

6

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Than to be in the historic Carolina Inn, Chapel Hill, N.C., where modern convenience is discreetly hidden in a facelift full of Southern hospitality by The Glave Firm.
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Cover Photo: Detail of the dome in the rotunda of Scudder, Stevens & Clark, Chicago, designed by VOA Associates. Photograph by Steven Hall/Hedrich-Blessing.

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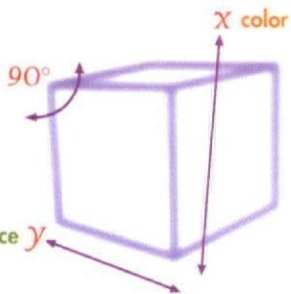


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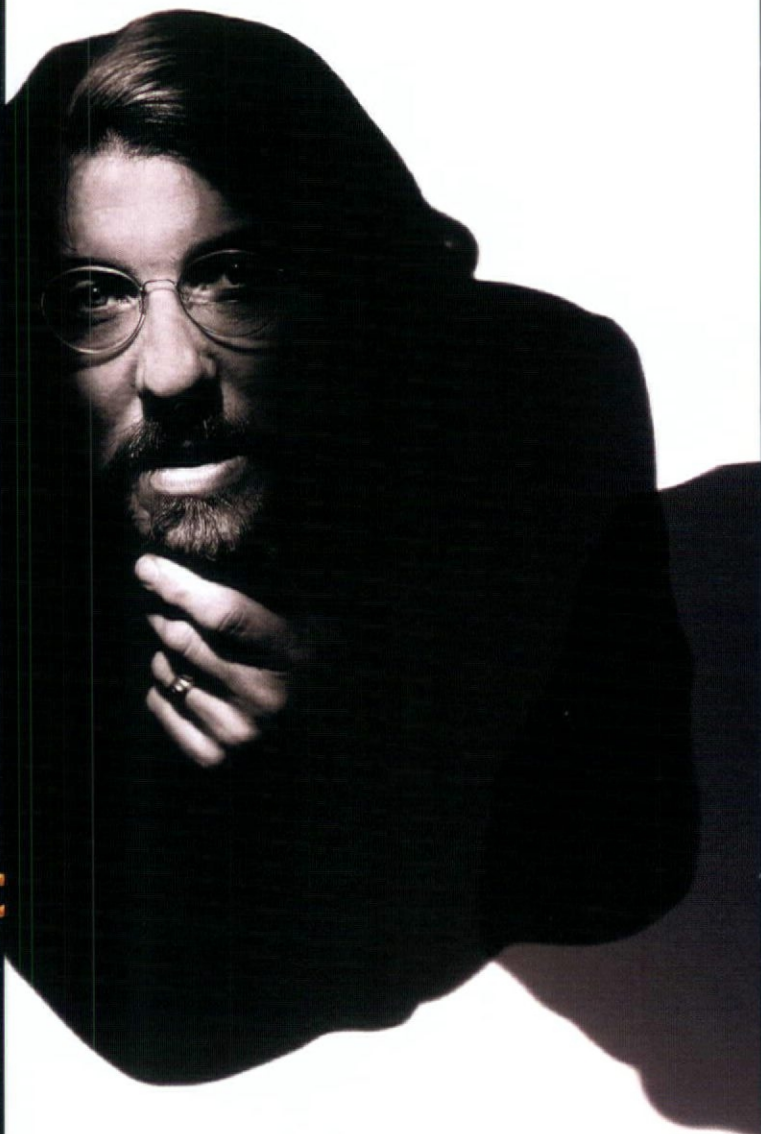


You will see many things reflected in a building by Will Bruder. But not Will Bruder.

Will Bruder, Poet, Sculptor & Principal, william p. bruder, architect, ltd.

"I don't bring my own style to the buildings I create. I look to the magic of place—to the light, materiality, forms realized in the landscape. It's important that people see their self and their surroundings. When you reflect these elements, you build buildings that are anchored in the logic of a community. And loved by the people who live there."

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Please Lord, Won't You Buy Me...?

Like Tevye, the humble farmer in the Tsarist Russia of Jerry Bock and Sheldon Harnick's *Fiddler on the Roof*, many an architect or interior designer will agree that while it's no shame having projects with little time or money, it's no great honor either. The late 20th century is certainly as arbitrary about the built environment as any other era. What our society decides to create simply and cheaply will often be finished with the most outdated ideas, the humblest materials and the shoddiest craftsmanship. Offices are often developed this way by businesses sending a message to employees, customers and shareholders, and sad to say, so are too many schools. On the other hand, what our society chooses to produce carefully and thoughtfully will often be completed with the latest concepts, the finest components and the most exacting quality. Spectator sports arenas, retail facilities and entertainment venues—all eyeing box office killings—are among the conspicuous beneficiaries of this largesse.

