Doha International Airport in Qatar. The selection was made by officials in Doha, Qatar as a result of an international competition including entries from teams in the United States and Europe.

**Ted Moudis Associates**, New York, has been retained for complete architectural and interior design services for a growing high-tech service company, RCG Information Technology Inc. The firm will design RCG's 10,000-sq. ft. New York regional headquarters at 55 Broad Street in Manhattan.

## People in the News

The California-based Center for Health Design has appointed New Haven interior designer, **Rosalyn Cama, ASID**, as a member of its national board of directors.

New York-based **HLW International LLP** has named **Kirk Ian Mettam, PE** as partner in charge of the structural engineering division.

**Ronald L. Mitchell, AIA**, has been elected to vice president and principal of **Wimberly Allison Tong & Goo Architects**, Honolulu.

**Interprise** has promoted **Stacy Lamb** to the position of director of design for its Chicago office.

**James H. Ehrenclo, AIA**, is the new director of architectural design at **The Appel Group**, Los Angeles. **Richard Appel**,

**AIA**, and **Julie Appel, CID**, are the principals of the firm, and **Russell Myers, AIA**, is now associate principal and director of projects.

Boston-based **Jung/Brannen Associates, Inc.** has adopted a reorganization plan which includes the following staff changes: **Duncan Pendlebury**, president; **Joseph Mamayek**, director of architectural design; and **Jeannine Campbell**, director of interior design.

**Dr. Robert T. Wikman** has been promoted to division manager, production, engineering and manufacturing for the **BASF China Worldbest** joint venture in Shanghai, China.

**Elise Conner** has been promoted to the position of director of design with **Pindler and Pindler, Inc.**, Los Angeles.

**Steven H. Pate** has been named president and chief operating officer of **Ruck/Pate Architecture**, Barrington, Ill.

**Koz Sowlat, SE** has joined **Perkins & Will**, Chicago, as an associate principal of the firm.

**Andras M. Nagy, AIA**, has joined the firm of **NBBJ** as vice president in its Columbus, Ohio, office. His primary responsibility will be as market leader for entertainment and hospitality projects.

**Thomas Arne Anderson** has joined **New York-based Ammann & Whitney** as assistant vice president in charge of the facilities and buildings group.

Denver-based **RNL Design** has appointed a new technology studio specialist, **Philip Klump, AIA**, who will manage the healthcare portfolio and will be in charge of the healthcare design team.

## Business Briefs

**Osamu Hashimoto**, principal, has announced that the firm's name has changed from **Hashimoto/Platz Design, Inc.** to **Hashimoto & Partners, Inc.**, New York.

**Stow Davis**, a **Steelcase Design Partnership Company**, Grand Rapids, Mich., has announced that it will offer its products through two distinct areas of the Steelcase family of companies: **Steelcase Wood Furniture** and **Wigand Corporation**.

**The Carpet and Rug Institute**, Dalton, Ga., has announced its new and improved **CRI Web site**, located at <http://www.carpet-rug.com>.

The **Institute of Store Planners** has announced an **ISP Home Page** on the **World Wide Web**. The URL is <http://www/ispo.org>.

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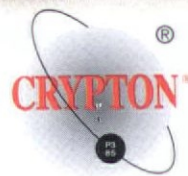
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## DURKAN COMMERCIAL

Durkan Commercial presents ADVOCATE, a cut/uncut loop pattern with a unique color strategy that brings new dimension to a timeless construction. Following the exclusive color logic palette, ADVOCATE works with Durkan's other product offerings. Through the use of dense precision tufting and the Monsanto Ultron VIP premium yarn system, performance and aesthetics are assured.

InterPlan Booth No. 1726  
Circle No. 19



## INVINCIBLE

Vista 2000™ Freestanding, modular furniture designed to be highly computer/VDT responsive. Includes a series of ergonomic adjustable tables. Contact Invincible Office Furniture for more information.

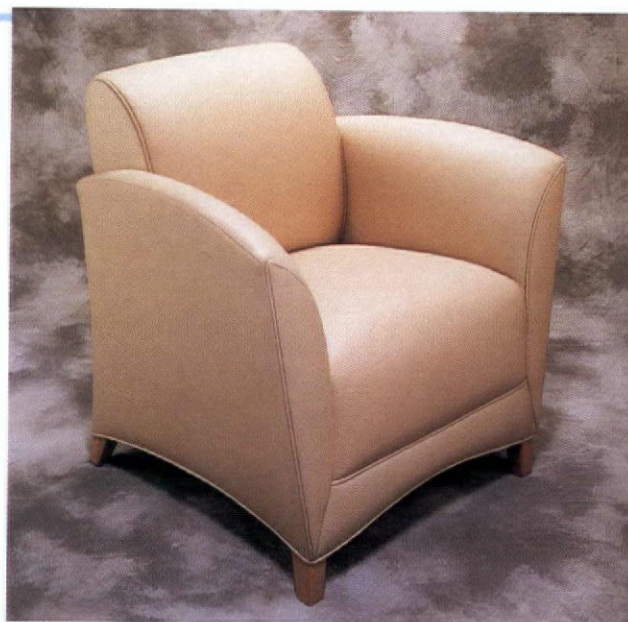
InterPlan Booth No. 1803  
Circle No. 20



## GIANNI

The Carrara collection by Gianni blends contemporary and classic design elements with functionality and superb workmanship. Contact Gianni for more information.

InterPlan Booth No. 1703  
Circle No. 21



## LOWENSTEIN

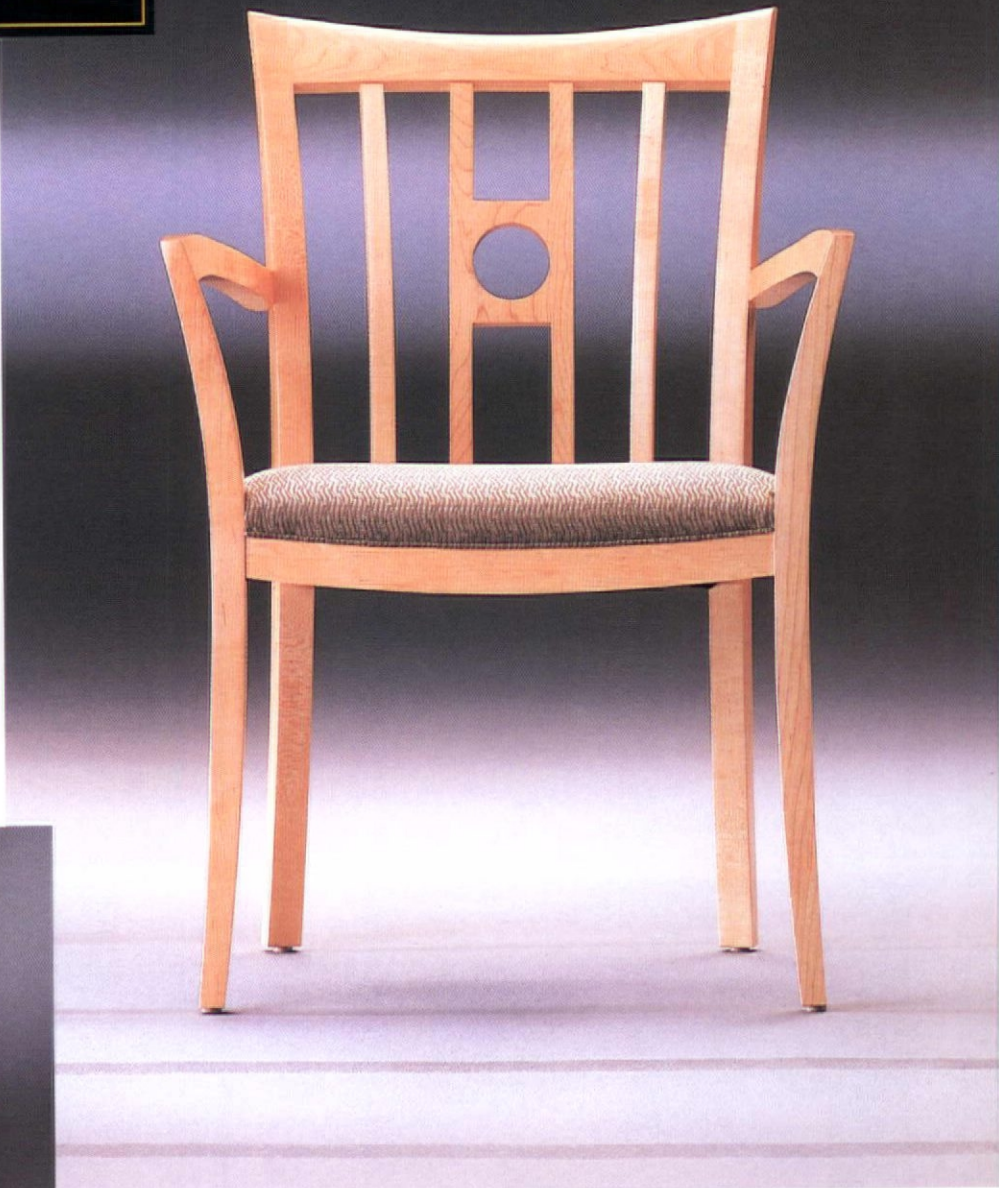
Loewenstein expands its soft seating collection with contemporary designs like the Morgan. Featuring a gently flared arm and a contoured look, this piece offers full scale comfort for corporate and hospitality. Also available in matching loveseat and sofa COM list \$848.

InterPlan Booth No. 613  
Circle No. 22

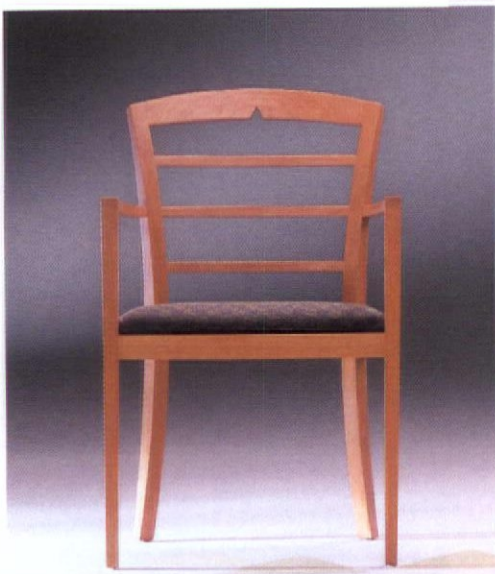
# CabotWrenn

U E S T  
E A T I N G

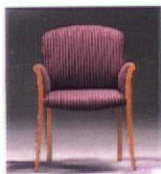
by Terrance Hunt



LENAY



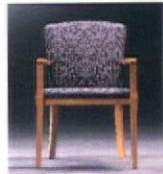
DANTE



REGALIA



TRUFFLE



ECHELON



TAIRA



SOVEREIGN



## J.M. LYNNE

J.M. Lynne is proud to introduce the Volterra Group, a collection of four coordinating patterns designed exclusively for J.M. Lynne by Patty Madden. The Volterra Group of vinyl wall-coverings was designed to embellish and join with the total architectural space in a subtle manner. Phone: (800) 645-5044 or (516) 582-4300

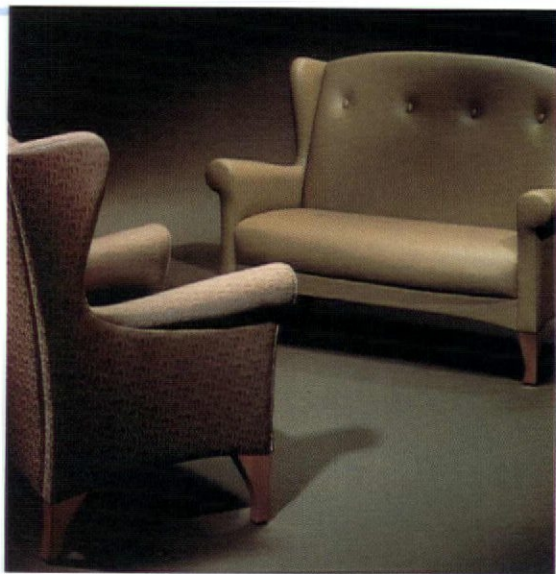
InterPlan Booth No. 417, 419  
Circle No. 24



## STYLEX

BOUNCE Seating by STYLEX combines many assets: versatility, strength, comfort, durability, good looks and intelligent pricing. Additionally, BOUNCE is available in a variety of models that stack, dolly and gang. BOUNCE can be specified with or without standard arms as well as rotating table arms.

InterPlan Booth No. 312, 314  
Circle No. 25



## JOFCO

Lisa Smith has designed the London Lounge series for JOFCO, including a two seat sofa and lounge chair. The elegant rendition of the traditional English wing design has a tailored look with flair and new shapes. The flowing lines of the wing and the graceful form of the arm produce a memorable detail for this group. See us at InterPlan—JOFCO, Inc. P.O. Box 71, Jasper, IN 47547.

InterPlan Booth No. 1521  
Circle No. 26



## VERSTEEL

Companion Chair from Versteel—stackable seating for offices, cafeterias, training areas, lobbies and conference rooms. RADIUS or flared back styles with armcaps or new armless design. This chair is a companion to Versteel tables that work in all environments. Board rooms, conferencing team task areas, training rooms and cafeterias.

InterPlan Booth No. 1605  
Circle No. 27



Tell me Dearest," Gustave implored,  
do you not like your new office?  
Not even a *little*?" "On the contrary,  
it is lovely... but..." Marie absently ran  
her riding crop along the chair rail. "I seem to  
recall we agreed upon vinyl wallcovering.  
Am I mistaken?"

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

Circle 28 on reader service card



## PAOLI, INC.

Westminster, from Paoli, Inc., is a complete series of case-goods in cherry intended to provide maximum worksurface and storage for smaller private offices. Specialized units include the traditionally-detailed P-top worksurface shown, along with Upper Storage Towers and an Upper Bookcase. For tight spaces Westminster offers compact work centers consisting of corner units, returns and credenzas. InterPlan Booth No. 407, 506 and 508  
Circle No. 29



## SHAW

Shaw Contract Group, Maestro SQ from Shaw Network. 1 Best of Neocon—Gold Award. Aggressive quarter-tur curvilinear-on-linear carpet tile pattern for upscale workp statement. Advanced composite vinyl backing for ultim installation stability. (800) 342-7429.  
InterPlan Booth No. 1839  
Circle No. 30



## PACIFICCREST MILLS

"Woven," from Pacificrest Mills' Natural Resources collection, is a loop-pile stripe with a checkerboard texture. Colors are chosen from the 117 shades in Natural Resources' palette for design flexibility. Dupont Antron Legacy nylon. (800) 522-8838.  
InterPlan Booth No. 1405  
Circle No. 55



## NATIONAL OFFICE FURNITURE

Triumph seating, designed by Marcus Koepke, fills the r of both management and task intensive users with two de in one ergonomic series, the Professional series Management series. Contact National Office Furniture more information.  
InterPlan Booth No. 1629  
Circle No. 56

“Durkan’s exclusive Masterworks Collections gave us the flexibility to customize a look of classic traditional refinement. Their precoordinated patterns allowed us to custom color, which provided a unique design solution for the entire hotel.”

Rebecca Jones, *R. Jones & Associates, Inc., Baltimore, MD*

*Sheraton Colorado Springs, CO*



**DURKAN**

PATTERNED CARPET, INC.

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800-241-4580, FAX 706-226-0360

Circle 31 on reader service card

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A & D Building Pavilion  
AGI  
Abet Inc./Abet Laminati  
Adirondack Rents/Adirondack  
Office Furniture Center  
Adjustable Shelving Products  
Co., Inc.  
American Seating  
American Society of Interior  
Design New York  
Chapter (ASID)  
Amtico International Inc.  
Architectural Lighting  
Architectural Systems Inc.  
Arnold Group, The  
Art Plus  
Artistic Coatings  
Atlas Carpet Mills, Inc.

BASF Corporation  
Bendheim Architectural Glass  
Bentley Mills, Inc.  
Berco Tableworks, Ltd.  
Blue Ridge Carpet Mills  
Blumenthal  
Body Bilt Seating, Inc.  
Boling Co., The  
Bretford Mfg.  
Brewster Wallcovering Co.  
Bruce Hardwood Floors

Cabot Wrenn  
Carmel Furniture  
Carolina Business Furniture  
Carpet Innovations  
Chemetal Corp  
Chromcraft Contract  
CONCORD Products Co., Inc.  
Conklin Office Services  
Continuum Inc.  
Contract Design Magazine  
Courtaulds Performance Films  
Cramer Inc.  
Creative Dimensions, Inc.  
Crossley Carpet Mills Ltd.

DFB Sales  
DSI Industries  
DRG  
Dale Travis Associates Inc.  
Datum Filing Systems  
Dauphin North America  
Davies Office Refurbishing, Inc.  
Davis Furniture Industries, Inc.  
Dennis Construction  
Management, Inc.  
Design Options  
Design Supply/Stone Source  
Designweave  
Designer's Saturday Inc.  
Designer Sign Systems  
DIFFA  
Dow Craft  
Durkan Patterned Carpet

EB Images Inc.  
ECA (Electri Cable  
Assemblies Inc.)  
EOC/Executive Office Concepts  
ESFI  
Electronics Design Group Inc.  
Ergogenic Technology Inc.  
Evans Consoles Inc.  
Executive Office Concepts

Facilities Design &  
Management Magazine  
Facilities Group Office Furniture  
Company  
Filterfresh  
Flex-Y-Plan Industries, Inc.  
Forbo Industries, Inc.  
Freudenberg Building  
Systems, Inc.

General Wallcoverings  
Gerflor/Roppe  
Gifford Wallcoverings, Inc.  
Global Industries, Inc.  
Gordon International/Gianni  
Grah Office Ergonomics  
Grill Works, Inc.  
Gunlocke Co., The

HAG, Inc.  
Haller Systems  
Hamilton Sorter Company, Inc.  
Harbinger Company, The  
Harden Contract Furniture  
Harter  
Haworth Inc.  
Herman Miller  
High Point Furniture Industries  
Howe Furniture Corporation

IKEA Office  
IPC  
Innovations in Wallcoverings  
Institute of Store Planners (ISP)  
Integrated Furniture Solutions  
Interface Flooring Systems, Inc.  
Interlam, Inc.  
Interior Designers for  
Legislation in New York  
(IDLNY)  
Interior Design Magazine  
Interiors & Sources Magazine  
International Fabrics, Inc.  
International Facility Managers  
Association Greater New  
York Chapter (IFMA)  
International Interior Design  
Association New York  
Chapter (IIDA)  
International Office Products  
Cooperative  
International Paper, Decorative  
Products Div., Nevamar  
Interspec Fabrics  
Intrex/Architectural Supplements

Invincible Office Furniture  
Invision Carpet Systems  
Inwood Office Furniture  
Ironmonger Inc., The

J. Norman Associates, Inc.  
J. M. Lynne Co., Inc.  
JEM Appliance  
JMD Chairs, Ltd.  
JPA Contract Reps, Inc.  
JSI  
JOFCO Inc.  
Johnson Industries Inc.  
Johnsonite  
Jolt Lighting Inc.

Kaltech Industries Group  
Ken Gibson & Associates  
Koroseal/Vicrtex Wallcoverings  
Krug Furniture Inc.

L.U.I. Corporation  
Lees Commercial Carpets  
Loewenstein  
Lonseal, Inc.  
Lotus Carpet  
Lux Company, The  
Luxo Corporation

M.B.S.I./Metropolitan Business  
Systems, Inc.  
M.K.C. Hardware Inc.  
MSA  
Maharam  
Mannington Commercial  
Masland  
Mayer Contract Fabrics  
Mayline Company Inc.  
Meridian, Inc.  
Metier  
Metropolis Magazine  
Miller Desk Inc.  
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Montel Industries  
Monterey Carpets, Inc.

NEO Design, Inc.  
National Office Furniture  
Neutral Posture  
Ergonomic Seating  
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Nightingale Inc.  
Novawall Systems, Inc.  
NOVA-LINK Ltd.

OFS  
October Co., Inc., The  
Open Plan Systems  
OSI

Pacific Crest Mills  
Packard Industries, Inc.

Paoli  
Patcraft Commercial Carpet  
PermaGrain Products, Inc.  
Pionite Decorative Laminates  
Plan Hold International  
Precision Engraving  
Premium Wood Floors

QFI/Quaker Furniture

R.A.G.E.  
Richards-Wilcox, Inc.  
Rigo Industries  
Roppe/Salesmaster  
Rover North America  
RD Weis Companies/Renovations

SIS Human Factor  
Technologies, Inc.  
Scott Sign Systems, Inc.  
Seabrook Wallcoverings, Inc.  
Shaw Contract Group  
Skyline Design  
Smith McDonald Corp.  
Soho Contract Group  
Source International Corp.  
Steelcase Inc.  
Surface Protection Industries  
Star Quality  
Stylex, Inc.  
System 2/90, Inc.

Tandem Contract Wallcovering  
Tate Access Floors, Inc.  
Tayco Panelink  
Taylor Companies, The  
Tech Lighting  
Tella Inc.  
Thayer Coggin Institutional  
Thos. Moser Cabinetmakers  
Toli International  
Transwall Corporation  
Trendway Corp.

U. Schaefer Sons Inc./Haller  
Systems  
Ultraglas, Inc.  
United Chair  
United Marketing

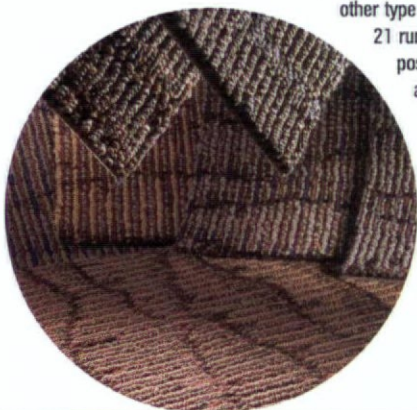
Vecta  
Versteel  
Viracon

Waldmann Lighting Company  
Western Solutions  
Whitehall Furniture Company  
Wilsonart International  
Wolf-Gordon Inc.  
Woodlore International Inc.  
Work-Rite Ergonomic  
Accessories

Yates Furniture Systems

Lees, a Division of Burlington Industries, Inc., has introduced Bottega, a textured loop, 12-ft. broadloom carpet. Targeted primarily to corporate and retail markets, its unique patterning and texture, which are products of Lees' FRS (Full Repeat Scroll) process, cannot be replicated on any other type of tufting machine. Bottega is available in 21 running line colors and its yarn-dyed composition provides for wide primary and accent color selection, as well as excellent color quality.

Circle No. 200  
Booth No. 1639



The Polo seating collection, designed by Albert Salman for Executive Office Concepts includes swivel tilt chairs in a choice of back heights, arm details, controls and bases. The companion side arm chairs are available in both closed and slat back designs. Polo is available in select cherry, maple or walnut hardwoods in a variety of satin or luster finishes. Polo's multiple contoured inner hardwood shell, multi density CAL 117 fire approved dacron/foam construction and 'knife edge' pillow cushioned upholstery provide lower lumbar back support.

Circle No. 201  
Booth No. 1835



# MARKETPLACE



Wolf Gordon presents the Premier Collection of distinctive wallcoverings. The weaves and prints capture the appearance and feeling of natural fibers, colors and textures. The Premier Collection is comprised of nine design categories including Linen, Wovens, Woven Warps, Rice Paper, Silk, Grasscloth, Washable Finish, Acoustical, and fabric-backed Woods, such as white birch, teak, walnut, cherry, and birdseye maple.

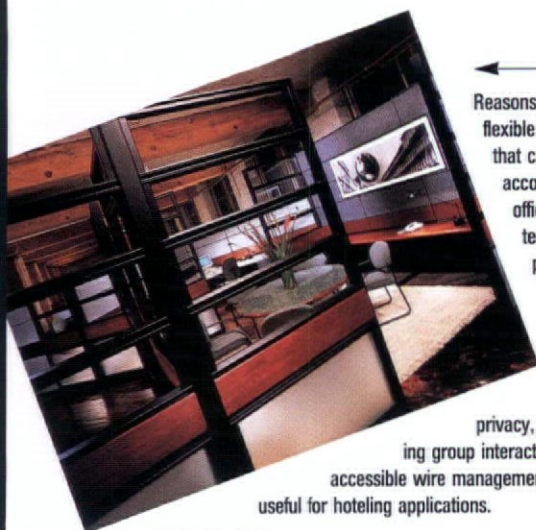
Premier is scotchguarded and Class A fire rated.

Circle No. 204  
Booth No. 813

Lux Steel introduces the Advantage XL and Task Plus XL office chairs designed to meet the ergonomic needs of bigger and taller individuals. The Advantage XL executive chair (shown) includes an additional two inches of seat width and depth along with a higher seat back and adjustable head rest. It also features a 16 gauge tubular steel frame construction backed by a lifetime guarantee. The chair includes lift-up arms, 25-degree back angle range of motion, and optional adjustable lumbar control for proper back support.

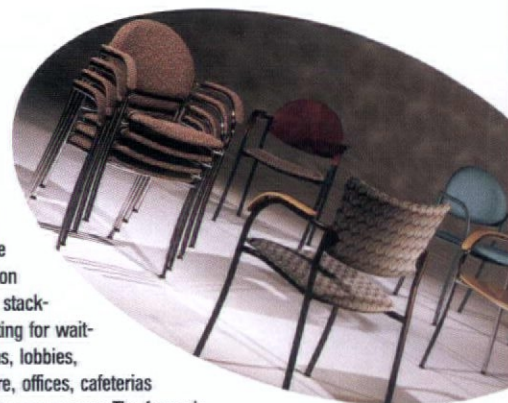


Circle No. 203  
Booth No. 1501



Reasons, by Transwall Corp., is a flexible panel stacking system that can be easily configured to accommodate alternative-office strategies like hoteling, teamwork, open-plan and private office designs. Reasons systems, available in heights of 39, 44, 69 and 84-in., provide complete visual and acoustical privacy, while also accommodating group interaction. Reasons' easily accessible wire management system is especially useful for hoteling applications.

Circle No. 205  
Booth No. 1011



Versteel offers The Companion Chair™, stackable seating for waiting rooms, lobbies, healthcare, offices, cafeterias and conference rooms. The frame is available in 31 powdercoat finish colors plus chrome, black chrome and olive chrome. The Companion Chair is offered in round or flared back styles in wood, vinyl or upholstery with optional wood or upholstered armcaps or new armless design.

Circle No. 206  
Booth No. 1605

Tandem Contract Wallcovering offers new vinyl wallcoverings from Vescom America, including Sinclair, Darlot and Cowan. Derived from a woven textile,

Sinclair is a texture with a deep, crisp embossed surface. Darlot's intricate layered tone on tone color printing yields a rich hand painted appearance.

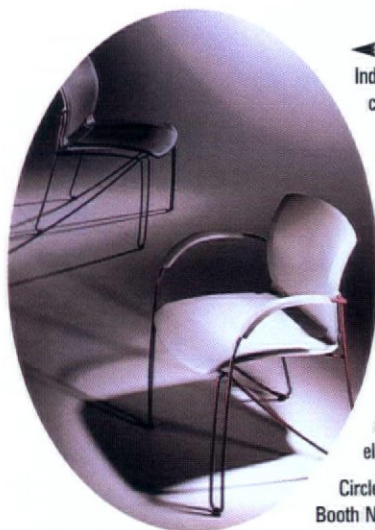
The use of a four color process offers Cowan an unusual palette of unique contrasts and combinations creating depth and print definition.

Circle No. 207  
Booth No. 2135



Industrial designer Zooley Chu has created a new guest stack chair for Haworth that offers a contoured shell made to move with the occupant to maximize long-term sitting comfort. The Zooley Chu chair is constructed of a continuous steel-wire frame which works in harmony with the polypropylene shell to adjust dynamically to its users. The sleek frame, with its double-wire front leg, rounded arms, and angular rear leg design, casts an elegantly thin profile.

Circle No. 208  
Booth No. 1321





©Nick Merrick

Arrio freestanding systems furniture, from Herman Miller, Inc., is designed to enhance panel-based systems furniture and allow greater control over the work environment. Designed by Jack Kelley and Don Chadwick, the collection includes height-adjustable desks, mobile tables, screens, storage, and technology support. With Arrio's lay-in cabling, wiring is easy to install and reroute. A stretcher spans the space between legs, providing an open channel that accepts wires and cables.

Circle No. 209  
Booth No. 303

↓ Dining, conference, and reception seating. Fourwinds solid construction wraps occupants inside a smooth wood frame without protrusion or extraneous padding to interrupt the fit of the chair. The outside dimensions of Fourwinds chairs (depending on style) are 23 1/2-in. to 24-in. deep, 23 1/4-in. wide and 32 1/2-in. high.



Circle No. 211  
Booth No. 407, 506, 508



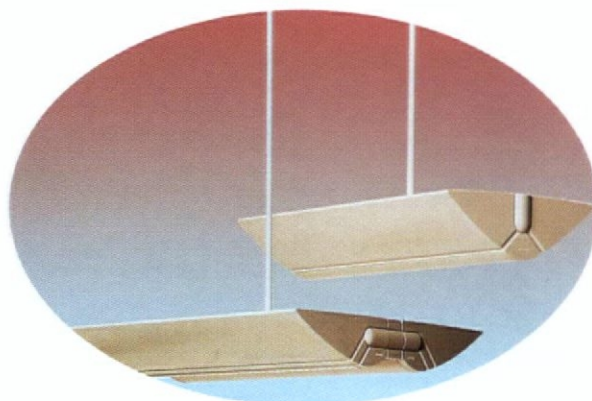
← Meridian Inc. has established The Meridian Options Team, a full service corporate entity specifically for customizing Meridian products to meet any specialized, functional or aesthetic corporate furniture need. Recent projects typical of Options Team involvement have included requests for: mobile desk pedestals in cart configurations, multi-media storage cabinets that double as personal workplace lockers; and stackable lateral files with over-desk shelf units that configure as changeable workcenters.

Circle No. 212  
Booth No. 507, 603



↓ A new program from Mannington Commercial, called Imaging, allows interior designers and space planners to integrate symbols, logos and other artwork into Mannington's broadloom carpets to create new designs in flooring that are both decorative and highly functional. Within the Imaging program, Integrated Patterns provides for selected designs to be tufted right into the carpet, using the same yarn system as the base carpet. This technique lets designers incorporate wayfinders or a broad range of unusual and distinctive images into the floor.

Circle No. 210  
Booth No. 1717



↑ Luxo Corporation has expanded its new indirect lighting designs, with the Lightwing series of indirect ambient luminaires. Models in the series comprise wall, floor, ceiling, binder-bin and furniture-panel mount lighting fixtures, allowing flexibility and continuity of design for numerous applications and spatial plans. Lightwing's open top allows uniform uplight to be evenly distributed across ceilings and walls, without creating hot spots that discolor painted or covered surfaces.

Circle No. 213  
Booth No. 722



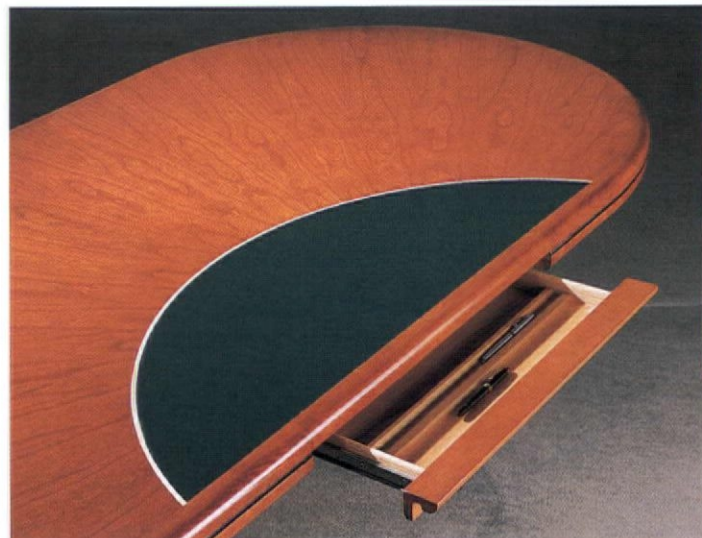
# STRATEGY

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Not all who play in this business world are alike. Achievement need not be shouted....it shows.

Strategy is a new creative furnishings collection loaded with options and accessories. New power, dimensions, materials and ideas from a very savvy wood systems manufacturer.

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Executive Office Concepts

Circle 54 on reader service card



← Incorporating Dauphin's patented Syncro-Balance mechanism, which provides a wide range of forward and backward seat tilt, Omega chairs are upholstered without glue, allowing for easy reupholstery. Available in two task/managerial versions, which provide passive and active ergonomics, with height adjustable backrests, optional armrest styles and two base finishes, Omega chairs are also available as sled base and four-post visitor chairs.

Circle No. 214  
Booth No. 623



← The Lenay side chair, designed by Terrance Hunt for Cabot Wrenn, offers the strength and beauty of solid hardwood. The upholstered back or slat back of Lenay's design, which comes with a whimsical touch, is available in cherry or maple. The graceful lines of the back, arms and legs allow Lenay to complement a variety of interior environments.

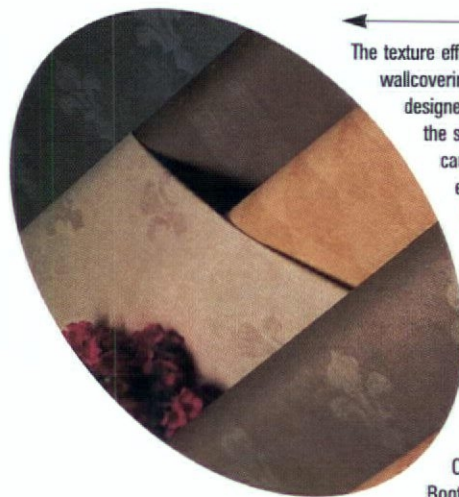
Circle No. 216  
Booth No. 612



→ Davis Furniture Industries introduces the WEBB Series, designed by Burkhard Vogtherr of Germany. This innovative, contemporary design features a "stretch webbing" chair back along with a synchron mechanism which combine to provide total comfort for the end-user.

The series offers chairs suitable for executive, managerial and conferencing applications. The stretch webbing is available in black, oatmeal and grey and the seats are offered in an unlimited number of fabrics and leathers.

Circle No. 215  
Booth No. 1220



← The texture effects of the Volterra Group of vinyl wallcoverings, from J.M. Lynne Co., were designed so that as one is moving through the space they keep changing. This is caused by the light hitting the multilayer metallics which are combined with layers of colored ink. The levels of texture are seen individually or together depending on where the light is coming from or the angle in which one is viewing the design. The stripe, diamond, and fleur de lis patterns, which enhance the textures, are purposely played down in importance.

Circle No. 217  
Booth No. 417, 419



← Inwood Office Furniture introduces conference tables available in all wood or wood and steel combinations. Shown here is the octagonal table available in lengths of 72, 96, 120 and 144-in. with a choice of 11 base options. Work surfaces are available with a choice of wood veneer, matching plastic laminate, optional color or pattern plastic laminate. Additional conference room furnishings are also available to match the conference tables.

Circle No. 218  
Booth No. 1647





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**reflon**  
fabric protector  
Only by DuPont  
DuPont registered trademark for textile finish.

Circle 32 on reader service card



Pacificrest Mills offers Natural Resources, a collection of carpets that capture the wonder and beauty of the outdoors. Starting from a palette of 117 solid colors grouped by hue into Earth, Ocean and Sky, the specifier can custom-color the patterns and textures in Woods, Woodgrain, Pangaea, Triassic, Braided Grass, Stones, Pathway, High Tide, Granite, Veneer, Woven, Forest and Park. Shown here are styles Woven, Veneer and Braided Grass.

Circle No. 219  
Booth No. 1405

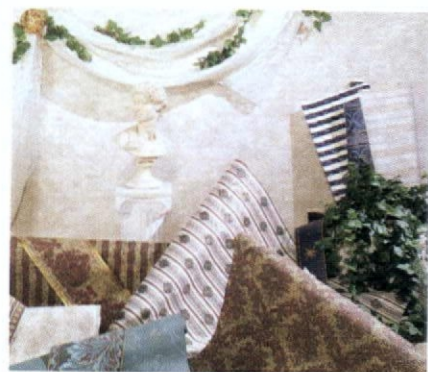


Skyline Design offers FossilGlas™, a hand crafted, textured glass with a limitless range of size and design possibilities. Suggested applications include wall partitions, transaction tops and shelving. While there is a stock design program available, virtually any element can be incorporated into a custom design. Similar to the look and texture of expensive kiln-formed glass, FossilGlas is available in clear, frosted and color finishes.

Circle No. 222  
Booth No. 1030

Inspired by hand-crafted patterns of tribal cultures, Bentley Mill's new Kente style is a multilevel loop product with a small-scale geometric pattern. The base shades are a reflection of rough-shaped berber patterns infused with the raw essence of nature. Available in broad-loom, Kente is manufactured from 100 percent DuPont Antron® Legacy. For added protection, DuPont's Duratech®, a soil resistant, is included.

Circle No. 224  
Booth No. 1205



Rigo Wallcovering offers vinyl wallcoverings for the commercial, hospitality and healthcare markets. Rigo stocks a complete line of hundreds of styles, textures and patterns to choose from, as well as having full flexibility to custom design wallcoverings to meet particular specifications.

Circle No. 221  
Booth No. 824



Johnsonite introduces the Prima Marbleized Rubber Flooring System that offers designers and specifiers the opportunity to create their own color designs in a simple three step process. Prima Rubber Flooring is created from any combination of 29 colors-one in the background plus up to three additional integrated veining colors. Solid accent colors in tiles, wall base, transitions, corner guards and other specialty flooring are also available to complement the Prima colorations.

Circle No. 223  
Booth No. 1820

O E W E N S T E I N

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Circle 33 on reader service card

Design Parents pending. Entire collection features reverse angular leg detail.

Concorde™, from Global Industries, provides innovative, state-of-the-art ergonomic seating for management, multi-shift and tall/large applications. Concorde offers unique arm-mounted push-button controls. One push makes Concorde float free, another push allows it to lock firmly in position. Concorde also features a limited lifetime warranty.

Circle No. 202  
Booth No. 1017



Introducing Neutral Posture Ergonomics, Inc.'s (NPE) Management Class, 6000 Series chairs. The new backrest featured on this series offers full-body support and a new size between the 5000 and 8000 Series. It features lumbar support and upper back support as standard. The new added contoured seat pan reduces pressure in the buttock/thigh area. As with the other series, the 6000 Series features the NPE ten standard adjustments including air lumbar and a variety of seat pan sizes.

Circle No. 225  
Booth No. 1301



Design Options introduces freestanding floor panels that can be used to enclose guest seating at each workstation. The floor panels can also be used to create reception stations, where transaction tops mount on the top caps, and to divide space. These panels integrate with the desk-mounted privacy screens currently offered. Connectors provide a wide range of arrangement possibilities between screens and panels, and panel-to-panel at various heights.

Circle No. 226  
Booth No. 1819



Waldmann Lighting Co. introduces its newest ergonomic freestanding task light: the Sonoma. The Sonoma features a unique head design equipped with a built-in sensor switch that instantly turns the light on and off with just a touch of the fingertip. The Sonoma's 34-in. counterbalanced lightweight arm is constructed with fiberglass composite material providing a mark resistant finish and easy fingertip adjustment. The "radius" style arm has an extended 24-in. reach and is available in black, silver, black marble and wood grain.

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Durkan Commercial introduces Transom, a simple, yet dynamic large scale pattern that answers the need for sophisticated styling in a performance-oriented product. Eleven standard colorways balance neutrals and rich saturated combinations. The construction and scale make Transom particularly suitable for open public spaces, even those with heavy traffic.

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Circle 34 on reader service card

# Training and Conference Tables

Like so many other formal distinctions, the boundary between training and conference tables has blurred perceptibly in the 1990s. The symbolism expressed in many a monolithic conference table is gradually yielding to the pragmatism embodied in many a modular training table. Although today's conference table appears at a cursory glance to represent a single, unbroken surface, it may often be quickly and easily reconfigured for smaller groupings. Here's how the furniture industry is responding to the phenomenon.

## FALCON PRODUCTS, INC.

The Multiple Application Table System (M.A.T.S.™) from Falcon offers lift and flip top table options with legs that fold, remain stationary or permanently mount. An optional, fully integrated, state-of-the-art wire management system is incorporated into the leg design, guiding and hiding wires at the same time. Easy to move and store, the tables are available in a full range of highly versatile finish, edge and accent choices.

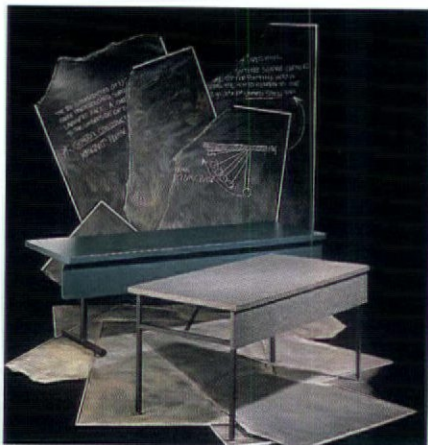
Circle No. 240



## VERSTEEL

Versteel offers training tables that are functional, clean and simple. They are available in Performance, Tuscany, Brattice, UNO and Cambria styles. Wire management is quietly integrated into the table along with folding/removable modesties and fixed, folding or tilt bases. Versteel tables can be designed for individual needs and environments.

Circle No. 242



## TIFFANY INDUSTRIES

Meeting Plus, from Tiffany Industries, is a fixed leg table system that offers a variety of shapes and sizes to fit meeting room requirements. Rectangle, trapezoid, crescent and half round shaped tables provide an endless variety of arrangements. The table design incorporates high pressure laminate work surfaces, perforated metal modesty panels, and a soft urethane edge. Meeting Plus can accommodate cabling through the modesty and leg panels.

Circle No. 241



## HOWE FURNITURE CORPORATION

Training tables from Howe Furniture Corporation offer numerous reconfiguration possibilities responding to the safety, aesthetic and space issues in the training room environment. Since the introduction of the Tempest and Diffrient Training Tables (shown), to the recent additions of Storm and Tutor System Tables, Howe's products feature integral wire management systems equipped to handle basic to sophisticated computer-based training.

Circle No. 243



## GEIGER BRICKEL

The Quattro Tables Series is part of Geiger Brickel's Selected Editions Collection of products for management and executive offices. Quattro Tables are available in a wide range of sizes from low occasional tables to desk tables and conference tables. A variety of tabletop shapes are offered, with square-, quarter radius- or bullnose-edge options. Tops are offered in an extensive range of wood finishes with marble, granite or metal inlays; leather or plastic laminate inserts can also be specified for tops.

Circle No. 244



## LOEWENSTEIN

Loewenstein has expanded its corporate offering in tables with the Quorum (shown) and Quest collections. Providing an unlimited array of design options, the collections allow for great flexibility. Interconnections, cable management and simple reconfigurations were designed to compliment the aesthetics and satisfy the demands of the office environment.

Circle No. 245



## EXECUTIVE OFFICE CONCEPTS

Kaleidoscope, from Executive Office Concepts, is a collection of 130 tables and accessories available in endless size, material, detail and finish combinations. Available options include folding and stationery legs, risers with shelves, flip top mechanisms and retractable power centers. Tables can be ganged in an array of configurations using trapezoidal, arched and/or suspension tops. Choose from a coordinated selection of natural wood veneers, hardwoods and laminates.

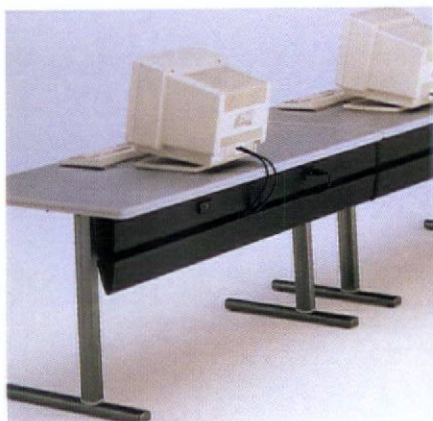
Circle No. 246



## VECTA

Runner is a series of folding and non-folding tables for seminar and training room applications from Vecta. Tables are shown with Table Cable, a modular system for the distribution of power and cable. Runner Tables are also available with a fold-away modesty panel that provides wire management. The tables are available in laminate or veneer tops with thermoset base colors. A range of sizes is available with 12-day delivery.

Circle No. 247



## BRETFORD

Bretford offers TransTable, a folding table with wheels that are hidden under the right leg channel, allowing the user to lift the left end of the table and roll it into the desired position. To store the table, wheel it to the place of storage, engage the brake, and fold in the legs. Wire management trays, grommets, top leveling glides, and modesty panel are standard equipment. TransTable won the 1996 Best of Competition Award this year at NeoCon.