What comes out of these experiences are questions that rightly trouble many architects and interior designers. Why do some types of design projects consistently receive more resources and attention than others? What must a design project do well if nothing else? How can a design project having scant time or money still be transformed into good design?

Though exceptions can be found to every rule, the projects that seem to garner the lion's share of TLC distinguish themselves by their need to appeal to the end user rather than the client. This means that if clients must entice end users to occupy their environments, their designs will have to seduce end users. Design becomes a sales tool here.

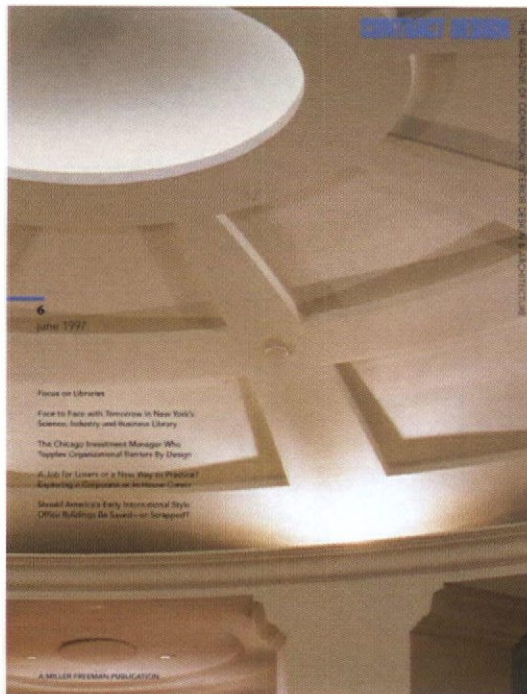
Spectator sports arenas, for example, are now magnets for family and business entertainment, complete with posh seating, upscale food service and glossy retail shops, because improved accommodations spur people to spend more on such teams as the Anaheim Mighty Ducks, the Baltimore Orioles and the New York

Knicks. Retail stores and shopping centers are battling for consumers' dollars at a time when there is too much retail space—almost 20 sq. ft. of gross leasable area for each citizen—to choose from, making such amenities as landscaping, food courts and entertainment like 8.5-acre Camp Snoopy at The Mall of America, Bloomington, Minn., look like strategic weapons. Theme parks, theme restaurants, multi-screen movie theaters and casino hotels are among the expanding entertainment venues whose existence depends on the power of stage set novelty to attract thrill-seeking crowds—33 million guests a year to Disney World alone. The major exception to this rule, of course, are prisons.

As for what a design project must accomplish if nothing else, the answer seems amazingly simple because its failure is so widespread and disorienting. Any professionally designed facility should *function* well for its end user. Yet the confused end user is no surprise in such facilities as offices, hospitals and airports. Is function too much to ask for?

Turning a design project with little time or money into good design is never easy. Still, the words of Spanish dramatist Lope De Vega (1562-1632) on the basis of good theater may suffice: "Give me two players, four planks and a passion." Design empowered by

a sense of mission—who "we" are and why "we" are here, jointly developed by designer and client—can overwhelm many limitations. All a skeptic has to do is to see Harvey Schmidt and Tom Jones's *The Fantasticks*, the splendid little Off-Broadway musical running on a shoestring in New York City, to get the point. *The Fantasticks* has been enchanting audiences with a modern version of boy-meets-girl-despite-their-families since May 3, 1960, with just a small, devoted cast, simple costumes, minimal sets and a wonderful score and book. Given designers' sincere passion about their work, is it so hard to imagine winning ovations from our "audiences" too? ♦



Roger Yee

Roger Yee • Editor in Chief



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TRENDS

Sverre Fehn of Norway is 1997 Laureate

Los Angeles - Sverre Fehn, a 72-year-old architect who lives and works in Oslo, Norway, has been named the 1997 Laureate of the Pritzker Architecture Prize. In making the announcement, Jay A. Pritzker, president of The Hyatt Foundation, which established the award in 1979, quoted from the jury's citation which describes Fehn's architecture as "...a fascinating and exciting combination of modern forms tempered by the Scandinavian tradition..." Fehn is the twentieth architect in the world to be selected for his profession's highest honor which bestows a \$100,000 grant when the formal presentation is made on May 31 in the nearly completed Guggenheim Museum Bilbao in the Basque Country of northern Spain.

Pritzker Prize jury chairman, J. Carter Brown, commented that Fehn's work "...embodies the Pritzker Prize ideal of architecture as art." Most of Fehn's work is in his native Norway, with Sweden and Denmark taking a close second. In 1958 he gained international attention for his Norwegian Pavilion at the Brussels World Exhibition, and again in 1962 for his Nordic Pavilion at the Venice Biennale.