Circle No. 248



## PRISMATIQUE

The Troy Conference Table System, from Prismatic, is an elegant solution to conference rooms which require flexibility. It is available in wood veneers or Colora, Prismatic's exclusive textured polyurethane color finish. Bases are steel and are coated in Colora. The "Squares" pattern on the table tops reflects the plan view of the base and gives it a unique look. Troy comes in several shapes and dimensions including rectangle, bullet, half-circle, arc and trapezoid.

Circle No. 249





Craftsman meets CNC machine: The Library Chair™ combines the qualities of fine furniture with modern wood technology in both an armless chair (left) and an armchair (right), designed by Dakota Jackson (below).



# The Laminated Librarian

Yes—strong, poised and comfortable are words that actually describe the high-tech, unupholstered wood Library Chair™ by Dakota Jackson

By Roger Yee

**H**ow many uncomfortable ways to sit in an unupholstered wood chair can you think of? Slouching in a courthouse juror's chair is one. Squirming in a house of worship's pew is another. Or how about sliding sideways in a railroad station's bench? Anyone with painful memories of such a hard, unyielding piece of furniture will probably not believe the way the Library Chair™, designed and produced by Dakota Jackson, Inc., firmly but gently supports the body. As James Ingo Freed, FAIA, a partner of Pei Cobb Freed & Partners, told the *San Francisco Examiner* on April 17, 1996, "Everybody agreed that the Library Chair was the most comfortable, even if it doesn't look like it would be. It was like the famous De Stijl chair made of straight boards (the Red/Blue Chair, designed by Gerrit Rietveld, 1917-1918) that looks so dreadfully uncomfortable. Once you sit in it though, you never want to get up." Freed should know, having specified the Library Chair for his new San Francisco Public Library.

In approaching the problem of creating a comfortable, sturdy, timeless and affordable wood chair, noted furniture designer Dakota Jackson considered his efforts would be compared to several celebrated chairs of previous times and found worthy or for-

gotten promptly. Outstanding 20th century examples by such Modern masters as Gustav Stickley, Frank Lloyd Wright, Charles and Henry Greene, Eliel Saarinen, Charles Eames, Wharton Esherick, George Nakashima and Ward Bennett, for example, continue to overshadow other, less distinguished pieces that enter the market. Yet the design challenge remains a valid one. Too many masterpieces over the centuries have been disdainfully indifferent to comfort, a flaw that is less forgivable in the 1990s—and unacceptable to the San Francisco Public Library, for whom the Library Chair was developed.

Though Jackson didn't make his own task any easier by setting such high standards, he was determined to take risks in design and technology. "I had been experimenting with warped laminates when I began developing the Library Chair in 1991," he recalls. "I saw the opportunity to create a genuinely new piece of furniture."

Taking advantage of the contours achievable through the controlled forming of laminates, Jackson developed an unmistakably modern chair of taut lines offset with subtle curves that Freed accepted. The journey from conceptual design and prototype to finished product was not a straight line, however. When Freed submitted Jackson's first handmade prototypes to Perdue University's Department of Wood Sciences, professor Carl Eckelman submitted them to the kind of everyday stress that the public would deliver—and the chairs failed miserably.

The setback appears to have invigorated Jackson and his colleagues. "In reconfiguring the chair, I wanted to find a precise

balance between form and function," Jackson observes. "My goal was to increase the strength of the components while preserving the overall look." Not only did the Library Chair gain the requisite robustness to pass its tests with ease, it also dropped from 40 to 20 pounds as Jackson experimented with woods of various weights and densities and chose sycamore veneers over sweet gum laminated in alternating grain direction.

Although Jackson's reputation for fine cabinetmaking was founded on exceptional craftsmanship, he has moved decisively to integrate modern techniques embracing CNC (computer-numeric-controlled) wood cutting machines with traditional handcraft. In fact, his search for a less labor-intensive methodology is what makes the Library Chair affordable on an institutional scale. Key to the manufacturing of the piece is the use of a five-axis, CNC wood router to shape the complex joinery that embodies both stamina and grace. Watching this state-of-the-art equipment going through its paces without a single flaw again and again at his factory in Long Island City, N.Y., brings a smile of satisfaction to Jackson's face.

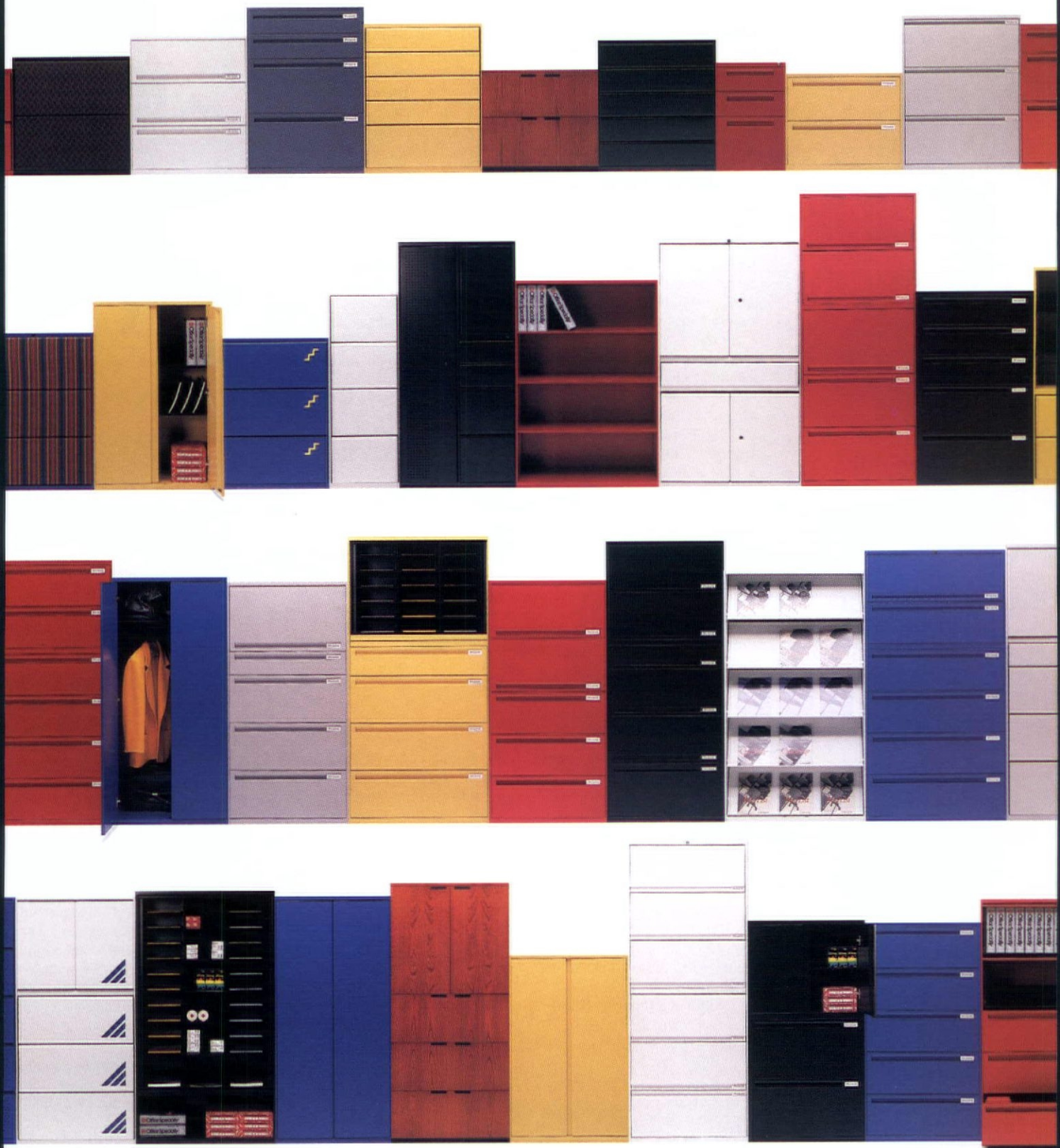
"I don't see any contradiction in having craftsmen make fine furniture with the aid of computers and modern machinery," Jackson insists. "Why shouldn't artists use the best materials and tools at their disposal?" Certainly James Freed and up to 1,000 San Francisco library patrons sitting at any given moment in their Library Chairs aren't complaining. ☺



Circle No. 230



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# Bohemian Rhapsody

What is so irresistible about the arms of the award-winning Boheme office chair from United Chair?

By Ingrid Whitehead

**Sitting ovation:** The Boheme series of office chairs utilizes a patented radial arm that adjusts by using the elbow as an axis, instead raising or lowering the arms. The executive and management models (upper right and center) have passive ergonomic control, with active ergonomic control in the operational and high performance models (lower right), so the angle opens to 108°, relieving compression of your back's lower discs.

Unconventional, flamboyant and enchanting, the coquettish Musetta sweeps into the Cafe Momus and charms her way back into the arms of her jilted lover. So ends Act II of Puccini's 1896 opera *La Boheme*. Unconventional, ergonomic and affordable, United Chair's Boheme series of office chairs was created with arms in mind as well. Opera may not be office seating, but furniture designer Hector Coronado, who named the 1996 Best of Neocon's silver award-winner after his favorite opera, says the design was inspired by the romantic era, while the functionality was inspired by human anatomy.

As anyone who has spent time in Corporate America knows, wrists and arms are often sore spots with office workers. Computer users rely on furniture designers like Coronado to free them from worrying about how their lives, backs and limbs can be more comfortable at work. Coronado's aim was to invent a chair with arms that would conform with the way we use our arms in the office situation, first and foremost. With a little help from Maestro Puccini, Coronado conceived the idea of a radial arm for the chair, a design that takes office seating to a higher octave.

"I wanted to make a chair that would have adjustable arms that didn't just go up and down," says Coronado. "You can find chairs with arms that adjust vertically, but they end up raising your shoulders. This chair has a radial arm—a pilot—that uses your elbow as an axis."

In Coronado's research, which was conducted in his office laboratory, he found people change their positions about seven or eight

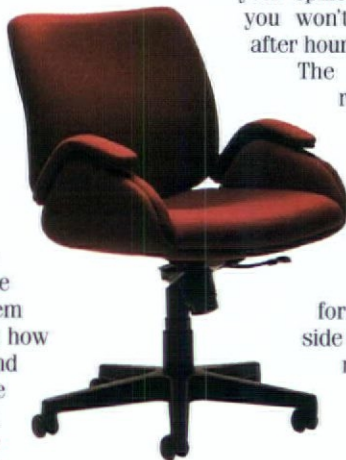
times during the day. His radial arm design allows users to adjust their position easily, promoting comfort and reducing strain on the forearms and wrists. The arm wears a standard upholstered armcap, though a urethane armcap is also available.

"Hector designed the chair around the concept of the radial arm, which we patented," says Mac Logue, marketing manager at United Chair. "But there are many features of this chair that make it unconventional and unique. Boheme lets you sit in proper balance, with a 103° open-angle between your spine and hips so you won't be in pain after hours of sitting."

The Boheme series includes five different models: management, executive, operational, high performance and a side chair. Logue notes that the executive and management models have passive ergonomic control, with active ergonomic control in the operational and high performance models, so the angle opens to 108°, relieving compression of your back's lower discs. The four task chair models meet BIFMA/ANSI X5.1 and ANSI HFS-100 standards, with the management and executive models offering additional control in the form of

a lumbar support mechanism that combines a locking, adjustable back angle, seat angle and forward pitch adjustment.

Coronado, whose "Caramel Chair" resides in the permanent collection of New York's Museum of Modern



Art, designed the seat structure to be a single, U-shaped piece of plywood generous enough to give the user room to move and encourage balance. The back shell is also made of molded plywood, and both the seat and the back shell are covered in fire-retardant polyurethane foam. But that's not all. The price is right. Are you sitting down? The executive and management models begin at \$553, while the operational and high performance models start at \$578.

"The only thing we do is build chairs," states Logue about United Chair's strategy. "We position ourselves as a company with lower prices than the bigger chair manufacturers and distributors. We're somewhere between Office Depot and Steelcase." Indeed, United Chair is a 34-year-old concern that builds its chairs in-house—the bases, the seats, the arms and virtually everything else but the control mechanisms. The bulk of its customers are small to mid-size companies with 20 to 200 employees who buy its products for what Logue characterizes as "good quality at a lower price."

The Boheme series made quite a splash at Neocon, and Logue feels there's a real niche out there in office-land for this particular chair. According to Logue, the arm is the show stopper, but the chair's other features should be crowd pleasers too. Encore, La Boheme! ☺

Circle No. 231

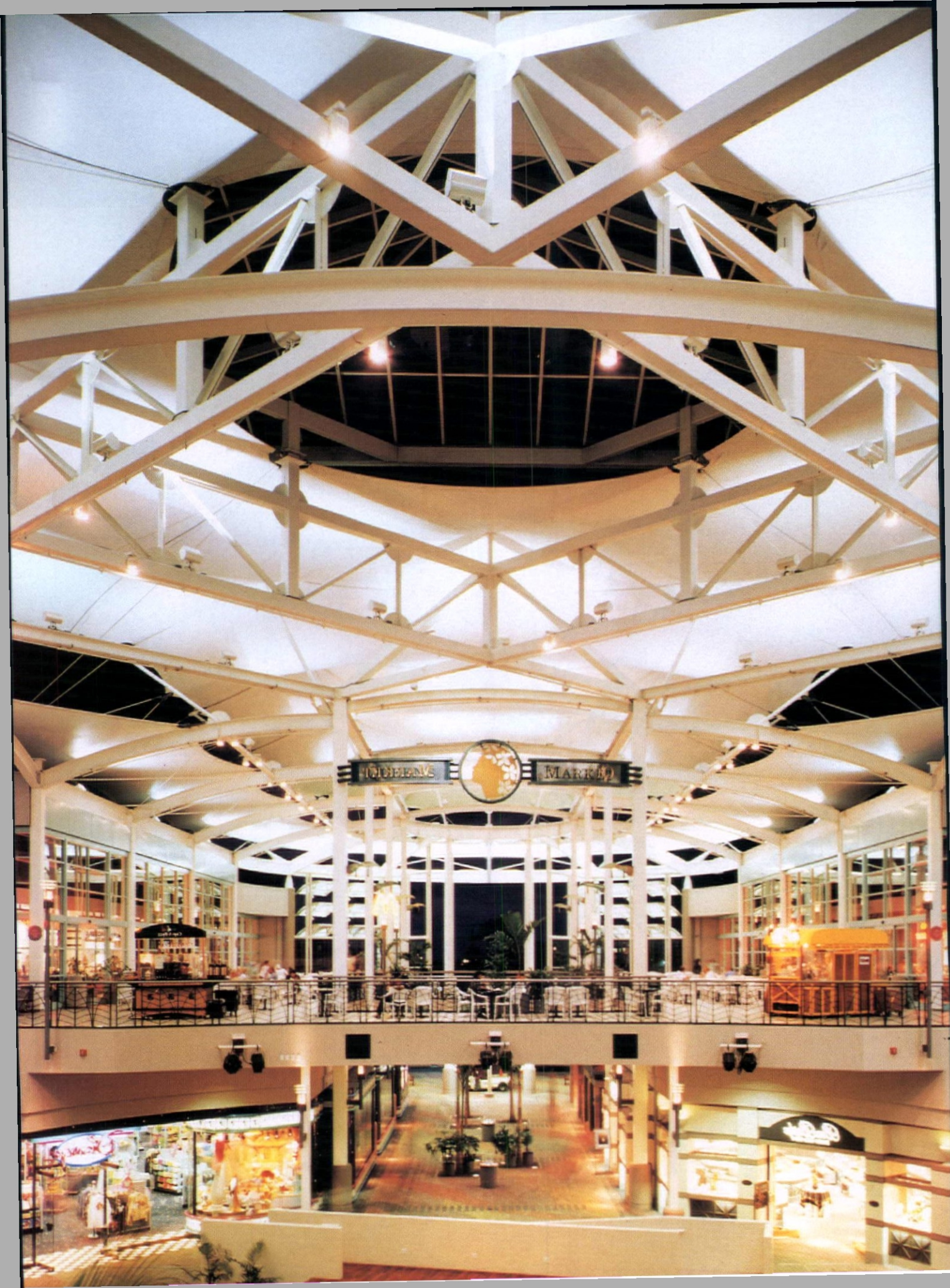
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# Aloha Shoppers

The renovation of Maui's Kaahumanu Center by Altoon & Porter Architects comes with sails, regional detailing—and a pineapple cannery

By Linda Burnett

Maui's Kaahumanu shopping center has been expanded to 110 stores from its previous 55 (opposite), including enlargements of major tenants Liberty House and Sears. The project pivoted around the need for an additional 155,000 sq. ft. Its striking profile is created with a billowing Teflon® covering that allows transmission of natural light while blocking out UV rays (above).

**O**ne look at Maui's Kaahumanu Center, Hawaii's most recent version of shop 'til you drop, doesn't bring to mind the typical mall that you might find in New Jersey. With Teflon® sails serving as shelter for the middle portion of the shopping center, which is anchored at its ends by Liberty House and Sears, this center looks as if it's about to float away. Thankfully for the 110,000 people living in Maui and the 2 1/2 million tourists who visit, Altoon & Porter Architects' design is as steady as they come. But to make it all happen the architect had some major problem solving to do with a solution that included tearing down and rebuilding a cannery that remained on the site.

The cannery, Maui Land and Pineapple Co., a major land owner in Hawaii whose holdings include a resort, three golf courses, hotels and condos, owned Kaahumanu Center until a few years ago, when it sold a portion to a joint venture. There was already interest in expanding the previously single-level center because J.C. Penny expressed interest in finding an appropriate site on Maui. At the time, the Center did not have enough square footage to accommodate an additional major retailer.

Attracting J.C. Penny required additional incentives. "We brought in exciting stores, made it a hang out place," says Richard Cameron, whose family has a half interest in Maui

Land and Pineapple Co., and who was involved in the expansion construction plans. As the only regional mall on Maui, the Kaahumanu Center isn't just a place to shop. It's considered by Maui's residents as a social

open to the *kona*, the traditional prevailing wind from the mountain, and allowing heat build-up to escape. The openness of the structure also recognizes the natural properties of Kahului, Maui. "We looked for a meta-

## Billowing Teflon sails that block UV rays and bathe shoppers in natural light

center with theaters, restaurants and a center stage for community activities. Housing 55 shops before the expansion, the center now shelters 110 stores selling their wares.

From the start of the project, the architect had one major problem: Where would 155,000 sq. ft. in additional space be found? The land was constricted by its client's pineapple processing and cannery operation, whose location directly behind the Center blocked equal parking distribution and

phor for the islands." Altoon comments. "We transformed the *tiki* hut into sea form and took the idea of tall trade ships into open air."

Held together by tension wires, the translucent material also blocks out 70% of ultraviolet rays as well as glaring sunlight. In fact, the sail-like structure serves as an energy-efficient skylight. Because Teflon transmits 70% of natural light and delivers a high level of ambient light, supplemental daytime lighting is unnecessary. "It's normally diffi-



As Maui's only regional mall, Kaahumanu Center isn't just a place to shop. It's considered by Maui's residents as a social center with theaters, restaurants and a center stage for community activities, a place where residents and tourists can shop, eat, browse and socialize (above, left). It was important for the design to reflect the natural open air ambiance that is typical of Hawaii (above, right).

Details galore: Kaahumanu's logo (opposite, upper left) depicts the profile of Queen Kaahumanu, a 19th-century member of the Hawaiian royal family. Other regional details include torch lights and leaf patterned railings (opposite, upper right and lower left). Looking toward the ceiling a shopper sees the translucent Teflon® coverings (opposite, lower right) making supplemental daytime lighting unnecessary.

opportunity for expansion. In addition, the existing anchor tenants, Liberty House and Sears, voiced interest in expanding their facilities. The architect had first hoped that Sears and Liberty House would agree to expand vertically. Because Sears' plans for expansion were years off and Liberty was determined to remain on the ground floor, Altoon & Porter moved on to a second, more radical solution.

"We asked the client to demolish the cannery and build a new one," says Ronald Altoon, FAIA, a principal of Altoon & Porter. "By relocating the cannery, we actually ended up saving \$13 million and the client got a new cannery out of it." The newly found land would now serve for expansion space. A second level was added and parking was distributed evenly around the facility.

Perhaps the Center's biggest attraction is its billowing sails, constructed with layers of Teflon-coated fiber glass, keeping the space

cult to have an overlay because it can reflect the light creating eye fatigue or it can darken a space," says Altoon. Fixtures that resemble island torches are lighted for evening use.

"Maui has a different lifestyle from most other places," says Scott Crockford, vice president of retail property for Maui Land and Pineapple Co. "People walk around in sandals and shorts. The Center addresses that feeling." With the facility a block or so from the beach and with mountains seen afar from the second level, the open air attitude resembles anything but the usual sealed off corridors of an enclosed mall. Other sensitive local details include the logo, which is a profile of Queen Kaahumanu (a 19th-century member of the Hawaiian royal family) dangling from a leaf-like structure, hand rails designed with abstractions of palms and a floor pavement pattern, overlaid with patterns of grass and bark cloth and coral beds.

As with any organization where business

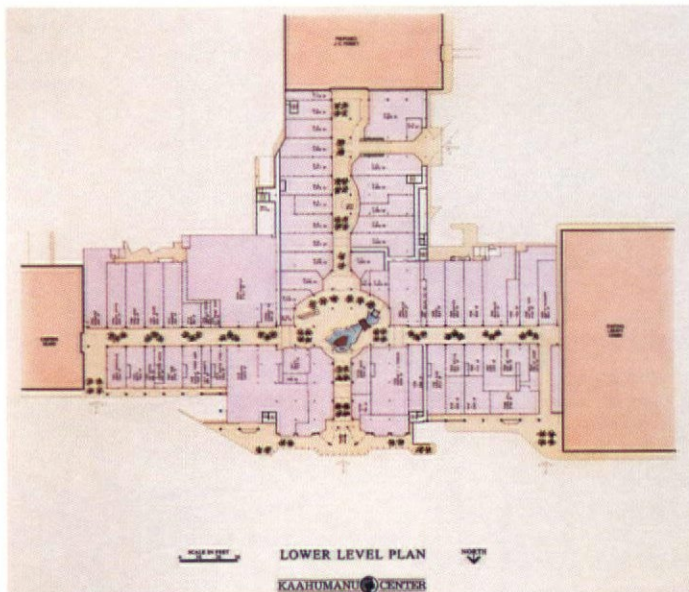
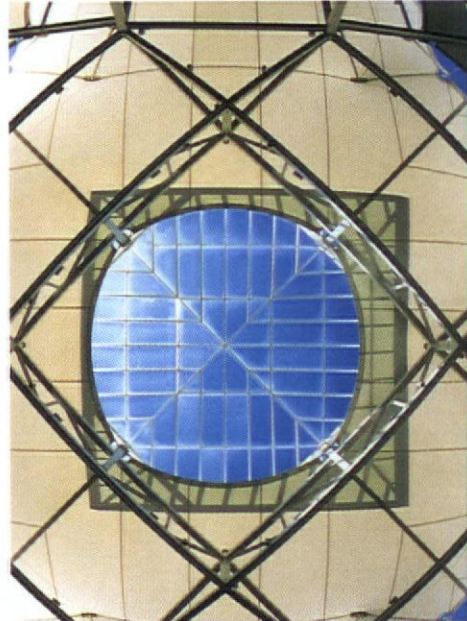
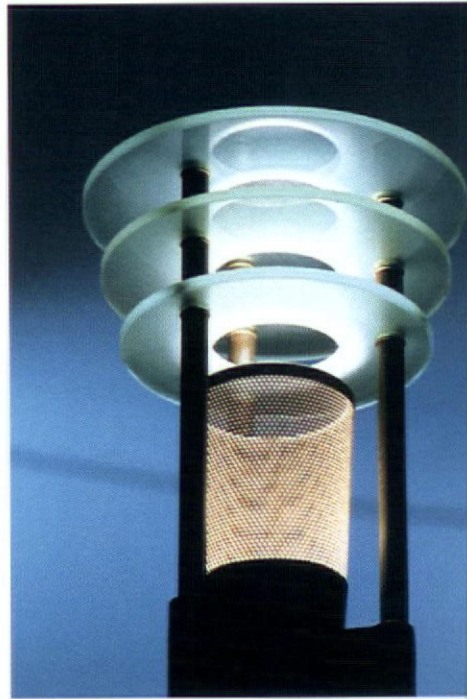
must continue while construction takes place, communication with the contractor and merchants were key aspects to smooth sailing—oops, building. A large portion of the construction was accomplished after hours and covered up by morning so that shoppers would not notice. The Center also kept people coming with give-ways and other promotional events during the construction period.

To maintain the new design, Altoon & Porter have written a design manual for merchants to follow. "What the tenant stores look like can make or break the overall design," Altoon believes. The mall manager is busy trying to persuade existing tenants to reposition their store fronts ahead of schedule. Although these tenants have a few years to align their exteriors with the grander scheme, their lease renewals include a requirement that storefronts must eventually be altered in accordance with the design manual.

Of course, tenants have only to look outside their storefronts to be reminded that face-lifts—hopefully with the help of their local architects or interior designers—can have a powerful competitive advantage. ☺

#### Project Summary: Kaahumanu Center

**Location:** Kahului, Maui, Hawaii. **Total floor area:** 600,000 sq. ft. **No. of floors:** 2. **Average floor size:** upper level 133,655.7 sq. ft., lower level 265,060.3 sq. ft. **Total staff size:** 66. **Cost/sq. ft.:** \$73.96. **Paint:** Decratrend Paints. **Laminate:** Avonite. **Dry wall:** USG. **Flooring:** Acker-Stone. **Tile:** Ryowa. **Exterior finish:** Sto Industries. **Ceiling:** Birdair Inc. **Awning fabric:** Unitex. **Doors:** Ecolcol Sales. **Door hardware:** Montgomery Hardware. **Glass:** Granger Pacific Inc. **Window frames:** Granger Pacific. **Railings:** Jayco Hawaii Inc. **Lighting:** Taylor/Stokes Lighting. **Sky-light:** Super Sky Products. **Cafeteria, dining, auditorium seating:** Wesnic. **Cafeteria, dining, auditorium tables:** Wesnic. **Planters, accessories:** Ahura Designs. **Elevators:** Schindler. **HVAC:** Carrier. **Fire safety:** SRBT Technologies. **Plumbing fixtures:** Kohler. **Signage:** Karman, Creative Metal Work. **Client:** Maui Land & Pineapple Inc. **Architect:** Altoon + Porter Architects. **Interior designer:** Altoon + Porter Architects. **Structural engineer:** Robert Englekirk. **Mechanical engineer:** Critchfield Mechanical. **Plumbing design build subcontractor:** Dorvin Leis Co. **Electrical Engineer:** Moss Engineering, Morikawa & Associates. **General contractor:** U.S.P.B., Keller Construction, U.S. Pacific Builders. **Construction manager:** KX Corporation. **Lighting designer:** WGFS, Wheel Gersztzoff, Friedman Shankar Inc. **Acoustician:** David L. Adams Associates. **Photographer:** David Franzen Photography.





EMERALD PLANET

MID-PACIFIC  
EMERALD PLANET

INDIAN  
BIRD



The land of Oz? No, it's the Emerald Planet. Two Ivy-Leaguers did more than a little number crunching to make this New York eatery (opposite and right) designed by Ronnette Riley happen, concerning themselves with every detail from the mural to the ADA-compliant counter—changing the typical approach to Mexican fast food by expanding the menu, transforming the familiar fare to a healthy one and cutting out the corrugated metal stand.



## Green with Hunger

**Emerald Planet is seriously tempting New York's trendy downtowners with popular West Coast eats served in a design by Ronnette Riley Architect**

*By Linda Burnett*

**W**hen Scott Fletcher and Clay Walker, high school friends from the San Francisco Bay area, went skiing in Utah, they had no idea that it would lead to a trendy eatery and potential food chain a year later. The concept for Emerald Planet, an up-scale fast food restaurant in one of New York's most coveted retail spaces in downtown NoHo, was conceived on a chair lift. "We were talking about how at home we used to eat burritos all the time at the Rock 'n Taco, but there was nothing like that at school in the East," says Fletcher, who ventured east to attend University of Pennsylvania while co-founder Walker attended Brown University. Up for a challenge, the two hungry Ivy Leaguers decided to change the typical approach to Mexican fast food, expanding the menu to include international cuisines, transforming the familiar greasy fare to a healthy one, including "smoothies," cool fruit drinks, along with "wraps," or burritos—and cutting out the corrugated metal stand. All this in an interior by Ronnette Riley Architect that subtly connotes things that are global, fast and nutritious.

Wraps and smoothies are to Bay Area natives what knishes and soft pretzels are to New Yorkers. In studying the West Coast business, the two realized that wraps and smoothies were going at the rate of one a minute in some of the low key places. Their new venture would take the environment upscale but keep prices under \$10 for a meal to target hungry people ages 18-35 who are active and health conscious.

When the two returned to New York from their ski trip, they consulted friends in the restaurant industry who gave them the confidence to take the plan a step further. It took six months to write a 100-page business plan to woo investors, describing their concept, the funding needed, who they were and why they thought they could pull this off. Their business plan convinced more than a few backers. With relatives, family friends, business acquaintances from prior jobs and private investors underwriting the first Emerald Planet, Fletcher and Walker, who are shareholders themselves, took off their ties and quit their corporate jobs.

"We are social people," says Walker. "The restaurant business fits our personalities.

We like interacting with people and wanted to make an oasis where people could pop in and have good cheap food." With that attitude in mind, Fletcher left his job as an equities trader at Robertson Stephens & Company, picked up Walker at Arthur Andersen Consulting, where his friend was a change management consultant, and—on their last day as cogs in someone else's machine—set off in search of a site.

The entrepreneurs had done their homework. Aware that the success of a restaurant can be helped or hindered by its design, they took their interior design seriously, approached Riley on the strength of her work for New World Coffee, a New York-based chain of coffee bars, and flew her to San Francisco to point out places they liked. "We were specific about what we wanted," admits Fletcher.

Because the architect is also a San Francisco native, she was already familiar with the wrap-and-smoothie parlor concept—and had been approached before by would-be restaurateurs promoting comparable schemes. "The time is here for this kind of place," says Riley. "I'd been interviewed by people with similar ideas but I thought these guys could actual-

ly make it happen. They had energy, enthusiasm and the means to execute it."

Emerald Planet is designed to accommodate take-out and sit-down, with stools facing the window counter, a large banquette lining the far wall and an order counter that snakes toward the entrance. Food is prepared by a production line of 10, visible through glass partitions for customers to watch how their orders are being made. Because the quality of the food is incredibly important to Fletcher and Walker, they hired

Trusting their own business instincts, Fletcher and Walker hired Riley before settling on a piece of real estate, a situation that did not upset the architect at all. "My job was actually made easier by not having a location," claims Riley. "I could determine beforehand if a space would be feasible. Even though we couldn't use anything that was pre-existing in the space, there was already a working exhaust pipe and good access to fresh air. I always prefer to leave the money for the visuals rather than the infrastructure."

## Watch your order snake towards the entrance

Tim Cushman, former corporate chef of Richard Mehlman's Lettuce Entertain You Enterprises in Chicago, to create the international menu.

The restaurant's global theme is depicted in a mural with photographs and graphics of food from around the world. The service bar and banquette are set along zinc meridian strips in the concrete floor signifying lines of longitude and latitude. The same curve is traced by the pendant lights hanging overhead. Abstract maps, earth tones and the sound of jazz music fill out the ambiance. All items are named after world cities and islands such as the Katmandu wrap and the Cozumel smoothie.

"We incorporated colors that replicate healthy, young, funky, elegant and yuppie," says Riley. "We looked to things like the wheat tortilla—greens, yellows, eggplants." Stainless steel, chosen for its clean and crisp look, was accented with warm, American cherry wood.

With a location in the heart of the Village, near an abundance of college students, shoppers, walkers, residents and workers, Emerald Planet landed the perfect spot to set up its business. "We were incredibly lucky with the real estate," comments Walker. "We were having dinner across the street at the Acme Diner when we noticed a 'For Rent' sign at this place."

With a closer look, luck seems to have little to do with their success. Strategically, they have surrounded themselves with experts ranging from the architect and the graphic designer to the food consultant. Each detail was considered equal in importance to any other—even the fact that New York winters would probably lower seasonal demand for smoothies. Fletcher and Walker are thus considering offering flavored teas from around the world and maybe even soup.

As the eatery is about to launch its grand opening, the dynamic duo are already scout-

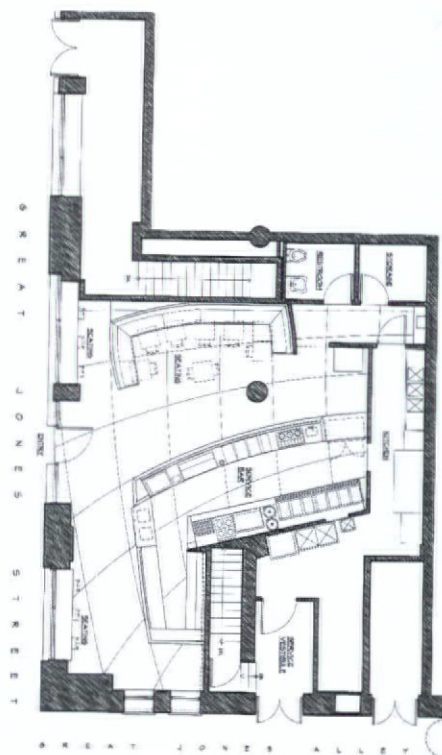
ing additional Emerald Planet sites. They may have a bit of trouble making tuna melts, but heck, with an up-start like Emerald Planet about to unleash a tidal wave of savory wraps and smoothies, who would ever know? ☺

### Project Summary: Emerald Planet

**Location:** New York. **Total floor area:** 1,700 sq. ft. **No. of floors:** 1. **Total capacity by tables or guests:** 24-32.

**Wall mural:** Lisa Mazur. **Paint:** Benjamin Moore. **Laminate:** Abet Laminiti, Pionite. **Dry wall:** U.S. Gypsum. **Masonry:** Worldwide Marble and Granite. **Flooring:** L.M. Scofield Company. **Lighting:** Licht, Basis Line, Riki Fixtures (through Lighting Collaborative). **Glass:** Sneezeguard, Flickinger Glassworks, Brooklyn Storefront. **Railings:** Asheville Schoonmaker Mica Co. **Dining chairs and tables:** Soho Contract Group. **Banquette, architectural woodworking and cabinetmaking:** Design Fabricators. **Signage:** Lisa Mazur. **Plumbing fixtures:** Kohler. **Cooking range:** Vulcan. **Refrigerator/freezer:** Victory. **Client:** The Emerald Planet. **Architect:** Ronnette Riley Architect; Norine Bagate, project manager. **Structural engineer:** Grilsanz, Murray, Steficek. **Mechanical and electrical engineer:** Chestnut Technical Services. **General contractor:** Metro Eastern Construct. **Food service consultant:** United Design Group. **Lighting designer:** Lewis Herman, Lighting Collaborative. **Furniture dealer:** Waldner's. **Photographer:** Dub Rogers.

A coffee bar (right) confronts Emerald Planet's customers at the entrance before the counter snakes around for wrap and smoothie orders. Food is prepared by a production line of 10, visible through glass partitions for customers to watch how their orders are being made.



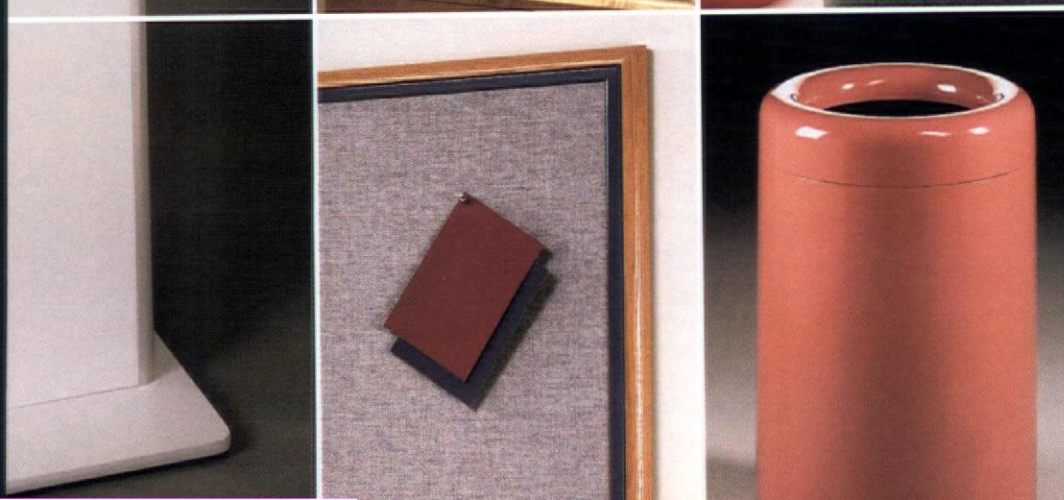
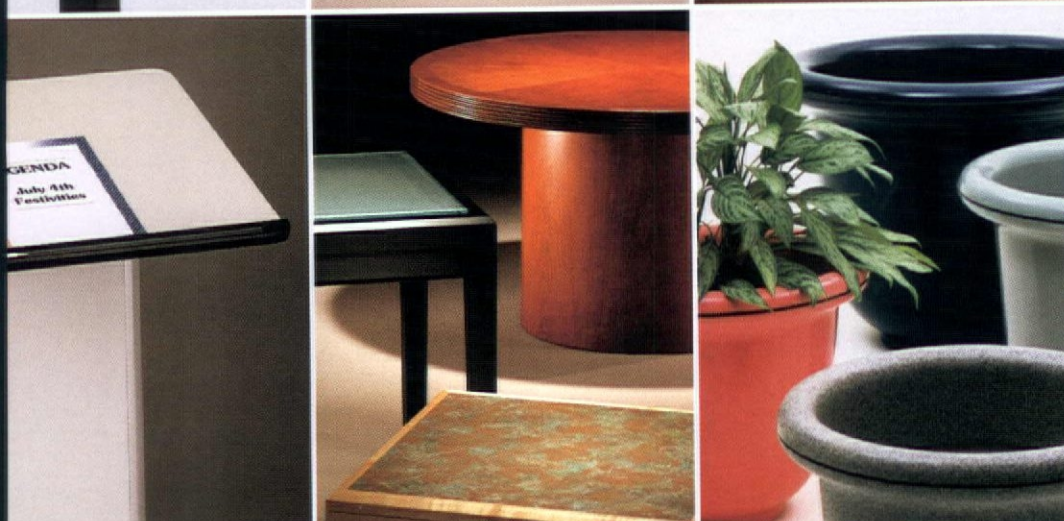


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# Reveling in Telephony

NYNEX visibly celebrates communications—cables, “intelligent office set ups” and all—in its new Boston Oliver Street facility designed by ADD, Inc.

*By Ingrid Whitehead*



**I**t's a big party line, and everyone's invited. Due to deregulation and new technology, anyone with a garage bandwidth can now become a telephone company, which makes for frenetic competition and a big-fish little-fish mentality. Especially since President Clinton signed the Telecommunications Act of 1996, the \$1 trillion communications industry has been in the process of redefining and redesigning its properties. One of the big fish in the American telecommunications pond is NYNEX, the \$13.4-billion Baby Bell for New York and much of New England that provides long distance, local calls, wireless and video services. In confronting today's unprecedented market challenges and opportunities, telecommunications service providers such as NYNEX must evolve new ways of working, not to mention new, unconventional environ-

ments to work in. For this reason, the utility giant has created a striking and unusually flexible facility for 1,300 employees in Boston, Mass. with ADD (Architecture Design Development), Inc.

But, as modern life is wont to do, ADD was initially thrown a loop. "The whole project was designed for another site," reveals architect Carolyn Hendrie, principal-in-charge for ADD. "We had everything designed for a six-floor facility. Then, NYNEX lost the lease on the building. With the same team in place, we redesigned everything in a similar way for a different building. This building was 300,000 sq. feet, on 12 floors."

A sense of urgency attended the development of the facility at every step. The project had an aggressive timetable, for example, dictated by the lease termination of another building whose employees needed a

Windowless but award-winning design: NYNEX employees thrive in a virtually windowless environment (above) on Boston's Oliver Street. ADD designed the space with a Scandinavian palette using natural textures and colors and materials. Water-like ceilings became an orienting device in the absence of a main lobby or a receptionist. The ceilings flow through the building like an upside-down Venice (opposite), holding cabling and wiring in trays beneath neon lights, covered in perforated stainless steel.





more than a no-frills expenditure for a facility that is almost exclusively an "internal" corporate space (a very small percentage of the facility is open to regular phone-using folks), NYNEX clearly wanted its employees to be happy. "We asked ourselves, 'How can we create a space that celebrates communications systems?'" says Hendrie. "I mean, this facility is for people who are information management and development specialists. The technological communications inspired us."

Consequently, NYNEX spent the requisite time to understand how its employees felt about the physical environment. "The workers in this building provide internal programming services, informational communications, data processing, ISDN, which is an integrated service that provides voice and data services, and Centrex, which is a call forwarding function," says Stanley Odachowski, NYNEX project manager. "We set up focus group meetings with the individual departments to be housed, and found out what they needed. There were a tremendous amount of communications needs to be met here."

Distributing communications on 12 floors for NYNEX specialists meant more than making sense of a tangle of thousands of cables and wires, of course. NYNEX was prepared to experiment with an egalitarian office design a world away from its hierarchical image of separate suites and special amenities for executives. Starting with a raw, almost entirely windowless space that had never been occupied, the NYNEX team wanted a generic space that was to be driven by function—and got a distinctly unconventional environment because its employer felt the timing was right. "NYNEX has been very level-conscious," admits Odachowski. "It was time for a change."

In addition, ADD had to accommodate NYNEX's business policy of developing management by rotating employees through other parts of the organization six times a year. (The practice was commonplace at AT&T before its breakup.) Mobility and flexibility were therefore key, as was the need for the space to be dynamic instead of chaotic.

According to Hendrie, what could have been a chaos of cables, corridors and cubicles has turned into an almost lyrical scheme



place to go, so the schedule allotted 16 weeks for design and 16 weeks for construction. Furthermore, an unusual condi-

tion surfaced in lease negotiations on the building: the general contractor for the project came with the lease. ADD took it all in stride and completed the project \$1 million under budget at \$27 per sq. ft. for construction, based on an original

construction budget of \$9 million and a furniture, fixtures and equipment budget of \$12 million. Although this represented somewhat

of open-plan office space, where work stations align with the splayed exterior walls and flow like water into irregular-shaped

## No receptionist, no main lobby, and blue ceilings for orientation?

tion surfaced in lease negotiations on the building: the general contractor for the project came with the lease.

spaces containing libraries, computer demonstration areas and open meeting spaces. There is no receptionist and no main lobby, and blue ceilings serve as orientation devices—a sort of a “Main Street” through the building.

“Our ceilings really became the vehicle to celebrate these information systems,” explains Hendrie. “We put up a stainless steel perforated ceiling with neon lights above it, and ran the cabling in cable trays. The blue ceilings are connected, and they look like water as they lead you through the building.” Cabling drops down from the ceiling into power walls so that NYNEX never has to penetrate the floor or cut carpeting, permitting the use of broadloom instead of carpet tiles.

Each power wall carries power and telephony data from the ceiling cable trays to ports at the floor. Clusters of 8-ft. x 8-ft. work stations, which Odachowski terms “intelligent office set ups,” bank into each power wall. The consistent size of the cubicles provide a welcome change to the hodge-

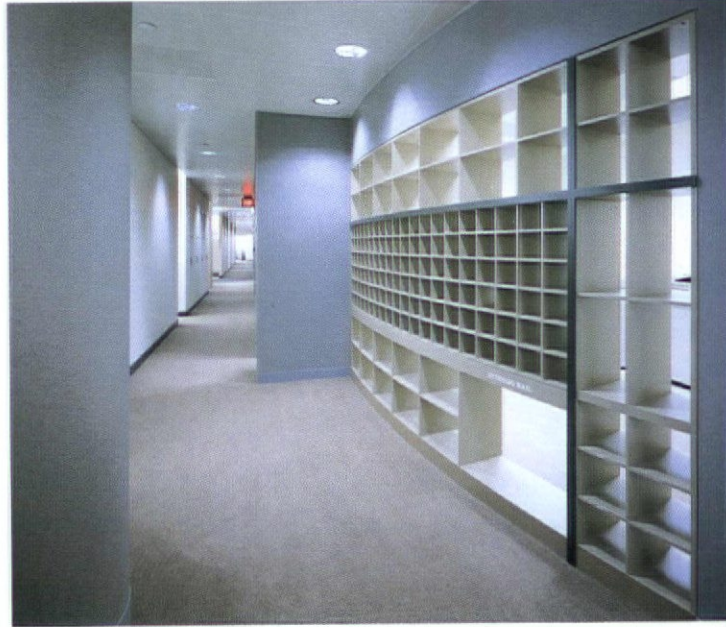
podge of cubicles and offices sized by title that NYNEX workers had previously endured.