In recent years, two of his museum projects have captured widespread attention: one completed in 1991 is the Glacier Museum built on the plains carved out by the Jostedal Glacier at the mouth of the Fjaerland Fjord. The museum is the center of a panorama formed by the steep mountainsides and the fjord with the glacier on top. A second project, the Aukrust Museum, celebrates the work of a famous Norwegian painter/writer, named Kjell Aukrust. Both of these projects were preceded by another project called the Hedmark Cathedral Museum in Hamar, Norway, which was completed in 1979. The latter is the site of an early fourteenth century manor house and bishopric Fehn built in and around the ruins to preserve this historic site.

The purpose of the Pritzker Architecture Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. The procedures were modeled after the Nobel Prizes, which do not include architecture as a creative endeavor. The final selection is made by an international jury with all deliberations and voting in secret. Nominations are continuous from year to year with over 500 nominees from more than 40 countries being considered each year.



In the background: Sverre Fehn's model for the extension of the Royal Theatre, Copenhagen, Denmark.

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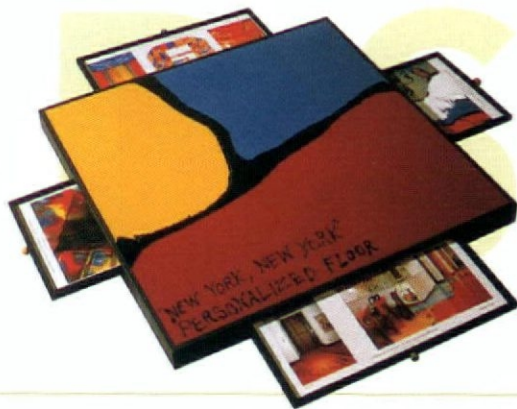
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Material Boy

New York - Material ConneXion, the first comprehensive resource center dedicated to international innovation in materials, announces its first one-man exhibition: "Is the Future Now? Gaetano Pesce: Material Explorations." Open to the public since May 16, the exhibition focuses on the architect-designer-artist's inventive uses of contemporary materials in construction and design. The exhibition will be on view through September 19.

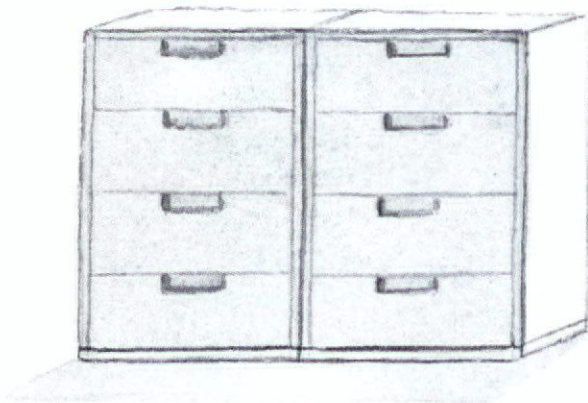
Throughout his career as an architect, industrial and furniture designer and even performance artist, Pesce has always insisted on using new technology and materials. "If I have something new to say, I have to use a new material to say it," he explains. "If as an architect I use marble, I do the same that Brunelleschi did. I think each era has its own material."

"Is the Future Now? Gaetano Pesce: Material Explorations" features multi-colored polyurethane resins that Pesce is pioneering for use in architectural interiors and exteriors. Pesce has cast the durable yet unexpectedly soft and sensuous resin into blocks that can be used structurally. Prototype applications featured include a wall of bricks, roofing tiles, flooring and three types of wall tiles. Other examples of Pesce's innovative, provocative, and witty uses of materials can be seen in a computerized slide show on view in the exhibition. The exhibition, the second of an ongoing series, is in the Cultural Center, Material ConneXion's gallery and learning center at the Steelcase WorkLife Center at 4 Columbus Circle in New York. For information about the activi-



Gaetano Pesce's firm Pesce, Ltd. contributed to Material ConneXion's fall exhibit, "New York, New York: A salute to Material Specialists," which closed on May 9. The poured-in-place resin flooring will also be represented in the exhibition focusing solely on Pesce's innovative and unusual use of materials which opened May 16.

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ties of Material ConneXion, including the Material Library (open to members) and ConneXionSource Databank, contact Lloyd W. Bishop, director of member services, at (212) 445-8991.

Child's Play

Los Angeles - The kindergarten parents of Los Angeles' Community Magnet School located in South Carthay, made a new school-year resolution in September to give their kindergarten yard a much-needed facelift. With the combined force of principal Pamela Morton, parent/artist Dan Kuffel, corporate generosity from architectural firm Mackler Echt & Associates and Cannon Contractors and a multitude of hard-working parents, Community School is now unveiling "K.I.D.S.," the Kindergarten Interactive Design Space. The K.I.D.S. project is seen as a new, holistic way to introduce arts education into an elementary school curriculum.