Because there are so few windows in the space, ADD has created an environment that uses natural textures and colors—thus the water-like ceilings and natural wood finishes. “We went for a Scandinavian palette,” notes Hendrie. “We used stainless steel, pewter and maple, and placed a patterned, textured glass around the few enclosed meeting spaces. Power walls are pewter, while the facing wall is maple, which provides the consistent orienting device throughout each floor.”

Although ADD didn't conduct any post occupancy evaluations on the project, Odachowski reports that the mobility factor has worked without a hitch. Aesthetically, the space has been recognized with two prestigious awards, winning a New England AIA Honor Award for design excellence in 1995 and a Construction Industry Liason Group “Owner of the Year” award that same year. Not a bad party, NYNEX: Keep the champagne and cabling flowing! ☺

#### Project Summary: NYNEX Project Oliver

**Location:** Cambridge, MA. **Total floor area:** 300,000 ft. **No. of floors:** 12. **Total staff size:** 1,300 persons. **Cost per sq. ft.:** \$27 (construction only). **Wallcovering:** NAME. **Paint:** Polomyx, Benjamin Moore. **Laminate:** Laminart. **Carpet:** Harbinger. **Ceiling:** Hunter Douglas. **Lighting:** Mark 2 x 2; ELP 1 x 2; lier MR16; Lite Control. **Glass:** Industrex. **Glass Doors:** Blumcraft. **Workstations:** A03 Herman Miller. **Task Chairs:** Criterion Steelcase. **Conference Tables:** Johnson. **Files:** Meridian. **Movable Walls:** VMI. **Architectural Woodworking:** Manicotti. **Client:** NYNEX; Stanley Odachowski. **Architects/Interior Designers:** ADD; Carolyn Hendrie, AIA; William Loftis, AIA; Deborah Plume, IIDA; Kevin Daly; Eric Lambiaso; Emily Huang. **Mechanical Engineer:** RG VanderWeil. **HVAC:** Robert Persechini. **Electrical:** Steven Tuleja. **Lighting:** Dee Schweppe & Associates. **General Contractor:** Spaulding & Slye. **Furniture Dealers:** Creative Office Interiors. **Photographer:** The Office of Timothy Hursley.



Look Ma Bell, no walls: Very few enclosed spaces (opposite, upper) can be found in the facility—a direction that serves as a major departure from the hierarchical, level-conscious ways of NYNEX's past.

NYNEX seasons managers by rotating employees through various parts of the organization six times a year, which means the stations must be flexible and generic, resulting in open-plan space with clusters of work stations (opposite, lower) that plug into “power walls.” Work stations align with the splayed exterior walls and flow into irregular shaped spaces that contain libraries, computer demonstration areas and meeting spaces (above, left). A mailroom for a new breed of office design (above, right) keeps the information flowing for NYNEX.

- LEGEND
- LANTIDF Room
  - Power Wall
  - Conference
  - Neighborhood Team Area
  - Modular Executive Office
  - Standard Workstation
  - Mail Room



NYNEX: TYPICAL FLOOR PLAN



Photography: George Lambros

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# Friends at Last?

Is a truce imminent for Wal-Mart vs. Small Town, U.S.A. so large retailers can set up shop next to mom and pops without destroying small towns, their historic architecture and way of life?

By Linda Burnett

A welcome for Wal-Mart in the Green Mountain State? Wal-Mart's decision to locate itself in an abandoned Woolworth building situated neither in an historic area in Bennington, Vt., nor in the outskirting landscape complies with the community's preferences, which were laid out for the retailer (right) in hopes of reaching the compromise that has pleased everyone involved.

Photography by Christine Simpson.



When Wal-Mart announced its plans to come to two historic Vermont communities, Bennington (founded 1760) and Rutland (founded 1761), there was little public comment. No protests, no letter writing, no court hearings, no stones thrown. A dream? No—this time it was a reality, a compromise with genuine mutual benefits. America's largest retailer, \$93.6 billion Wal-Mart, would get to open its doors in two small towns with highway access to a large number of residents and visitors, and the towns would get what they sought, preservation of the vitality of their downtowns as well as the countryside. Architects, urban planners, historic preservationists and small business proprietors can be excused for wondering how all this happened without a peep.

Prospects for a truce didn't look good in 1993, when the National Trust for Historic Preservation listed the state of Vermont on its annual report of America's 11 Most Endangered Historic Places. This proactive response was due to the increase in the number of superstores and malls that threaten the Green Mountain State's historic towns and the natural landscape on their outskirts. The prob-

lem has been escalating as Wal-Mart battles to gain retail market share in Vermont as part of its campaign to saturate the nation.

Wal-Mart operates 2,257 stores in small towns across the country, upsetting many folks on Main Streets in such dispersed regions as Lancaster County, Pa. and Viroqua, Wis. because of its penchant for building on open land far from their existing downtowns and weakening if not destroying the local retail businesses by siphoning off their traffic. If Wal-Mart were to follow the good example it has set in Bennington and Rutland, many would-be angry merchants, residents and local government officials would be spared the aggravation of fighting for their interests, interests which seem to clash with those of the retail giant. Unfortunately, such a scenario is more the exception than the rule.

**Our neighbor Wal-Mart: Lessons from fixing up an old Woolworth**

Bennington's experience with Wal-Mart strongly suggests there is a better way. In 1995 Wal-Mart moved into an existing,

52,000-sq. ft. building previously occupied by Woolworth in an area developed in the 1950s and 1960s as a strip center that now includes Burger King, McDonalds, some furniture stores and gas stations as neighbors. To Bennington officials, Wal-Mart's move was right on target with the town's interest in recycling its real estate and protecting its 18th-century Old Bennington historic district of Federal and Greek Revival architecture and 19th-century Industrial District of textile and paper mills on the Walloomsac River.

Numerous factors contributed to a satisfactory compromise, with no need for Wal-Mart to get permits in this case, according to Steve Jussic, zone administrator at the Bennington Town Office. In the first place, the intentions of both Wal-Mart and the state of Vermont were intentional. When Paul Bruhn, executive director of the Preservation Trust of Vermont, discussed his concerns with Wal-Mart's vice president of communications in a public forum, the two agreed to take Wal-Mart representatives on a tour around Bennington in search of a site suitable to the goals of historic preservation. (Wal-Mart officials declined to be interviewed for this

story.) During a two-day tour, Bruhn showed Wal-Mart real estate and development executives various potential sites including the Woolworth building.

Having been developed in the postwar years, the strip center where the Woolworth building stands, known as Monumental Plaza, constitutes a basic roadside commercial district that doesn't sport any historic buildings. Best of all, the site remains close to the Victorian-era downtown that has made Bennington the cute town it is, buffered by a few minutes' walk or drive. "When people come to Bennington," says Jussic, "they want to go to the Arts and Crafts stores and boutiques."

The location sits well with Wal-Mart anyway because it lies on the junction between Routes 67A and 7A, which many travelers take through Bennington. This is exactly the kind of location Wal-Mart desires, according to Joseph Siegel, consultant to the National Retail Federation. "They look to capture customers on a 180° line," Siegel explains, "usually from two intersecting highways."

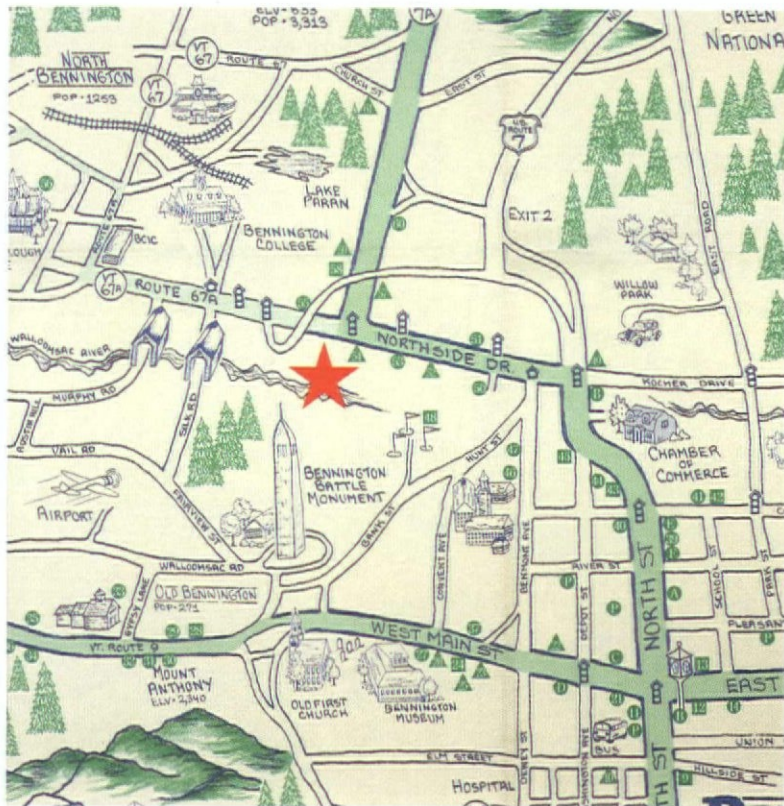
Obviously, Wal-Mart enters a small town to capture its retail sales and those of the surrounding communities, a situation clearly demonstrated in Bennington. Bennington's population of 16,000 is enhanced by some 30,000 additional people living in neighboring towns and hamlets. And because New York and Massachusetts are just across the border at the southwest corner of Vermont where Bennington is situated, the number of potential shoppers is greater yet.

So: Bennington, the Revolutionary War home to Ethan Allen and the Green Mountain Boys, keeps its historic areas intact, preserves its green outskirts and keeps shoppers in town. Wal-Mart is also satisfied. It gets shoppers right off the highway from the immediate town and its neighbors, has ample parking and avoids going to court to win a permit to build.

#### The talk of Rutland: We all scream for Wal-Mart!

The case for Rutland, a town spread over the Otter Creek Valley between the Green Mountains and the Taconic range in central Vermont, is similar to Bennington's example of good mutual strategy on the part of the large retailer and the small town. Wal-Mart has moved into what was once a K-Mart, located centrally in Rutland's downtown. Having Wal-Mart confers great advantages to local shoppers, who consider it a step up from K-Mart and a place where those of minimal means, not just bargain hunters, can shop comfortably. In the eyes of Wal-Mart's management, of course,

Rutland's population of 18,000 increases to at least 60,000 potential customers when the residents of its adjacent communities are considered. At the same time, Wal-Mart's presence in Rutland's established shopping district keeps officials and townspeople happy for the same reasons that favored Bennington: no sprawl and an intact downtown whose historic Courthouse District is resplendent with architecture built in the heyday of "Marble City" in the 1870s and 1880s.



Wal-Mart is intentionally located on the junction between Routes 67A and 7A to attract shoppers from two intersecting highways (above). Yet it's close enough to the historic downtown to reinforce retail sales for the town's existing merchants. Map courtesy of Bennington Chamber of Commerce.

Pride of place: Visitors come to Bennington, founded in 1760, because it's just not like any other town, with its 18th-century Old Bennington district of Federal and Greek Revival architecture and 19th-century Industrial District of textile and paper mills on the Walloomsac River (opposite upper left, upper right, lower left and lower right).

"In the cases of Bennington and Rutland, Wal-Mart will be a real attraction," says Bruhn of the Preservation Trust of Vermont. "It will draw people, boosting the vitality of downtown and hopefully increasing business for the smaller retailers as well." Significantly, none of the officials interviewed for this article have suggested that Wal-Mart will be running the moms and pops out of business. "If anything," Bruhn continues, "cus-

tomers who come to shop at Wal-Mart will also shop in other stores. Once they're parked downtown, they can go to many retailers." Bruhn also points out that since the typical downtown in Vermont is somewhat fragile, having a major successful retailer in the immediate district helps validate the downtown's central role and image of stability.

In fact, customer spill-over is a compelling argument for placing Wal-Marts in pre-existing commercial districts and downtowns. If customers are what Wal-Mart wants, the historic centers of small towns can deliver them, albeit with adjustments to roads and parking where necessary. Settling a "big box" retailer in verdant acreage not only destroys natural, open landscape, it also lures shoppers outside of established shopping districts, encouraging one-stop shopping on a grander scale and drastically reducing the value of already developed real estate and infrastructure.

Coming up with appropriate solutions may be in the best interests of the nation's small towns, because Wal-Mart isn't about to fade into retail history. "Wal-Mart is a reality today," admits Bruhn. "That's the position we've taken. We never thought we could stop Wal-Mart from coming to Vermont altogether."

For National Retail Federation's Siegel, trying to stop Wal-Mart from spreading just isn't economically feasible. "Price is everybody's first consideration," Siegel says. "Small stores can't buy in the large quantity that Wal-Mart can to create price breaks, so people will continue to shop in Wal-Marts." He predicts there will be a resurgence in mom and pops, cutting out most if not all of the mid-sized retailers, so only the big guys selling mass merchandise and little guys offering specialized products and services will remain.

Can Wal-Mart learn to control its appetite for the open land it finds on the outskirts of communities? Open land has helped it thrive, since an unbuilt tract is generally cheaper to develop, offers acreage for parking and has easy access to roads. While acknowledging this fact of economic life, Bruhn and state and local officials suggest that the all too common David-and-Goliath encounters between small towns and the giant retailer are really a matter of encouraging the Bentonville, Ark.-based colossus to exercise greater flexibility.

Goliath can still regularly fail to take the hint. Look, for example, at Burlington, Vermont's largest city with a population of



39,000. Had Wal-Mart been willing to change its usual store configuration and decrease the size of its selling floor and parking, it could have occupied a four- to five-acre parcel of land that included a vacant lot near Burlington's main thoroughfare. Instead, the retailer won a permit to build outside of town.

#### Life with Wal-Mart: Steps to take for the long haul

Why do Vermonters and other stewards of small, historic cities and towns care about such matters? Besides serving as living symbols of cultural heritage, historic downtowns that stand on sturdy economic foundations can help nurture tourism, Vermont's second greatest source of jobs. "People go to Vermont because it's not like any other state," observes Constance Beaumont, director of state and local policy for the National Trust for Historic Preservation. "We are not opposed to Wal-Mart. We just say that it should consider building in non-sprawl areas, to evaluate downtown areas and to reuse existing facilities."

Beaumont believes the retailer could build its stores vertically rather than horizontally to occupy less valuable verdant land. In a multi-level structure Wal-Mart could plan large escalator banks, with the expense cov-

ered by a sales tax rebate given by the city. Also, by making the store accessible via buses or other forms of mass transit particularly in more urbanized areas, the retailer would need fewer parking spaces, restraining paving the land with asphalt. Wal-Marts are stores that can generate 10,000 car trips per store a day.

Another consideration in terms of sprawl's long-term repercussions is the future of a property when a big retailer closes its doors. In the worst-case examples, a departing mall or retailer leaves behind a vacant area and a contract prohibiting future retailers from using the site. The National Trust's Beaumont suggests that retailers be more concerned about the consequences for communities and the environment. She cites government as a contributor to the problem of expanding sprawl because many states are actually subsidizing it by offering tax breaks to incoming businesses.

Although citizens and main street merchants are forming coalitions to fight sprawl, more needs to be done in terms of capping store size and creating guidelines as to where stores can and cannot develop, so that towns have a better bargaining position when a case comes to the table. Uncle Sam, not just local government, can also play a role to stop sprawl by outlining criteria to prevent it.

The power to enact such regulation has already been tested in decades of court-enforced zoning laws.

An important footnote for civic leaders, local business owners, urban planners and architects to remember is that the sizes of the Wal-Marts in Bennington and Rutland are smaller than usual. The average Wal-Mart covers 91,000 sq. ft., and the Wal-Mart superstore raises that number to 182,000 sq. ft. Are Bennington and Rutland really compromised, or do their reduced footprints work to Wal-Mart's advantage? Siegel suggests that mega-stores are reversing their strategies of expansion in some situations to support the evolving needs of shoppers by constructing *smaller* stores offering a limited range of items. Sears has done just that by opening specialized stores such as its home improvement centers.

In instances such as Bennington and Rutland, what's best for the small, historic community can also be in the best interests of the large-scale retail enterprise. The more authentic, well-maintained and appealing the historic districts of America's Benningtons and Rutlands seem to tourists, the more prosperous their towns will be—and the more their residents can buy from Wal-Mart. So why does it take Wal-Mart 2,257 stores to find that out? ☞



"Fra Elbertus" lives: The Roycroft Inn, focal point of the Roycroft Campus, a center of the Arts and Crafts Movement (1875-1920) in East Aurora, N.Y., was built by founder Elbert Hubbard as a print shop in 1895, converted to a lodging in 1905 and reopened to an adoring public in 1995. The restoration gives new life to such public spaces as the Lounge (left), featuring wood truss ceiling, massive fireplace and reproductions of Dard Hunter's chandeliers and the Salon (opposite), overlooking the landscaped Courtyard and graced as the Lounge is with authentic Stickley and Roycroft furnishings.

## Heretics Live Forever

Or else their buildings do—with the return of the Roycroft Inn, East Aurora, N.Y., an Arts and Crafts icon restored by Hamilton Houston Lownie Architects

By Roger Yee

"Fra Elbertus," his long locks flowing over baggy corduroys graced by an indispensable and flowery cravat, would be pleased. Were the charismatic former soap salesman named Elbert Hubbard (1856-1915), who transformed himself into a leader of the Arts and Crafts movement of 1875-1920 by establishing the Roycroft community of craftsmen in 1895, to see his 14-building Roycroft Campus in East Aurora, N.Y. today, he would find the Roycroft Inn newly restored by Hamilton Houston Lownie Architects—and adored once more. The movement Hubbard helped launch at the Inn with such pronouncements as, "Conformists die, but heretics live forever. Weep not peeling other people's onions," has experienced a powerful revival since the 1970s. The spare, somber though often lyrical work of Hubbard's craftsmen and such contemporaries as Gustav Stickley, Harvey Ellis, Charles and Henry Greene and Frank Lloyd Wright is enjoying popularity as a antidote to modern life, and counts such celebrities as

Barbra Streisand, Steven Spielberg, Bruce Willis and Brad Pitt among its many admirers.

Yet the great "Fra" might have marveled at how close the Inn came to total ruin. After Robert Rust and Kitty Turgeon-Rust, current leaders of the Roycroft community, declared bankruptcy as owners and operators of the 44,660-sq. ft. facility in 1984 and closed it in 1986, the building began a physical decline so severe that the roof received emergency repairs long before a rescue plan was in place. Only when the Margaret L. Wendt Foundation of Buffalo interceded by assuming ownership did the Inn win its financial reprieve.

The return of the Inn began optimistically enough when the Landmark Society of Western New York purchased it in 1987 with help from the Wendt Foundation to prevent the auctioning of its remaining original furnishings. Intending to market the Inn to developers willing to restore and reopen it as a hotel and restaurant, the Society made such critical repairs as the replacement of the roof, restoration of the facade, removal of

asbestos and construction of a new fire stair tower. Unfortunately, what the Landmark Society and two would-be developers learned the hard way was that historic buildings cannot always pay their way based solely on marketplace fundamentals.

"In retrospect, we see that no private developer acting alone could have rescued the Inn," concedes Bob Kresse, a trustee of the Wendt Foundation. "It needed someone willing to restore it without expecting any financial return. Otherwise, the numbers didn't work."

By the time the Landmark Society balked at meeting the Inn's mortgage and upkeep, estimated at \$6,000 per month in the winter of 1992-1993, the Wendt Foundation faced the daunting prospect of assuming the mortgage and deciding the Inn's ultimate fate. "Investing in a waiting game for a rescuer no longer made sense," recalls Tom Hunt, another Wendt Foundation trustee. "The developer who last worked on the Inn had gutted it. It was time to turn it into a parking lot or go forward."





Recognizing the Inn's historical significance and the role a rejuvenated hotel and restaurant could play in the economy of the Buffalo, N.Y. area, the Wendt Foundation approved its rescue despite an estimated price tag of \$3 million that climbed to \$8 million. Architectural Resources was hired as owner's representative and Hamilton Houston Lownie was retained as architect in the spring of 1994, and were soon joined by Some Places Different, a hotel developer and manager that operates only historic properties of less than 100 rooms apiece. The fact that the Inn would be completed in time for its June 1995 centennial celebration is a reminder that good deeds like this can still go unpunished even in the 1990s.

library, office, communal dining room and kitchen to assume its early L-shaped plan), to conserve and reuse everything of historic value and to recreate what was lost. At the same time, the team was never allowed to forget it was creating a modern 22-suite hotel and 200-seat restaurant.

One welcome surprise was that the Inn's uneasy slumber left much of its anatomy intact. "When you consider that maintenance was discontinued well before our work began," notes Theodore L. Lownie, AIA, a principal of Hamilton Houston Lownie, "such elements as the structure, much of the roof deck and the ceiling's board-and-bead battens were in fairly good condition." The preservation process began in the customary way when the

Two areas did require extensive modification. To give the innkeeper flexibility in booking events and to achieve historical accuracy, public rooms were purged of all but their original construction. And for the comfort of the Inn's guests, the 44 existing bedrooms were reduced to 22 suites by combining two bedroom units, each consisting of a square inner sitting room and a square outer sleeping room, into a four-room suite comprising an inner sitting room, one or two outer sleeping rooms or an outer reading room, and an inner private bath instead of the historic communal bath.

Otherwise, the reconstruction played out like a detective story, as so many historic preservation projects do. Clues to the Inn's original architecture and interior design were revealed mainly through old photographs and postcards Hubbard printed to promote Roycroft. Additional help came from art collectors such as Boston's Museum of Fine Arts, artisans reviving the Arts and Crafts tradition, and John Hubbard, grandson of the founder, who grew up on the Campus and remembered it well.

Few historic items seemed irretrievably lost under these circumstances. As Jane Siebert of Architectural Resources points out, "What we couldn't recover was often available new. A sizable population of crafts-

## A classic whodunnit to reconstruct the Roycroft Inn

But the project team had its hands full. Over a 15-month interval, team members were expected to restore all component buildings of the Inn according to the "period of significance" of 1895-1938 as defined by its Federal Landmark designation (a significant concept because the Inn evolved from a print shop to a communal workplace en route to becoming an hotel in 1905 by adding a

building's skin was made weather tight and the windows were replaced. Indoors, the golden rule was to preserve or restore historic room configurations wherever feasible. Modern building codes could not be ignored, of course, so the Inn was fitted with new fire exits, wiring, plumbing and sprinklers in every room, along with central HVAC distributed through vertical ducts in walls.

men and manufacturers is serving the market for Arts and Crafts reproductions."

Innkeeper Martha Augat of Some Places Different reports that the Inn has been busy in its first year catering to guests in equal numbers for leisure (autumn foliage, wine tasting, winter sports and Arts and Crafts) and business (toymaker Fisher-Price is perhaps the most prominent local concern). "Followers of the Arts and Crafts revival are well educated, affluent and knowledgeable," Augat says appreciatively. "Lots of them say they've waited years for the reopening of the Inn. Everyone is so pleased with the restoration." The grapevine has wasted no time getting out

Tile. Maple and oak flooring: existing and new. Vinyl flooring: Forbo. Carpet: Stark, Patterson, Flynn & Martin, Manges, Masland, Pottery Barn, Crate & Barrel. Carpet fiber: wool, nylon by Monsanto. Pine and oak ceiling: existing and new. Lighting: Belfer, Inlight Glass, William Hilton, Benes Silversmiths, Pottery Barn. Doors: existing. Door hardware: existing, restored by Keystone Plating. Art glass: restored by Jacobs Stained Glass. Windows: KSD Custom Wood Products. Window treatment: Nenik Timberline (wood blinds), Jack Lenor Larsen, Sanderson (draperies). Railings: Aurora Woodworking (oak), Julius Blum (metal). Guest room case-

Assoc. Client liaison and project coordination: Architectural Resources. Structural engineer: Syracuse Engineers. Mechanical and electrical engineer: Robson & Woese. Historic furnishings consultant: Elisabeth Roche. Construction manager: Lehigh Construction Group. Kitchen consultant: Koenig Commercial Kitchens. Lighting designer: Hamilton Houston Lownie. Fournier mural restoration: School of Art Conservation, Buffalo State College. Furniture dealer: William H. Prentice. Photographer: Rob Karosis, Biff Henrich/Keystone.



the good news in such publications as *Architectural Digest*, *Old House Interiors*, *The New York Times*, *The Boston Globe*, *Toronto Life*, *Country Inns* and *American Heritage*.

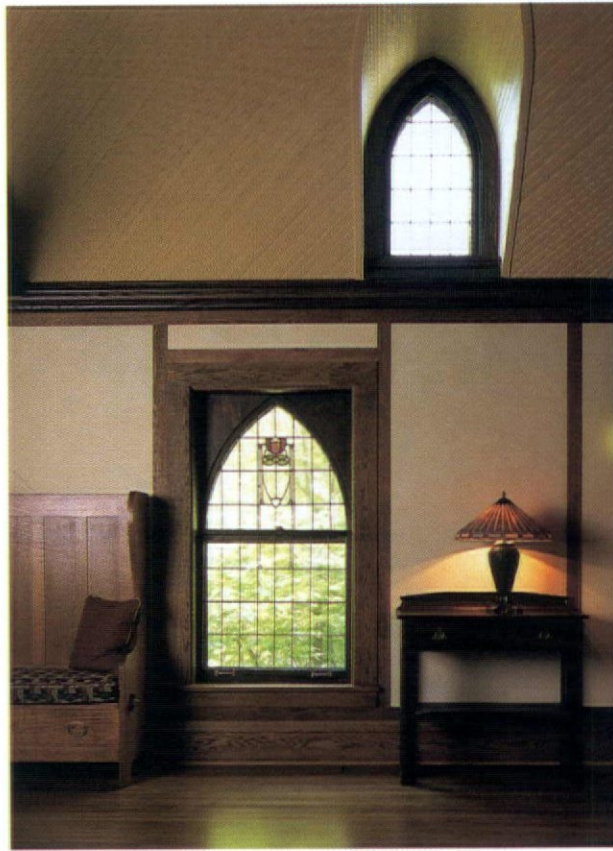
Would the founder of Roycroft have approved of such popular fare at the Inn as potato herb crusted lamb, penne and smoked salmon or vegetable strudel? While Hubbard and his wife died tragically in the sinking of the *Lusitania* in 1915, leaving son Bert to run the Campus until 1938, "Fra Elbertus" lived every moment of his life with passion. It's easy to imagine the man whose weighty sayings are carved on the Inn's oak doors lustily tucking into an Angus strip steak with roasted cornpepper sauce and chili-fried onions. No way would he have wept peeling other people's onions. ☞

#### Project Summary: Roycroft Inn & Restaurant

Location: East Aurora, NY. Total floor area: 44,660 sq. ft. No. of floors: 3. Average floor size: varies; guest room wing is 5,600 sq. ft. No. of guest suites: 22. Cost/sq. ft.: \$180 including all FF&E. Wallcovering: Sanderson, Bradbury. Paint: Benjamin Moore. Ceramic tile: Craftsman Tile. Dal-

goods, beds, tables and seating: L. & J.G. Stickley with original pieces restored by Robert Testa, Buffalo Refinishing, Doc's Refinishing.

Lounge and dining seating: L. & J.G. Stickley with original pieces restored by Robert Testa, Buffalo Refinishing, Doc's Refinishing. Conference seating: Wieland. Fabrics: Schumacher, Sanderson, Kravet, Glant. Leather upholstery: Spinneybeck. Conference tables: original Stickley restored by Buffalo Refinishing. Dining tables: Falcon, original Stickley and Roycroft pieces restored by Robert Testa. Occasional furniture: Palecheck Wicker, Barlow Tyrie. Architectural woodworking: Aurora Woodworking. Cabinet-making: BGI Interiors. Signage: Greg Meadows for Wolf/Mansfield/Bollikng. Accessories: Buffalo Big Print Cibachrome Productions (artwork), reproduction frames (Tom Bojanowski), Ornamental Iron Works (planters), Schoolhouse Gallery (fireplace log box), Sally Danforth Pottery, Janice McDuffie Roycroft Potters (vases). Elevators: Dover. Heat pump/HVAC: McQuay. Fire safety, security: Simplex. Building management system: McQuay. Plumbing fixtures: Kohler. Client: Margaret L. Wendt Foundation. Architect: Hamilton Houston Lownie Architects. Interiors consultant: Ann Beha



Real family values: The Inn reminds us of the *fin de siècle* search for an alternative to modern life through a return to home, family and the spiritual values of the Medieval guild. Among the environments meant to express this yearning are the Larkin Room (opposite, upper, left), offering diners a garden view, a typical bedroom suite (opposite, upper, right), where the bedroom was once open to the elements, the Salon (opposite, lower, left), with its newly restored murals of the world's great cities by Alexis Fournier, and a view of the exterior of the Inn (opposite, lower, right) showing the Peristyle joining the Lounge and the Salon.

A cloister without monks: A detail of the Lounge (above) shows a restored Gothic-style art glass window designed by Dard Hunter, set within a rectangular frame, and a similar but less elaborate window set into a Gothic-style dormer among the board-and-bead battens of the room's wood ceiling.

# Wired Science

How high-tech leader-of-the-pack Hewlett-Packard makes and remakes space for its scientists within hours at its Rancho Bernardo, Calif. facility, designed by Interior Space International

By Ingrid Whitehead



Geek love: HP researches and develops inkjet printers and peripherals in this 250,000-sq. ft. high-tech California playpen (left) designed by Interior Space International. Curved walls in fire-engine red and plush purple (opposite) lead scientists, computer programmers, electrical and mechanical engineers and chemists to their destinations.

**I**t seems ludicrous: an industry that creates products that become obsolete in 14 to 18 months. In theory, hard to believe. In fact, the multi-million dollar high-tech industry must forever be on the cusp of inventing the next computer, peripheral or technology. Hewlett-Packard (HP) has been in the race from the very beginning, and the \$31.5-billion company knows how to keep ahead of its competition. That knowledge includes keeping its employees in a comfortable environment that's conducive to creativity, which is exactly why HP commis-

sioned Interior Space International (ISI) to create its Building 8 research and development facility.

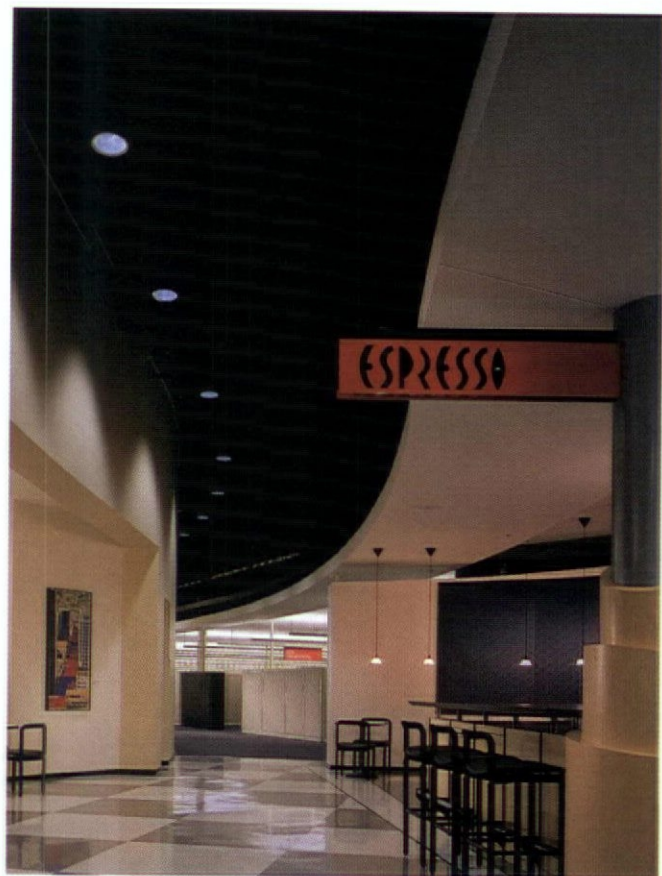
The new facility, located near San Diego, Calif., in Rancho Bernardo, is a 250,000-sq. ft. playpen devoted to the research, development and manufacturing of Hewlett-Packard inkjet printers. The word "playpen" may sound strange when referring to a work space for highly technical scientists, computer programmers, electrical and mechanical engineers and chemists who study new kinds of ink. But it's not the least bit off-base.

"Bill Hewlett and Dave Packard founded the company on certain principles," says Bob Jacobowsky, HP's relocation program coordinator. "They believed strongly in free expression of the individual, and thought if you gave employees the right tools and treatment, they would flourish and be productive. With this particular facility the idea was to provide a pleasant space to play out HP's philosophical approach to the business, as well as ease the overcrowding in the facility across the street."

According to Clay Pendergrast, senior vice president of ISI and the principal on the pro-







ject, HP was also ready to break out of its "beige" image and experiment with a more contemporary look. The new space was found in a vacated AT&T/NCR building across the street from HP's main Rancho Bernardo campus. Though the building shell was intact, it lacked an underground ducting system in place, so ISI and the architecture firm of McGraw Baldwin designed power poles for electrical distribution.

Pendergrast describes how carefully ISI analyzed the unusual needs of this particular group of high-tech professionals—people who invent and create such things as printers, printer fax copiers, inkjet pens and printer peripherals. "We studied the engineers and scientists very carefully, in an isolated, laboratory sort of way," he describes. "We also had an R & D task force, which consisted of about eight sessions with 20 people. These people are involved in a really creative but very urgent atmosphere. There is a constant churn factor that we had to take into

who can invent these projects faster. For this reason, a team of two or three can become a team of as many as 60 people, then go back to two or three when the project is done."

Designing with mobility in mind, ISI installed power poles (which Pendergrast admits are strictly utilitarian and not especially attractive) at the centers of cross-like arrangements of work stations to put the right teams together. "Much of the chemists' work takes place in a lab setting," says Pendergrast, "and they needed to be near the computer scientists." Computer scientists prefer extreme quiet and privacy, while mechanical and electrical engineers require much less privacy because they use the most tools and devices. As a result, ISI came up with 22 standard work stations that are customized with different components to create chains of 8-ft. x 10-ft. work stations for maximum compatibility, attractiveness and function.

Not heaven for everyone, to be sure. "These professionals are a dedicated group

building and a curved wall to separate the administrative office areas from the rest of the work spaces. Color plays an important role as well. An espresso bar serves as a landmark as you walk on black floors, past white work stations and fire-engine red walls.

Because HP has an authorized furniture dealership on-site, ISI used one furniture system's components exclusively to assemble all work stations. "Hewlett-Packard is not wedded to one particular product," notes Pendergrast, "but each site continues to buy consistently from a particular company. We worked with the on-site dealer and the client to construct a station that could be completely disassembled and moved in a few hours."

Jacobowski says HP feels that establishing such relationships with furniture companies puts them on the leading edge of office design and office furniture manufacturing. "We simply cannot accept waiting for a furniture company's normal product cycle," he declares. "The product cycle is far too slow

## Can you plan for a team of two or three that becomes 60 overnight?

account. We studied their work stations, and the way they work." Interestingly enough, ISI discovered that being able to move entire work stations without packing up from location to location as teams regrouped was the most important thing for HP personnel.

"The nature of the unpredictability is what changes," agrees Denise Shay, ISI's head of strategic planning. "We had to plan for the fact that there is a race in this industry to see

of people," admits Cheryl Herr, HP's interiors coordinator and ADA specialist. "They are very group-oriented—independent minded yet linked to their teams. We want to give them a space that's on the forefront of design, yet we don't want to confuse them. They have to be able to make sense out of their work spaces."

ISI used such dramatic but inexpensive means as indirect lighting to modernize the

for ours. A work station that contains one 16-in. monitor will change quickly to contain two or three 20-in. monitors. The manufacturer needs to be able to customize."

According to Jacobowski, time played an important, albeit frustrating role on the project. A schedule set by McGraw Baldwin obligated ISI to finish the construction documents within six weeks, as well as complete the first phase of the project—200,000 sq.

ft.—in record time. “We wanted to prototype a 30-station site,” he says, “but ended up with a 500-station beta site.”

The original users of the new work stations were supposed to be the scientists only. However, in a situation that Pendergrast described as “me-tooism,” those who would be working in other areas of the facility and wouldn’t need to move demanded the same work stations. They got them—only to realize later that these hybrid stations offered them less privacy than they desired. After some reconfiguring, the appropriate work stations and the componentry came together satisfactorily for all.

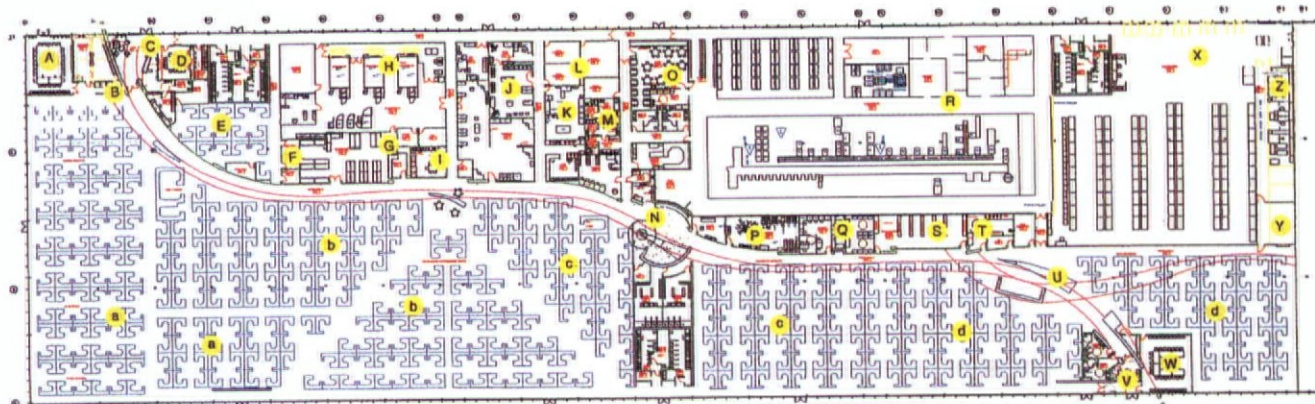
The designer and client relationship also came together well, which has led to ISI becoming the design firm in charge of renewing HP’s world headquarters in Palo Alto, Calif. HP and ISI: leading technology and design into new dimensions, typically in three hours or less. ☕

**Project Summary: Hewlett-Packard “Building 8” R&D Facility**

**Location:** Rancho Bernardo, CA. **Total floor area:** 250,000 sq. ft. **No. of floors:** 1. **Total staff size:** 600. **Wallcoverings:** Fabrics: Gilford, Deepa. **Paint:** Sinclair, Frazer. **Laminate:** Formica. **Vinyl flooring:** Armstrong, Mannington. **Carpet/carpet tile:** Miliken. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong. **Lighting:** Leucos, Nelly St., Light Control, Dedo. **Glass:** AMA. **Window treatments:** Levolor. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Metro. **Cafeteria, dining, auditorium seating:** Metro. **Upholstery:** DesignTex, Pallas, Metro, Carnegie, Mahar-am. **Conference tables:** Vecta. **Cafeteria, dining, training tables:** Metro. **Other tables:** Herman Miller. **Architectural woodworking and cabinetmaking:** Montbleau Associates. **Signage:** ASI. **Client:** Hewlett-Packard; Bob

Jacobowski, Cheryl Herr, Talal Bakdache, Beth Nidzieko. **Architect:** McGraw Baldwin; Jim Ferguson. **Interior designer:** ISI; Clay Pendergrast, Denise Shay, Dana Glover, Pat Whempner, Gayle Forster, Linda Verbruger. **Structural engineer:** CBH Engineering. **Mechanical engineer:** Tsuchiyama, Kaino and Gibson. **Electrical engineer:** Turpin & Rattan. **General contractor:** Ninteman Construction Co. **Lighting designer:** Alfred Scholze. **Furniture dealer:** bkm. **Photographer:** Marco Lorenzetti, Hedrich Blessing.

Caffeinated we create: A common space looks right into the manufacturing area of HP’s facility (opposite, left). Building 8 houses all departments of the printer-making process, from administrative to manufacturing. An espresso bar (opposite, right) serves as a landmark where scientists and computer programmers can casually share coffee and cookies as they plot the next big high-tech coup. A splashy red wall with an erasable board (right) provides another place for brainstorming.



# Heaven's Kitchen

Life in restaurant kitchens may never be the same if chefs adopt Lespinasse at New York's St. Regis Hotel, designed by Brennan Beer Gorman Monk/Interiors, as their role model

By Roger Yee



Once upon a stove: Chef Gray Kunz has built the kitchen of Lespinasse around two magnificent Bonnet induction stoves in an island layout (left), with one for meat (opposite) and the other for fish. His goal has been to create an efficient yet comfortable workplace featuring the latest in kitchen technology. Self-sufficient work stations surrounding the stoves, zoned HVAC, non-slip tile floor and an easy-to-clean aluminum tile ceiling are features that make Lespinasse an exceptional place to create *haut cuisine*.

**H**ow does a chef celebrate earning and sustaining a four-star accreditation in hyper-critical New York City? Go to lunch? Go on the celebrity circuit? Go out and start your own restaurant? Suppose you wore the toque and chef's whites of Gray Kunz, the Singapore-born Swiss executive chef of acclaimed Lespinasse at Manhattan's elegantly restored, 313-room St. Regis Hotel in the summer of 1994. You would go back into your 1,500-sq. ft. kitchen, gut it and install what may be one of the most functional and comfortable kitchens in the United States, designed to your complete satisfaction by Brennan Beer Gorman Monk/Interiors (BBGM).

"I had a number of goals I wanted to accomplish," recalls Kunz, who studied with the legendary Fredy Giradet near Lausanne. "First, I wanted to improve staff work flow. But I also wanted to reduce waste and improve morale. The well being of the chefs was definitely on my mind."

Working conditions in kitchens have been described for centuries as both hellish and unavoidable. (In our time, President Harry Truman declared, "If you can't stand the heat, get out of the kitchen.") After all, few environments can conjure a similar concentration of fire, steam, noise, hot and cold liquids—plus a full spectrum of odors, colors, textures

and temperatures. What has long troubled Kunz about commercial kitchens in general and the kitchen at Lespinasse in particular is that the chef is so frequently excluded from the design process. "Again and again, I have seen the same errors being made," he comments. "This would not have to happen if the chef were involved."

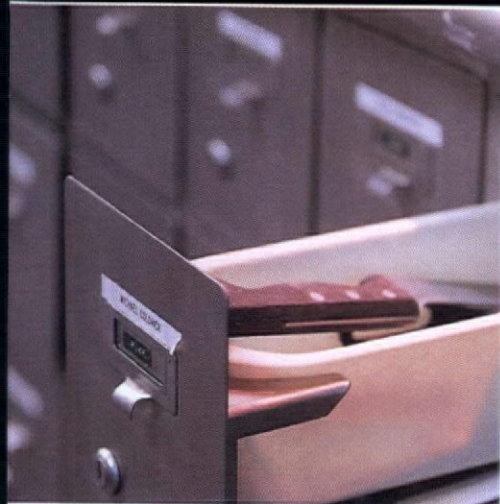
Kunz quickly points out that his goal in renovating the two-level Lespinasse kitchen was not "a dream kitchen" for himself. Recognizing that he and his colleagues would always be exposed to the environmental effects of cooking, he asked the St. Regis to allow him to create a kitchen where an efficient and comfortable workplace and the latest in kitchen technology could happily co-exist. His sense of timing could not have been better. Ruth Reichl, restaurant critic of *The New York Times*, had just awarded Lespinasse the coveted four stars ("The food at Lespinasse comes out shooting," she reported on March 11, 1994. "With your first bite you know that you are in for an exciting adventure. These are flavors you have never tasted before."), and hotel management gratefully gave Kunz a budget of \$1 million, the services of a project team that included BBGM, and the month of August to complete the construction.

Julia F. Monk, AIA, ASID, partner-in-charge for BBGM, found Kunz a challenging client for all the right reasons. "Here was a client who was incredibly knowledgeable about the function of his space," she indicates. "He understood the physical flow and the equipment he needed. We had to find the way to fit all the pieces together."