Elements of the yard include:

- A side wall that combines two kindergartener-size basketball hoops against a mural reminiscent of a Van Gogh.
- A ball throw that allows the kids to "feed" jungle animals while building hand-eye coordination.
- A Brown Derby restaurant and pop-architecture post office with counter space and a metal surface for magnet play.
- Double painting easels resembling a drive-in movie theater and a movie studio.
- A replica of the Carthay Circle Theater which pulls out to create a 25-ft. wide interactive stage to augment the school's award-winning drama program.

• A rebuilt playhouse, and more.

Community School was created 25 years ago by parents to bridge the cultural divide that separated neighboring African-American and Jewish communities in a voluntarily-integrated alternative school. Today, Community School provides hands-on learning opportunities to 360 students in a nurturing, safe, small-school environment on the Los Angeles Center for Enriched Studies campus.

People in the News

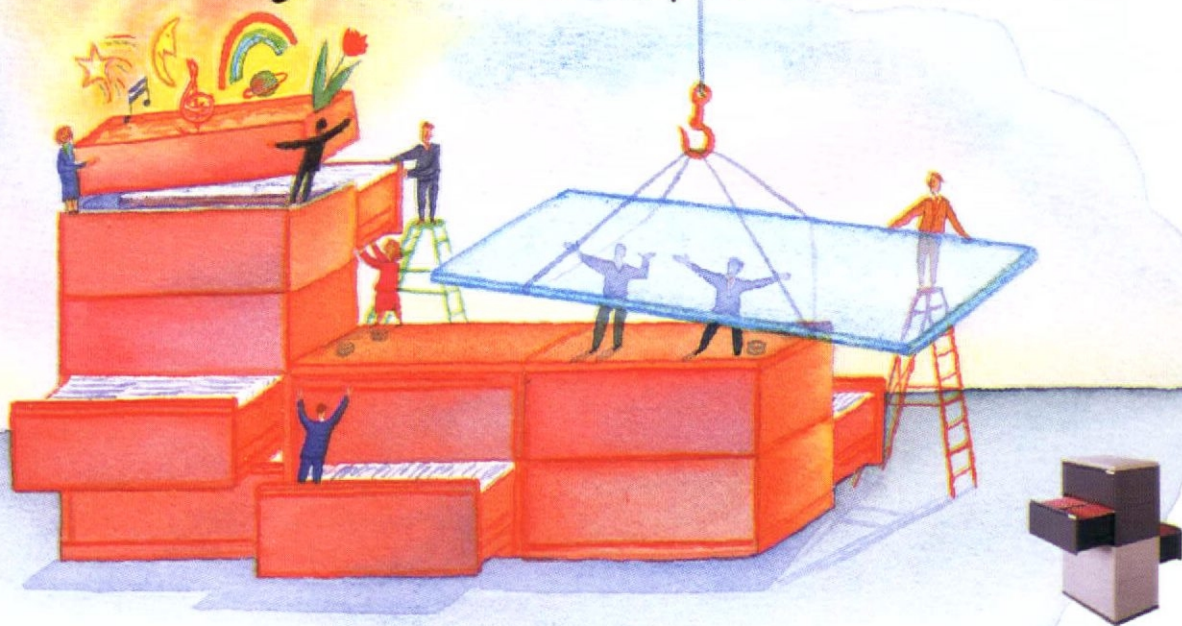
Hellmuth, Obata + Kassabaum, (HOK), Inc., has appointed **Ralph Courtenay**, senior vice president, HOK International Limited in London, to its board of directors. **Carol Simpson**, senior interior architect for HOK/Chicago has been promoted to vice president.

Chicago Metallic Corporation has named **Lawrence W. Kinderman** president and chief executive officer of all the CMC Companies.

Kathi Littmann, AIA, has joined the Los Angeles office of Gensler, where she will provide leadership in the area of program management.

Lewis A. Salzman has been added to the Interior Architecture (IA) staff in Sunnyvale, Calif., while **Jeffrey B. Miller** has been appointed as director of interior services, for IA in Irvine, Calif.

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Duralee Fabrics, Ltd., New York, has appointed **Martin Rosenberger** president.

Lester Belmuth, an innovator of hospitality design, particularly in the gaming industry, has died.

Maharam, New York, has announced a new executive team for the company: **Bruce Madden** and **Paul Wyckoff** will oversee the company's sales organization; **Jim Maher** and **Stephen Maharam** will be responsible for operations; **Michael Maharam** will work in conjunction with **Mary Murphy** in design and **David Schutte** in marketing. **Donald Maharam** remains company president.

Pamela Cartwright has joined Washington, D.C.-based **Liminality** as principal.

Samir A. Rejeili, AIA, has been appointed principal at **Norman Rosenfeld Architects LLC**, New York.

Alejandro Diez, AIA, **Richard L. McElhiney, AIA** and **Michael A. Nieminen, AIA**, have become partners of **R.M. Klimont & Frances Halsband Architects**, New York.

TRO/The Ritchie Organization, Newton, Mass., has elected **Robert W. Hoye, AIA**, as president, and **Wendell R. Morgan, Jr., AIA**, as chairman of the board and chief executive officer. **Shaun Druckmiller** has joined **Morse Diesel International, Inc.**, Chicago, as project manager.

William Bouchey will join New York-based **Berger Rait** as senior designer.

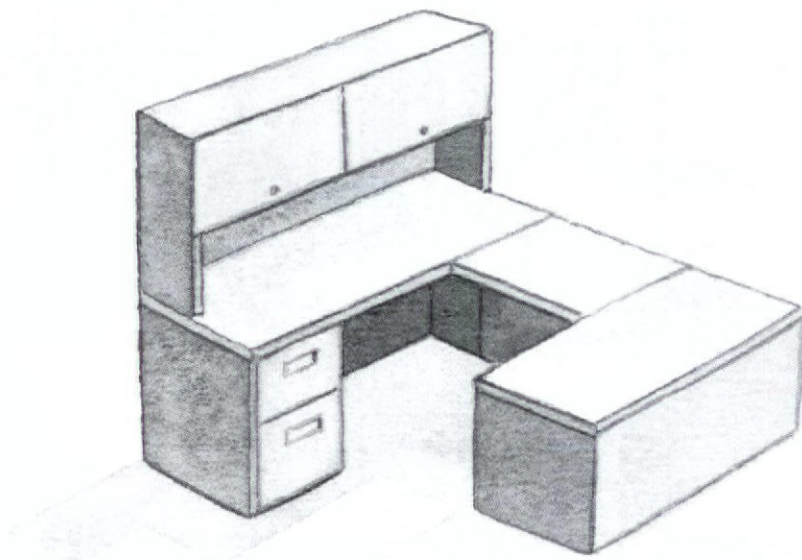
Baxter Hodell Donnelly Preston, Inc., Cincinnati, has named two new principals, **Barry J. Bayer** and **T. Patrick Donnelly, AIA**.

Commissions & Awards

Exhibitgroup/Giltspur, Chicago, invites design students to enter its '97 **Launch Your Career in Exhibit Design Competition**. The first, second and third prize winners will receive tuition scholarships of \$7,500, \$5,000 and \$2,500, respectively, for the study of design, plus each of the three winners will receive a paid internship at one of Exhibitgroup/Giltspur's 17 design studios/production facilities throughout North America. The competition is open to students who will be sophomores or juniors enrolled at an accredited college or university in the 1997-98 academic year. The deadline is December 1, 1997. To receive an entry kit, mail your name, address, telephone number, name of school and current year in school to: **Launch Your Career Competition '97**, Exhibitgroup/Giltspur, 201 Mill Road, Edison, N.J. 08817-3801.

The **Ceilings & Interior Systems Construction Association** awarded its highest honor, the **De Gelleke Award**, to **John D. Jacobson**, chairman and CEO of **Jacobson & Company**, Elizabeth, N.J.

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Richard Pollack & Associates, San Francisco, has been selected to design the San Francisco offices of Grey Advertising and J. Brown/LMC Group, a wholly owned subsidiary of Grey Advertising.

United Airlines has selected HNTB Architecture, Irvine, Calif., to design a \$45.1 million terminal expansion and upgrade project at Los Angeles International Airport.

San Francisco-based Delgado Design has been hired to undertake a major renovation of the Hotel Nikko, San Francisco.

Officials of the Regional Performing Arts Center's Design and Construction Committee have selected Rafael Vinoly Architects, New York, as project architect. Vinoly has selected The Hillier Group of Philadelphia to serve as the local architect for the new arts center in Philadelphia.

Sydney Architects, a newly-launched New York firm, has been commissioned to design the headquarters building for two large companies in Shanghai, China. The Lujiazui/Itochu Building commission is the result of an international design competition with four firms invited to design schemes for the one-half-million sq. ft., 25-story tower.

Starwood Lodging has selected New York-based Helpert Architects along with Rockwellgroup, New York, to complete the renovation and vertical expansion of the Doral Inn at 541 Lexington Avenue, New York.

Vision Design, Dallas, has been commissioned to design Rosewood Hotel and Resort's newest property, The Bristol, located in Panama City, Panama. The firm will be responsible for all facets of the hotel's design.