Among the most dramatic changes Kunz requested was a European-style island kitchen that placed two stoves in the center perpendicular to the pick-up line and surrounded by compact work stations on the perimeter, instead of an American-style galley kitchen with cooking along one wall and a pick-up line on the other. The new scheme, which rejected traditional walk-in refrigerator units in favor of a satellite "low-boy" refrigerator and freezer fitted into each work station along with its own sink, would minimize the distance chefs traveled in their work. Yet Kunz felt the success of the new plan would hinge on securing two state-of-the-art Bonnet induction stoves from France that would significantly reduce the waste heat vented into the kitchen. One problem: the Bonnet, equipped with energy-saving ceramic radiant heat burners, was not approved for use in New York City at the time.

Even though a chef represents far more than the sum of his *batterie de cuisine*, Kunz





leaves no doubt how today's highly educated chefs feel about having advanced kitchen technology such as the Bonnet stove at their disposal. "There have been more and more talented chefs working in the United States over the last 15 years," he points out, "yet the kitchen technology we use has not kept pace." Approval for the two stoves was obtained with the help of the manufacturer, who sent technicians to New York to install them—and trained the hotel's technicians in France to service them. Kitchen consultant Anthony Gaeta adds, "There's no more effective way to bring down the heat."

Besides having the benefit of Kunz as a savvy, enthusiastic and reassuring mentor presiding over the new island layout, the 12 chefs of Lespinasse now work under conditions that are noticeably improved in numerous, less dramatic ways. Among the design features that Kunz and BBGM have incorporated in the kitchen are individual HVAC zones whose high-volume air exchange pulls out much of the heat and humidity, a non-slip ceramic tile floor, shadowless, color-balanced lighting from a variety of halogen, fluorescent and incandescent lamps, an easily cleanable ceiling of brushed

aluminum ceiling tiles, a floor system of trench drains to work with a built-in cleaning system of pressurized water and steam for rapid clean-up, and a ceiling-integrated intercom speaker system that realizes Kunz's hope for a kitchen free of "all the usual shouting and screaming."

Refurbishing the kitchen from the end of July to the end of August (during which time Lespinasse took what is a traditional restaurant holiday) for a Labor Day reopening was not unlike the daily scene inside the kitchen just minutes before noon. As Monk recollects, "All the members of the project team arrived ready to hit the deck at full speed. We didn't have a moment to lose. The chef needed a full week to train the staff in using the new kitchen."

Not only did the team uncover the "usual" unexpected building conditions that forced changes in the design. The stream of building trades people, building products and kitchen equipment going in and out of the relatively modest space obliged the general contractor to fine tune the schedule on a daily basis. "Our GC acted like an orchestra conductor, keeping all these high-strung individuals on time and in tune," Monk says with a smile.

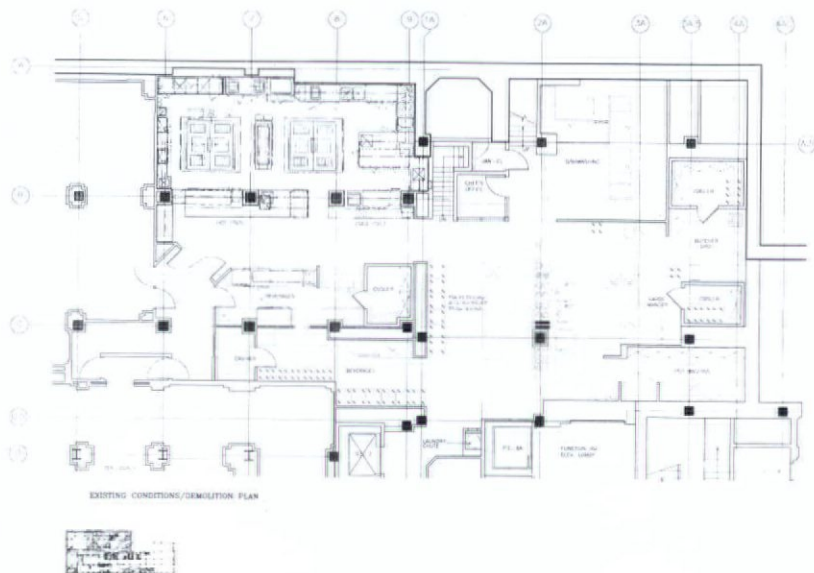
"Just imagine having to spend \$1 million in one month."

Apparently the experience was satisfying enough for Kunz and Monk to repeat the performance, because the two are currently installing another Lespinasse in the Sheraton Carleton Hotel in Washington, D.C. Second helpings are naturally permissible *en famille*—especially if *papa* is Gray Kunz. ☺

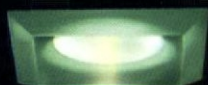
#### Project Summary: Lespinasse Kitchen

**Location:** New York, NY. **Total floor area:** 1,344 sq. ft. (main kitchen), 630 sq. ft. (pastry kitchen). **Total cost:** \$1 million. **Kitchen equipment:** Bonnet, Commercial Kitchens, Jade. **Ceramic tile flooring:** Graniti Fiandre. **Aluminum ceiling tiles:** USG Interiors. **Lighting:** Hubble, Guth. **Smoke eaters:** Smoketer. **Trench drains:** custom by Budd Constructing Corp. **Mason:** Cathedral Marble & Granite. **Client:** ITT Sheraton Corp. **Architect:** Brennan Beer Gorman Monk/Interiors, Julia F Monk, AIA, ASID, partner-in-charge. **Kitchen consultant:** Anthony J. Gaeta, Inc. **Mechanical and electrical engineer:** Jaros Baum & Bolles. **General contractor:** Budd Contracting Corp. **Photographer:** Anthony Albarello.

Finishing touches: Details make a difference at Lespinasse, including the individual drawers for chefs' own knives (above, left), a portable induction unit for supplementary cooking that stays cool on the surface while it boils water (above, center) and the pick-up counter clear of the stoves and work stations (above, right) where gourmet food and fine china come together. Chef Gray Kunz called for these and numerous other features in an attempt to correct the problems he sees when chefs are excluded from the design process.



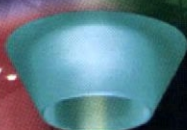
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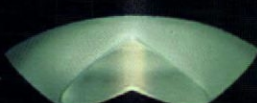
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# What's Size Got to Do with It?

Should the size of a design firm match the size of its clients' projects?

By C. Jane Smith

**N**othing ever stays the same. Among the architecture and interior design firms offering interior design services, not the size of a firm, its client lists, staying power, customer satisfaction or even its name is immune from change. So why does the idea persist that bigger firms should be awarded the larger, more important projects?

With today's computer technology and focus on time, cost, team work and specialization, firms as small as 4-5 people and as large as 500 people can design projects ranging from 20,000-100,000 sq. ft. and up to \$30 million dollars in construction costs. Small or large, firms are clamoring for the same projects. Coming to terms with the market assessment of what a firm's size says about its capability entails breaking down myths and working towards a new, more realistic model.

**Does buying greater size get you more depth and ability?**

The first myth that many a client embraces in selecting a design firm is that a bigger firm means more depth and a greater ability to respond to determined needs. But the actual size itself holds little correlation with the talent pool and experience of the employees. In fact, size can be misleading.

The interior design industry is no different than any other in that mergers and acquisitions are now commonplace. As a result, a big firm may actually be the result of a merger of smaller firms to achieve "small firm attention with big firm depth." If the marriage doesn't last, projects born in the process become part of the divorce proceedings.

Size can distort perception in other crucial ways. An unsuspecting client searching for interior design expertise can be persuaded that all 200 employees in a big firm are experts in corporate space planning when, in truth, the quiet group of three residing in the corner may constitute the entire interiors department. That big firm suddenly looks a lot smaller.

Which brings us to another myth: A bigger firm puts more bodies to work on its clients' projects. It doesn't take a sea of people to run a project—nor does a sea of people actually do so. What really matters is not the size of the



firm but the strength, chemistry and expertise of the team assigned to the project. The majority of projects have three to six people at most assigned full time during the intense design and contract documentation phases.

For example, a 45,000-sq. ft., \$3-million corporate headquarters interiors project would most likely be staffed with a project manager, a project designer, an intermediate designer and one CADD operator for a nine-month period with one or two additional team members during the contract documentation phase. Can a *Fortune 500* client assume that the design firm is enlisting its "A" or "B" team for this prestigious job? A larger firm may deem it a relatively small project of lesser importance, assigning the "C" or "D" team with minimal principal involvement from the beginning.

This scenario exposes the problems caused by yet another myth: larger and presumably more complex projects need the extra bodies of a big design firm to handle them. With the increased use of CADD among designers to cope with much of the physical

entry, transfer, comparison and alteration of design information, smaller firms today can run more projects of greater complexity with fewer bodies and greater efficiency. Principals and associates in the small to mid-size firms are more likely to be intimately involved in the day-to-day decisions and design of projects.

These are major pluses for small to mid-size firms that give the lie to a fourth myth: All clients command the equal attention of a design firm's principals. There is much to be said for getting the experience of a firm's principals as active team participants. The likelihood of this happening in a small to mid-size firm is far greater than in a big one because there are seldom projects of "lesser importance" that fail to warrant their principals' time.

**What does a firm's size have to do with a client's needs?**

So what does the size of a client's project have to do with the size of the design firm? The answer depends on the client's needs. The more information that can be gathered up front about the client's needs, the better the chance of a good fit among the client, the project and the firm.

A close analysis of the obvious, which may include project size, location, budget and schedule, will begin to define the size of the ideal firm. If one or more of these key components are unknown, it provides immediate insight into the expertise and assistance the design firm will need in the critical early stages of the project. Size and scheduling, for example, can help identify requisite project team size and depth of personnel—and the firm's reserve talent in case of illness or change of employment.

Clients must make a conscious effort to match the needs of the project to the capacity of the firm without prejudice. Turning to a firm for its size alone can have detrimental consequences, as a client will discover in doing the preliminary homework. May the best suited firm win!

*C. Jane Smith, AIA is a principal in the New York firm of Smith Ottaiano Architects, P.C.*





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# Airing the Great Indoors

Much progress has been made toward comprehending indoor air quality problems, but designers are finding a lot remains unknown

By James L. Standish and Peter Simmonds

In the mid-1990s indoor air quality is an environmental issue that design professionals must address in any job. It may be hard to remember that this wasn't the case a mere 20 years ago. Concern over the deteriorating quality of indoor air in buildings arose in the late 1970s and early 1980s as a result of what came to be termed "sick building syndrome." In Europe and the United States, employee complaints of respiratory distress, headaches, nausea, and other illnesses were becoming endemic—instigating a search for the culprit.

Studies eventually demonstrated that energy-saving strategies in building and HVAC-system design instituted in the wake of the worldwide energy crisis had excessively reduced the amount of outdoor air entering buildings through ventilation systems. Because reducing outside-air ventilation could save much of the energy required to pre-heat the air in winter and cool and dehumidify the air in summer, a "scientific" criterion, which was based on human metabolic rates, had been developed that declared that a ventilation rate as low as five cubic feet per minute (cfm) per occupant was sufficient to ensure safe, breathable air. Unfortunately, this criterion—which was soon embodied in energy-conservation codes—assumed that outdoor air would be clean and fresh and that components of indoor spaces such as

furniture, finishes, carpet, and equipment would not be significant sources of indoor-air pollution. The HVAC systems of many facilities developed during and immediately after the energy-crisis years reflected the desire to keep outdoor-air ventilation to an

reduced total air supply flow and its outside air component as load diminished. In turn, the problem-in-the-making was worsened by some building managers' efforts to reduce energy consumption even more sharply. It wasn't uncommon, for example, for cost-conscious managers to

block off outdoor intake louvers, close dampers, or cycle fans on and off to save energy. Since the early 1980s a good deal of progress has been made toward understanding the causes of indoor air quality problems, retrofitting mechanical systems designed when recommended outside-air ventilation rates were set too low, and designing new HVAC systems to attain a genuinely healthy indoor environment. Engineering design standards developed after the mid-1980s—especially ASHRAE 62, issued by the American Society of Heating, Refrigeration and Air-conditioning Engineers—have reversed the course taken during the 1970s. The version of the ASHRAE 62 standard developed in 1989 signaled a general awakening to good ventilation principles and

has served as the basis for many federal, state, and municipal regulations concerning IAQ. Still in use, ASHRAE 62.89 stipulates a minimum outdoor-air ventilation rate of 20 cfm per occupant for typical occupancies—300% over the standard implemented a decade earlier. Similar revisions have occurred in Europe.

Continued on p. 81



absolute "safe" minimum, with very troublesome results.

At the same time the ventilation of new facilities was being restricted, the amount of outdoor air actually making its way into occupied spaces was being further reduced by new energy-saving HVAC technologies, especially variable air volume (VAV) systems that



## The Toledo Museum of Art

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Much remains to be done nonetheless. For one thing, the health risks associated with exposure to common indoor pollutants such as volatile organic compounds (VOCs) remain poorly understood. Certain sensitive individuals react much more severely than others, and the specific compounds that cause the maladies differ from case to case. For all the vagueness of many "sick building"—related complaints, however, VOCs, airborne microorganisms, pollen, and other organic matter and particulate contamination do undeniably have adverse health effects.

The buildup of CO<sub>2</sub> in spaces with insufficient outdoor-air ventilation was one of the first problems to be recognized, leading to the development of a formula known as the MAC (maximum allowable concentration) value for the amount of ventilation necessary to maintain acceptable CO<sub>2</sub> levels in interior spaces. In use now for many years, the MAC method has proved its efficiency in facility design. Monitoring has advanced accordingly from the early CO<sub>2</sub> sensors, which were plagued by operation and calibration problems.

#### **VOCs and the new ASHRAE standards: When should we worry?**

Many contamination problems with volatile organic compounds, the single most important constituent of indoor air pollution, originate with building materials and furniture, finishes, fixtures, and equipment. Because emissions of volatile organic compounds usually diminish over time, VOC-related problems are mostly likely to be encountered during the early period of a facility's occupancy, when the furniture, finishes, carpets, and so on are still new and before the building materials have fully cured. The new ASHRAE standards now under review establish much stricter parameters on acceptable levels of VOCs, and the immediate challenges faced by designers hinge on how to specify effective, quality building materials and furniture, fixtures, and finishes to ensure the lowest possible VOC emissions, as well as how to guarantee an effective, durable installation.

In renovations where existing furniture will be reused, VOC emissions are unlikely to present much of a problem, because the furniture will probably have long since off-gassed. New products present a different picture, however. While it's true that more and more manufacturers, eager to join the "green" bandwagon, are developing lower VOC-emitting products, information concerning products' VOC content remains difficult to come by and interpret. Even where VOC content is known, the rates at which various products off-gas—essential information when scheduling pre-occupancy purge and airing-out periods—remain poorly researched. (For the record, the U.S. Environmental Protection Agency is now testing a large number of building and office-equipment products for pollution generation.)

Augmenting these problems are unwise yet all too common design and construction practices that are now running afoul of IAQ standards. For example, the routine habit of construction managers and contractors to switch to cheaper materials from those specified by the design team is colliding with stricter ASHRAE IAQ standards. Architects, interior designers, and consulting engineers are having to work much more closely not only to ensure that the VOC content of specified materials and furnishings is known and that the materials chosen have the lowest possible VOC emissions and fastest off-gassing rates—but also to determine that higher-VOC products are not haphazardly substituted in later stages of a project.

Under the new VOC-control regimen, scheduling likewise assumes greater importance. The design team must work with contractors to make sure that carpets and other finishes receive adequate airing out, including being off-gassed in a warehouse before installation, if necessary. Similarly, construction schedules must allow for an adequate purge of the HVAC system, which might require several weeks of operation at 100% capacity. Construction delays that would foreshorten a purge period must be avoided.

#### **Renovations: Can existing HVAC systems be saved?**

HVAC retrofits for buildings with IAQ problems must be tackled on a case-by-case basis. Consulting engineers will examine original systems and analyze current operations and maintenance procedures. Corrective measures can range from modifying systems to introduce greater amounts of outside air, and improving the filtration system (the filtration systems of many late 1970s–early 1980s buildings were extremely inefficient, designed more to protect fan-system coils from dirt than to ensure good air quality), to increasing the building's heating and cooling capacity to temper the larger amounts of outdoor air needed for adequate ventilation. In the worst possible case, a complete system overhaul may be warranted.

Renovations, especially where a building will remain occupied during construction, introduce other challenges. Beyond making sure that the VOC levels of building materials and furnishings are as low as possible and that adequate airing-out and purge periods are scheduled, architects and consulting engineers must jointly develop construction protocols to isolate construction areas from occupied portions of the facility—including the creation of physical barriers and procedures for keeping construction zones under negative pressure relative to the rest of the building.

Architects, interior designers, and design engineers must also understand the VOC- or particulate/contaminant-generating potential of any existing equipment the owner will bring to the completed facility. Obviously,

dealing with such problems up front—when HVAC system capacity can be adjusted to deal with these potential VOC sources or a dedicated filtration system, can be designed into the space—is easier than taking remedial action. Similarly, the design team responsible for base building design of speculative buildings should establish communication with the design team performing tenant fit-out to make sure that the original HVAC-related design decisions are understood and accommodated.

#### **Emerging technologies and design strategies: help from microelectronics?**

Beyond manufacturers' efforts to market lower-VOC products and to distribute information on VOC content, the big news in IAQ-related technology is the rapid evolution of microprocessor-based HVAC control systems, which are becoming simultaneously more sensitive and less expensive. Because the new ASHRAE 62 will provide standards for IAQ over the life of a facility, operations and maintenance issues—ranging from frequent inspections of HVAC systems to the proper selection, storage, and application of cleaning products—will assume a greater importance than before. Most of these issues are the province of building managers, but designers must keep in mind that designing HVAC systems for ease of maintenance has become a primary consideration.

What does the future hold? Concern over indoor air quality's role in ensuring employee comfort, health, and productivity is likely to result in a new philosophy of HVAC system design before long. Over the coming years, variable-air-volume systems are likely to be supplanted by HVAC designs with dedicated ventilation systems to provide air volumes to alleviate CO<sub>2</sub> and VOC pollution, and separate systems to condition spaces for comfort.

In the meantime, the authors feel quite certain that if the appropriate precautions take place in the design phase and if construction properly minimizes the effect of emissions, the benefits will be substantial. Clients will be willing to pay slight premiums to achieve better IAQ and the heightened employee health and comfort, increased productivity, and lessened potential for litigation that will result. Consequently, we will all breathe easier. ☺

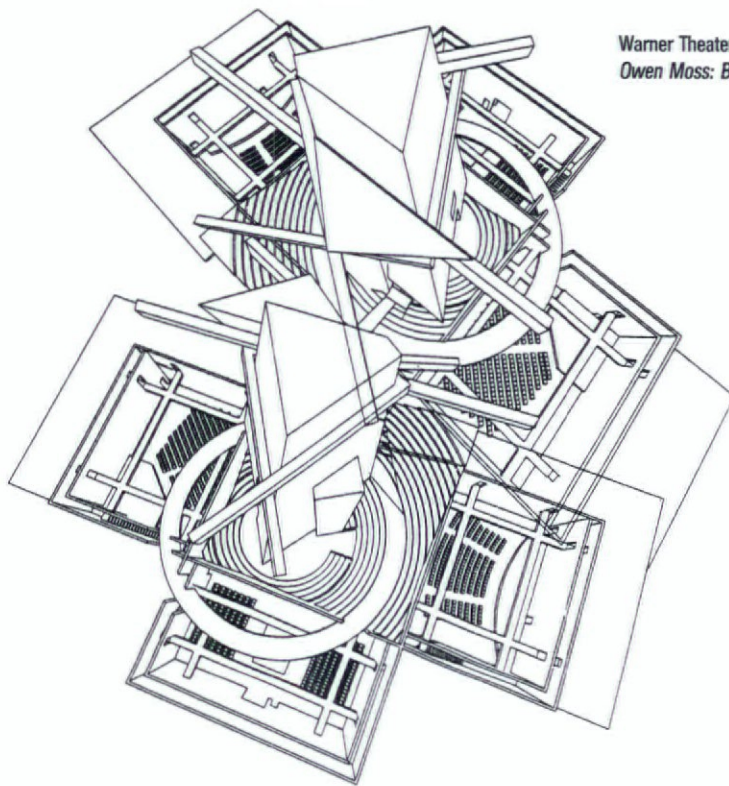
*James L. Standish, P.E., and Peter Simmonds are principals of Flack + Kurtz Consulting Engineers, LLP, New York. Standish, who has 18 years of experience in HVAC system design, is a certified Indoor Air Quality Professional and director of quality assurance for the firm. Simmonds, a certified Indoor Air Quality Engineer who has participated in various ASHRAE technical committees, is Flack + Kurtz's director of advanced technologies.*

## Will His Buildings Ever Rest?

Eric Owen Moss: Buildings and Projects 2, by Eric Owen Moss with an introduction by Anthony Vidler, 1996, New York: Rizzoli International Publications, 224 pp., \$60 hardcover, \$40 paper

Although the ranks of the younger generation of avant-garde architects in Southern California have been thinned by the untimely death of Frank Israel, the works of Eric Owen Moss, Morphosis, and Hodgetts + Fung continue to resonate with their own frenetic energy. *Eric Owen Moss: Buildings and Projects 2*, a monograph written largely by Moss himself, shows his search for form is as intense as ever. As noted by Anthony Vidler, professor of art history and architecture at UCLA, Moss's "insistence on the distortion, reformulation and mutation of pure geometries" drives him towards a utopian community of his own imagination.

Moss, speaking more directly, is apt to say, "Gravity is only temporary. Everything



Warner Theater, Culver City, Calif., from *Owen Moss: Buildings and Projects 2*.

*Continued on page 84*

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# BOOKSHELF

that stands, falls.... I want to build instability, then obviate it." Readers may prefer to let the projects in this handsome volume speak for themselves. Certainly *The Box*, *Samitaur*, the Warner Theater and *Sparcity*, all in Culver City, Calif., celebrate the movement of space through structures rather than the stability of structures themselves.

In fact, the form of Moss's structure is hard to discern from any single vantage point. Space and mass are typically so intertwined and overlaid that inside and outside become meaningless. Moss pays tribute to the creation of form rather than form itself, which he finds in ruins—as fitting an epilogue to the 20th century as Wright was its prologue.

**Building a Dream: The Architecture of Walt Disney**, by Beth Dunlop, 1996, New York: Harry N. Abrams, 224 pp., \$39.95 cloth

Children accompanied by willing adults have been able to step inside the Walt Disney movie of their choice ever since Mickey Mouse and friends opened the gates to Disneyland, Anaheim, Calif., in 1955. It's easy to underestimate the impact Uncle Walt's vision of community has had on popu-

lar culture. Architecture critic Beth Dunlop makes a plausible case in *Building a Dream: The Architecture of Walt Disney* for Disney restoring the narrative content that International Style Modernism had all but banished from the studio in the 1950s ("At Disney, every architect must turn storyteller," she writes), and encouraging the American people to champion the return of historicism after being seduced by Disney's "Main Street."