The Nuckolls Fund for Lighting Education awarded its 1997 \$10,000 grant to the School of Architecture at the University of Illinois at Urbana-Champaign. The grant is intended to serve as a catalyst in the development of a graduate lighting option and will be used to encourage the visibility of the program, to foster student participation, and to assess and develop curriculum.

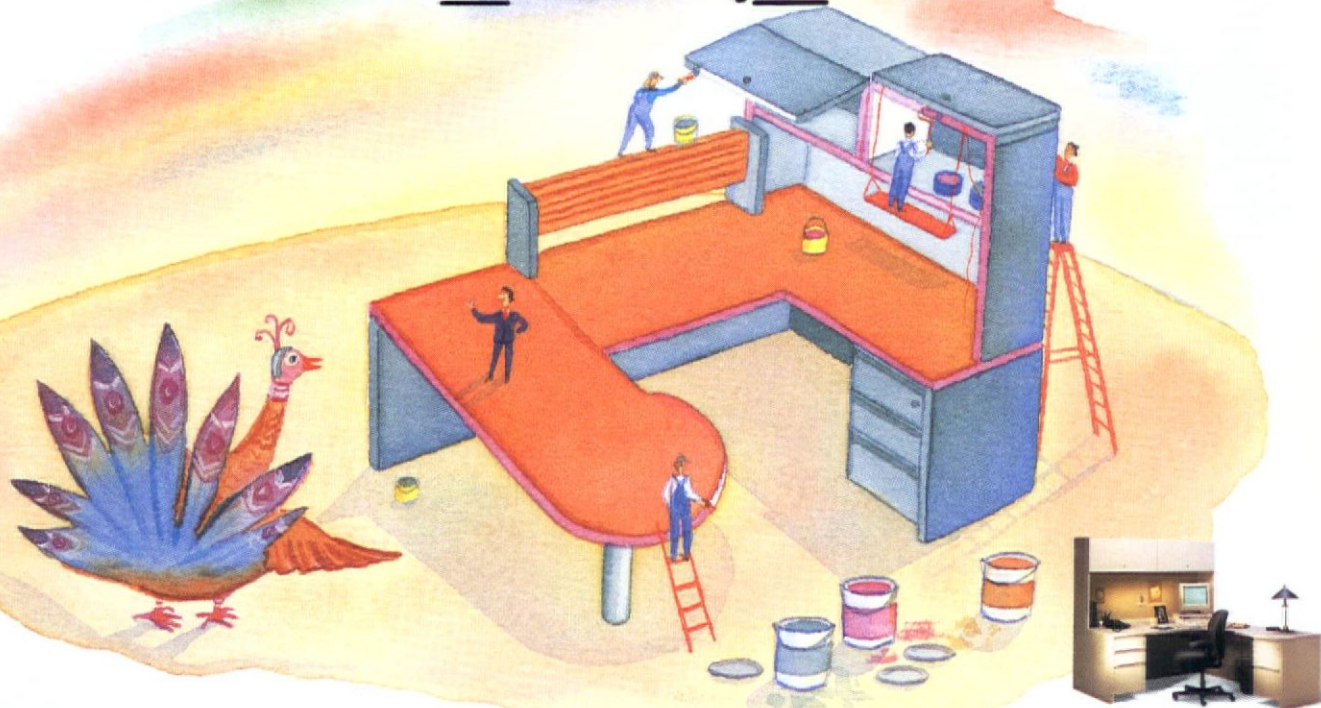
The American Academy in Rome announced the winners of the 101st annual Rome Prize Competition. The winners in the architecture category were Daniel Castor, San Francisco, and Catherine Seavitt, Detroit.

Vijay Dandapani, C.O.O. of Apple Core Hotels, announced that the developer will spend \$20 million to create the 96,000-sq. ft. Golden Tulip Manhattan hotel on 130 West 46th Street, New York.

HOK has been selected by the office of Queens Borough President Claire Shulman to create a reuse plan for historic Fort Totten, a 93-acre wooded peninsula located on Flushing Bay in Bayside, New York.

Michael Asner Associates, Inc., Baltimore, has been retained by the Maryland Stadium Authority and the Baltimore Orioles

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M E R I D I A N



Baseball Club to redesign the interiors of Oriole Park at Camden Yards including the enclosed sky box suites, restaurants, bars, and open-area lounges of the club floor.

The National Association of Realtors has selected Interprise, Chicago, to provide master planning and design for their 90,000-sq. ft. office space. In addition, the Community and Economic Development Association of Cook County, Inc. (CEDA) has chosen Interprise for their 60,000-sq. ft. office relocation and design. Both projects are located in Chicago.

Business Briefs

Geiger Brickel has opened a new contract furniture showroom and customer resource facility at Suite 320, Bay Wellington Tower, 181 Bay Street, Toronto, Ontario M5J 2T3. It was designed by Toronto-based Raymond Chiapetta Associates.

Boyd Lighting Company has opened an exclusive showroom on the 10th floor of the Merchandise Mart in Chicago.

The new BIFMA International Division for Independent Manufacturer's Representatives has launched its 1997 membership drive by announcing several new member services and reduced annual membership fees to \$195. Member services include the establishment of member benefits programs, including group health insurance and reduced rates for hotels and overnight delivery services.

Trendway Corporation, Holland, Mich., has launched its new World Wide Web site at <http://www.trendway.com>.

Bonar & Flotex, Elk Grove Village, Ill., has changed its name to Bonar Floors, Inc.

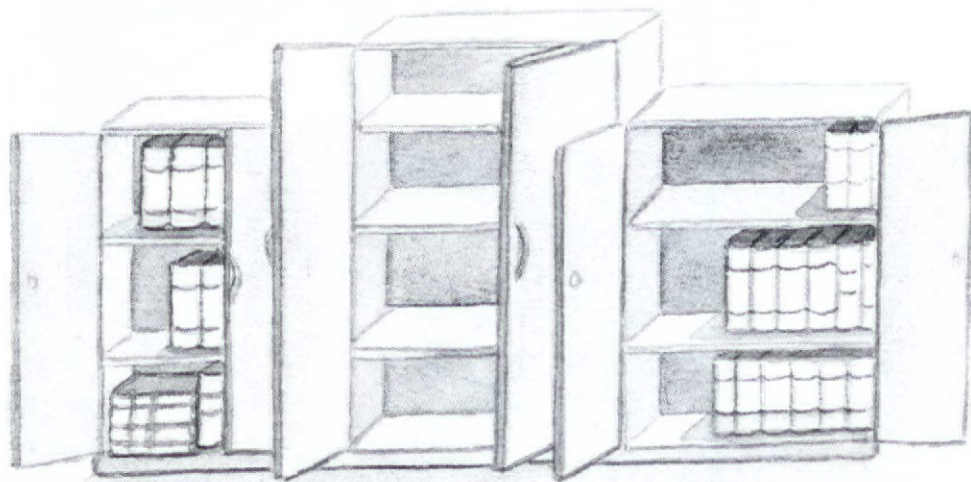
Interbimall, the international wood technology exhibition held in Milan in even years, is changing its name to XYLEXPO. The new name will be attached to the "historical" name at the 1998 show, scheduled from May 20-24, and will become the official name in the year 2000.

The City of Long Beach, New York, is inviting proposals from interested parties for the development of a hotel, catering hall, and other amenities on an oceanfront site which covers approximately six acres of land. Requests for proposals will be available for \$100, payable to the City of Long Beach. Interested parties should send order request and payment to: HVS International, 372 Willis Avenue, Mineola, N.Y. 11501, Attention: Kate Henriksen. The deadline for submission is July 15, 1997.

Carter and Burgess, Inc., Fort Worth, Texas, has acquired Ilia M. Bezanski Structural Engineers, Inc. (IMB), of Las Vegas, Nev.

Holophane Corporation, Columbus, Ohio, filed suit against Glendon Industries of Moline, Ill., on April 3, 1997, in the U.S. Federal Court in Davenport, Iowa. Holophane charges Glendon

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Treasure Island upholstery fabric from DesignTex is available with DuPont Teflon® fabric protector already applied.

Q. What are the benefits of specifying a fabric protector? When should such protection be specified?

A. A fabric protector (also known as a finish) is often an important consideration when specifying fabric. In addition to protecting fabric against oil- and water-based stains, protective finishes help keep fabrics looking new longer and make cleaning easier. They reduce the frequency with which fabrics need to be replaced.

Top-quality fabric protectors are invisible, odorless and do not affect the color, texture or breathability of the fabric. Overall, fabric protectors add nominal cost to the fabric. Branded finishes also have the additional benefit of providing quality assurance specifications for stain repellence and durability.

The first step in specifying protective finishes is working with a fabric supplier to determine what the end-use of the fabric will be. The actual use of a fabric is a vital consideration in determining applicable finishes, protective or otherwise. For instance, upholstery fabric specified for drapery or panels would need to meet flammability codes.

Although a fabric can be treated with a protective finish if it already has a fire retardant finish, reversing the order of these treatments may not be synergistic. To ensure maximum performance and durability, fabric protection should be applied professionally by commissioned finishers. Treatments applied on site tend to be less durable.

The process of specifying fabric protection is an easy one. Many fabrics already have a protective treatment, which can be confirmed by checking the fabric labels or product specification sheets. For those not treated, fabric suppliers provide services to assist in the selection of appropriate fabrics and treatments based on your project needs.