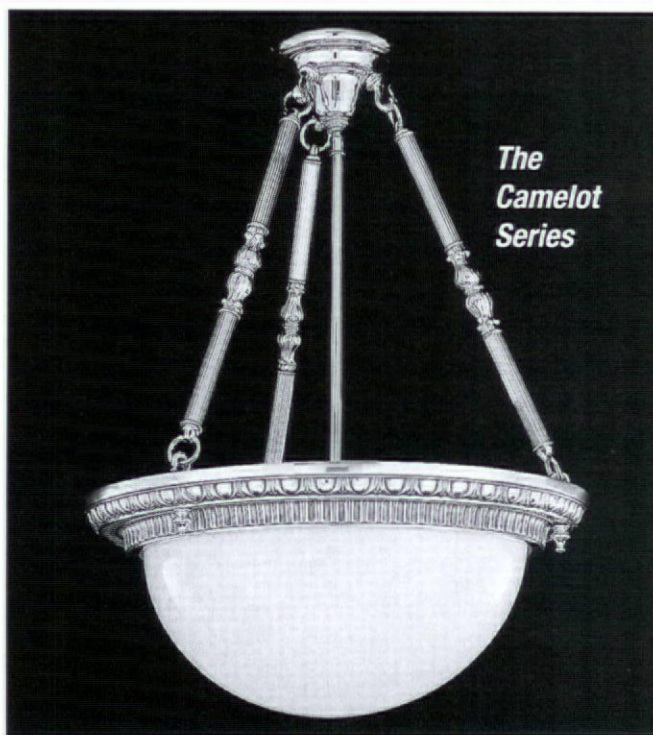
As architect and patron alike, Disney has held architecture accountable to inform the public on its form, imagery and circulation while playing tricks with time, scale and materials, all in the name of seamless, totally convincing entertainment. The deliberate use of fantasy in architecture towards this end—Walt Disney declared, "imagination is the model from which reality is created"—was a tradition passed from the founder to his successor, chairman Michael Eisner, almost 20 years after his death. As Dunlop observes, Eisner "saw, in architecture, even more potential, the opportunity to create indelible memories by making hotels, restaurants, even office buildings tell a story."

However, where Disney concentrated on vernacular European architecture for his

theme parks, Eisner has broadened the mandate to encourage some of today's most prominent architects to work in a range of styles from historic to abstract, all of which should be entertaining without necessarily quoting from the Disney pantheon. Whether or not Robert Stern, Michael Graves, Charles Gwathmey, Robert Venturi or Arata Isozaki are now creating their best work for Disney is beside the point. High art and popular culture have meshed in their buildings, making the architect's eternal complaint—that the public must be "educated" about design—a moot point.

**Japanese Modern: Graphic Design Between the Wars**, by James Fraser, Steven Heller and Seymour Chwast, 1996, San Francisco: Chronicle Books, 132 pp., \$16.95 paper

Japan still looks to the sea for new ideas, which the West supplies even now. In James Fraser, Steven Heller and Seymour Chwast's *Japanese Modern*, readers find that the Japanese didn't miss much in the late 1920s to mid-1930s. Art Moderne, Bauhaus, Constructivism and Futurism are all visible in their graphics and are uniquely Japanese. Designers will be fascinated by the similarities and disparities of East and West. ☞



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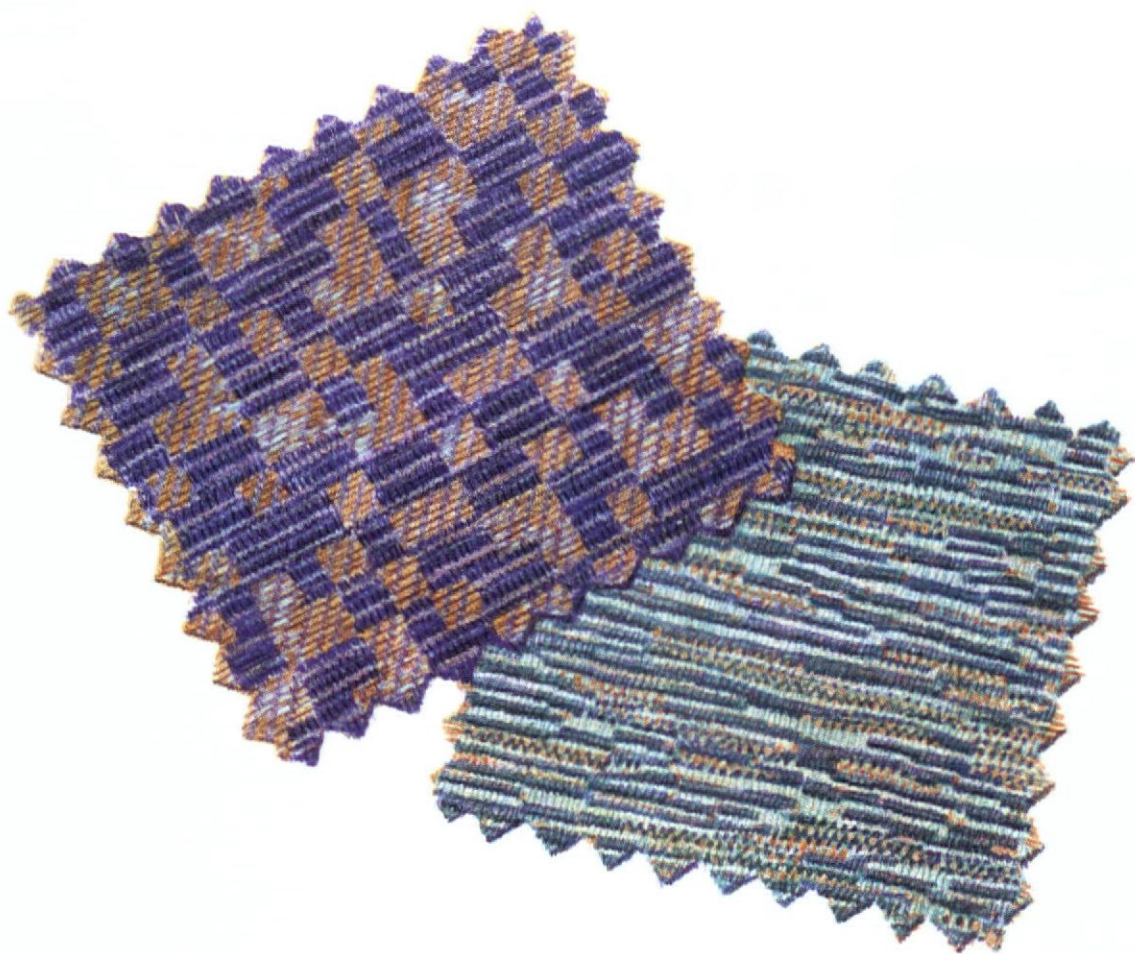
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## Coming Events

**September 13-November 10:** "Architectural Watercolors by Laretta Vinciarelli", National Building Museum, Washington, D.C.; (202) 272-2448.

**September 16-20:** GE Lighting Conference on Fundamentals of Commercial and Industrial Lighting, Lighting Institute at Nela Park, Cleveland; (800) 255-1200.

**September 18-21:** IDSA 1996 international conference, Worldesign 96. "Alternative Realities: 7 continents, 6 billion people, 4 oceans, 1 Worldesign", Walt Disney World Dolphin, Lake Buena Vista, Fla.; Contact IDSA at (703) 759-0100.

**September 19:** Color Marketing Group, Southeastern Regional Meeting, "Color, Computers, Design and Architecture," Atlanta, Ga.; (703) 329-8500.

**September 23-25:** The First Annual Computer Conference and Exhibit for the Government Design Community, Hyatt Regency Crystal City, Arlington, Va.; Contact Sharon Price at (800) 283-7367.

**September 24-29:** 33rd International Furniture Fair, Feria Muestrario Internacional de Valencia, Spain; For more information contact the Embassy of Spain Trade Commission at (305) 446-4387.

**September 25-27:** "Managing Ergonomics in the 1990's: Harmonizing the Workplace with Humanity" Conference and Exposition; Sheraton New Orleans, New Orleans; Contact Sherry Saunders at (703) 276-1174.

**September 25-26:** Lighting Conference for Consultants, Philips Lighting Design Center, Somerset, N.J.; (908) 563-3600.

**September 26-27:** PSMJ's Training for Success as the New Owner, Los Angeles; To register call Kim Scott at (800) 537-PSMJ.

**September 26-28:** PSMA's 21st annual conference, "Managing the New Millennium", Vinoy Resort, St. Petersburg, Fla.; Contact Ann Allen Adams at PSMA, (704) 895-8890.

**September 27:** ASID seminar, "How to Increase Your Sales and Become a Valued Member of the Interior Design Team," Atlanta Market Center, Atlanta; (202) 546-3480.

**September 27-29:** The Texas Association for Interior Design, Educational Conference and Exposition, Adam's Mark Hotel, Houston; (512) 795-0500.

**September 28:** Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan; National Building Museum, Washington, D.C.; (202) 272-2448.

**September 28-October 1:** The National Association of Floor Covering Distributors' Annual Meeting, Hyatt Regency San Francisco at Embarcadero Center, San Francisco; (312) 644-6610.

**September 29-October 2:** VISION 2001: The Path to Sustainability summit, Lake Lodge, Lake Placid, N.Y.; Contact Sharon Shuford for registration information at (800) 943-5963.

**September 29-October 2:** 100% Design, The London Contemporary Design Show, Duke of York's Headquarters, Chelsea, London; 0181-849 6211.

**October 1-3:** Metalcon International '96, the 6th Annual Conference and Exhibition for the Metal Construction Industry, Rosemont Convention Center, Chicago; contact Claire Kilcoyne, (800) 537-7765.



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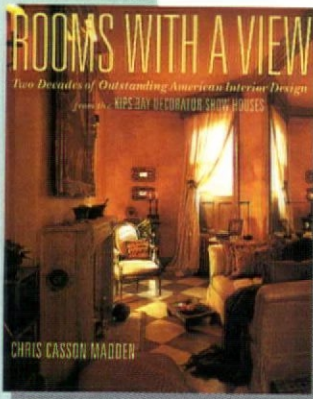


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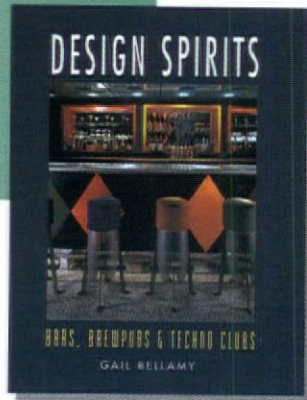
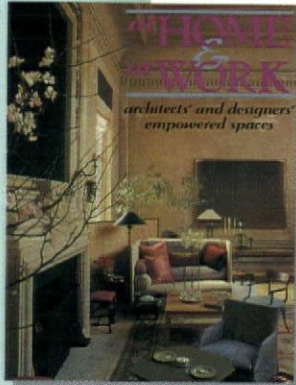
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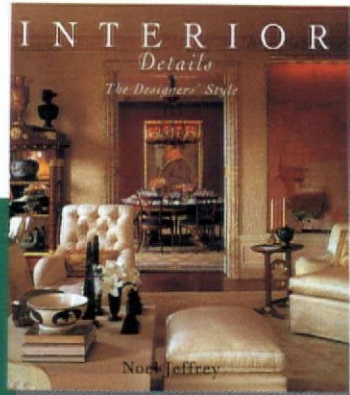
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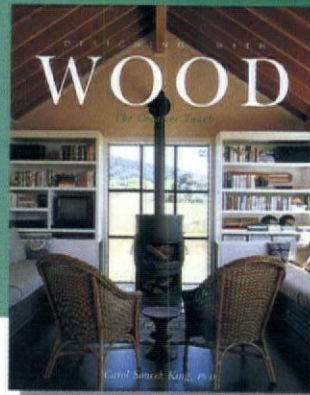


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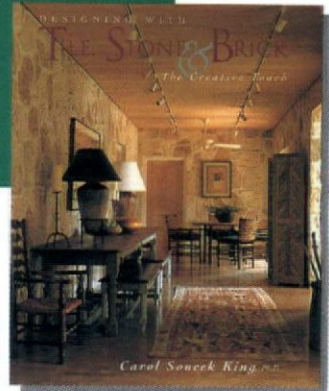


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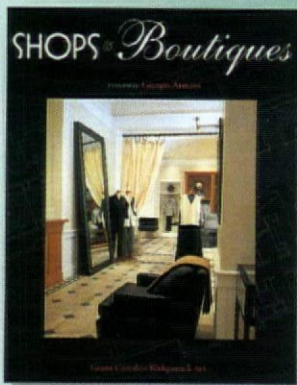


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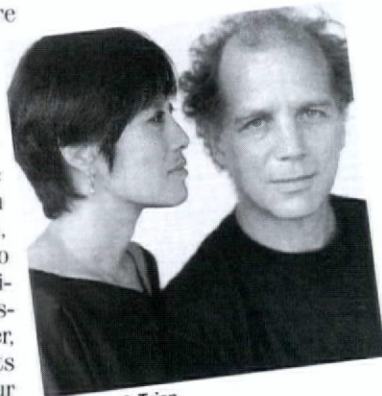
Potampa-Ziv

## Everlasting love

Tod Williams and Billie Tsien

Tod Williams and Billie Tsien, spouses and design partners since 1986, aren't interested in creating works that won't be around five years from now. "We work so hard to make something happen," says Tsien. "The final payment is not in the money but in the continual life of what we make." Williams and Tsien run their firm like a mom and pop business. With a 12-person office, an office manager who doubles as a baby-sitter and an intern, Williams and Tsien are personally involved in everything they do.

That's part of the reason why their firm was awarded the commission to design the Neurosciences Institute in La Jolla, Calif., a short distance from the Salk. Tsien considers this project the firm's most important one to date. "The client knew we would consider this project important," she recalls, "as opposed to a larger firm where it would be one of many large projects."



Williams & Tsien

So does the couple, who have been working together since 1977, when Tsien came to Williams' office for her first job, like working together? Yes! Spending so much time on their projects, they spend that much more with each other and their 11-year-old son. Although projects keep coming in, from an art museum in Phoenix to a house in the Hamptons, the two don't intend to expand their firm. For Williams, a Princeton graduate who worked for Richard Meier, and Tsien, a U. Cal. Berkeley graduate, their work has been about producing design that means something to the client.

In a world that often begs for purpose, a bit of meaningful design is greatly appreciated.

## In control

Janis Mones

Growing up in a Philadelphia family of "mostly doctors," Janis Mones, AIA, IIDA had the presence of mind as a child to know that "I loved to draw but I also needed to make a living." Thus, Mones started studying fine arts at U. of Penn. and ended up with all-nighters in the architecture studio. That she would focus on interiors wasn't obvious at first, however. After graduate studies at Harvard, she was eager for large-scale urban design.

Yet urban design led Mones to preservation and increasingly to interiors. When she joined the Boston firm of Childs Bertman Tseckares, she helped launch its 25-person interior architecture department and now serves as its director. The change in scale suits her fine. "I like dealing with people," she explains. "Too often they're the missing element in architecture."

Concern for the occupants of her projects causes Mones to ponder the brave new cyberspaces she's creating. "Designers should help clients to make alternative offices better," she insists, "rather than starting out just to make them smaller or cheaper." She's also anxious to see architects assume a larger role in the design process. "Younger architects are realizing that if you're not managing, you're not in control," she believes.

She and her architect-husband don't mind being out of control—at least off hours. When not painting or traveling, they're fixing up a cabin in Chappaquidick on Martha's Vineyard, where they only use a rotary phone. "Isn't it scary?" Mones says. "No faxes, no messages!" Sounds great, actually.

## Theme team

Karen Daroff

Founding a successful "Woman's Business Enterprise" 23 years ago "wasn't something I had planned," admits Karen Daroff, president and princi-



Mones

pal in charge of design at Daroff Design, a leading Philadelphia interior architecture firm. While a student at Moore College of Art & Design, she interned at The Kling Partnership and remained there until clients convinced her to go out on her own. Today, with some 50 professionals on staff, Daroff creates themed hotels and restaurants, gaming, retail and entertainment facilities for such clients as Walt Disney, Gaylord Entertainment, Rainforest Cafe and Harrah's. "We focused on *Fortune 500* companies at the start," says Daroff. "Our practice has now turned to hospitality and entertainment."

Leading an active civic life, Daroff serves such groups as the Greater Philadelphia Chamber of Commerce, the IIDA and her alma mater, while spending much of her personal time with five-year-old son Robert Rappoport in the home she designed with architect husband Jim Rappoport, the firm's business manager. Meanwhile, the practice keeps growing. "We welcome résumés from designers experienced in themed gaming and entertainment restaurants," she declares.

With the response this open invitation could inspire, Daroff may soon have another new design project to complete—expanding her own office.



Daroff

## No dishes at home

Robin Potampa-Ziv

Architect Robin Potampa-Ziv, AIA has no dishes in her home. "My husband and I can't agree on plates that are aesthetically pleasing to both of us," she says. "It's a family joke. Do you know how long it took for us to get an iron?" For Potampa-Ziv and her architect husband, good design is a way of life and there is no compromise.

Potampa-Ziv knew at age 17 she wanted to be an architect. Growing up in Palos Verdes, Calif., she scoured her high school library for architecture books and promised herself she would take on progressive and diverse projects. She has. After graduating from Southern California Institute of Architecture (SCI-ARC), she supervised the creation of a SCI-ARC campus in Tocino, Switzerland before moving to San Francisco to work for various design firms, including hospitality specialist Blair Spangler, where she served such clients as Hilton, Hyatt, Nikko and Four Seasons. Now a vice president with Sazevich Faulkner Associates in Sausalito, Calif., she's equally comfortable designing retirement community interiors for Del Webb Corp. and dynamic restaurant interiors for Nordstrom, Inc.

In fact, Potampa-Ziv admits these varied projects become her babies. She admits being spotted in the lobby of the San Francisco Hilton, checking to make sure the giant spinning globe doesn't squeak. "Interiors grow and change," she says, "It's wonderful to see how your kids grow up." The globe spins great. Now if only the Potampa-Zivs could quit eating on paper plates....

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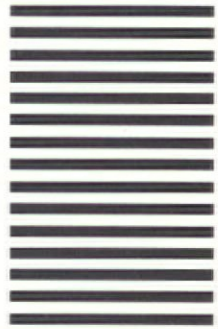
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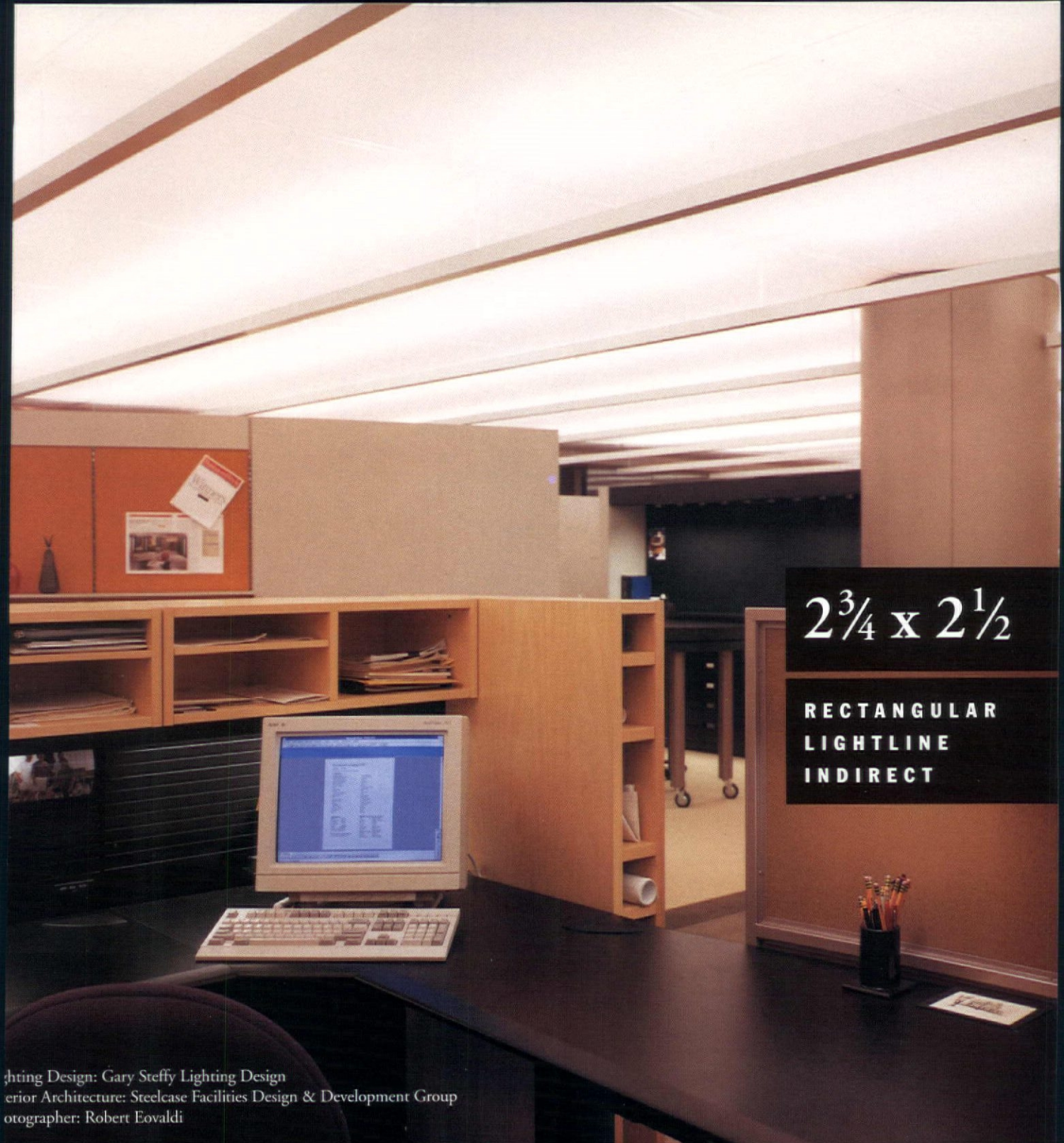
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