Ultimately, topical finishes protect the client's investment and preserve the beauty of the designer's work.

Submit questions to:
Textile Solutions
c/o Contract Design magazine
1 Penn Plaza, 10th Floor
New York, NY 10119-1198

Textile Solutions is made possible by: DesignTex Inc. and DuPont Teflon®.

June 24-25: The 1997 Design-Build Conference Series, Omni Rosen Hotel, Orlando, Fla.; (407) 354-9840.

June 25: Creative Consortium, "Anticipating the Social Impacts of New Technology" Toronto Convention Center, Toronto, Canada; For information call (416) 588-1122.

June 25-28: 1997 IDSA National Conference, "Blurring Boundaries," Omni Shoreham Hotel, Washington, D.C.; Contact Kristina Goodrich at (703) 759-0100.

June 27-July 1: Dallas International Lighting & Accessories Market, Dallas Market Center, Dallas; 1 (800) DAL-MKTS.

July 8: Tuesday Designers' Series, "Expediting Plans and Complying With Laws", D & D Building, New York; (212) 759-8814.

July 23-27: 1997 ASID National Conference & Exhibition, Seattle; Call the ASID Helpline at (202) 546-3480.

July 30-August 2: Event Solutions Expo, Baltimore Convention Center, Renaissance Harborplace Hotel, Baltimore; For more information call (602) 990-1101, ext. 1162.

August 14-16: alt.office, San Jose Convention Center, San Jose, Calif.; For show information call (212) 615-2612.

August 18-20: 22nd International Nightclub & Bar Expo, Orange County Convention Center, Orlando, Fla.; For information contact Kevin Seddon at (800) 247-3881.

August 22-23: Glass Expo Pacific Northwest '97, Red Lion Seatec Hotel, Seattle, Wash.; For more information contact USGlass magazine at (540) 720-5584.

August 24-27: ICSID '97 Conference-The Humane Village, Toronto Convention Center, Toronto, Canada; For information call (416) 216-2160.

September 9-12: A/E/C Systems Malaysia, co-located with MALBEX (the 14th Malaysian International Building & Construction Exposition), Malaysia; Contact Juan Rodriguez, (610) 458-7070.

September 9-13: TEKHNOLES 1997, St. Petersburg, Russia; For further information, contact Lorena Filippini, at 39-2-89-210-244.


September 9: "Stainless Steel for Architectural Applications", Stainless Steel Industry North America, Hyatt Regency, Dallas, Texas.

September 9: Tuesday Designers' Series, "How to Get Your Work Published in the Era of Cyberspace," D & D Building, New York; (212) 759-8814.

September 11-12: Success through Diversity, The Grand Kempinski, Dallas; To register call (800) 765-7617.

October 29-31: Batimat North America, Jacob Javits Convention Center, New York; To exhibit contact Rich DelGiorno at (800) 950-1314, ext. 2611.

October 29-31: InterPlan '97, Jacob Javits Convention Center, New York; For more information call Liz Shubert at (800) 950-1314.



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Circle 11 on reader service card

DAVIS



1.

1. DOUG MOCKETT + CO.

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Circle No. 269

Space No. B121

2. ROSEMOUNT OFFICE SYSTEMS, INC.

Rosemount Office Systems' panel free Velocity™ System can start from a simple desk or training table and easily build to a complete workstation. Height adjustability of all worksurfaces and overhead storage, an ADA supportive "barrier-free" design, communication cabling and 10-wire capability, stackable privacy inserts and straightforward, tool-free installation are a few of Velocity's unique features.

Circle No. 264

Space No. B233-240, C233, 235, 237, 239

3. STEELCASE

Answer™, designed by Brian Kane, is a new portfolio of systems furniture solutions from the Steelcase Inc. Turnstone® brand, which includes panel-based and freestanding desks, tables and lateral files. Answer panels can be reconfigured without tools, making it simple when growth or reorganization require changes in the workplace. The panels are also available with segmented "skins" or fabric covers, that can be quickly removed for easy access to wiring and cabling.

Circle No. 267

Space No. 1118



3.

4. HALLER SYSTEMS

Haller Systems™ catches the eye with its formal simplicity and stands apart from similar products. Each piece of furniture can be transformed at any time. The versatility of the products not only helps organize the workplace but has invaluable advantages for office and home use as well.

Circle No. 268

Space No. D226

5. JOFCO

Pavilion Seating, designed by Tolleson/Design for JOFCO, is designed to encircle the user in comfort. Pavilion's strong crescent shapes and softened curves highlight top stitched seams and gathered upholstery on inside arms and back. The statement of the line includes swivel, guest and lounge seating.

Circle No. 265

Space No. F301

NeoCon



4.



2.

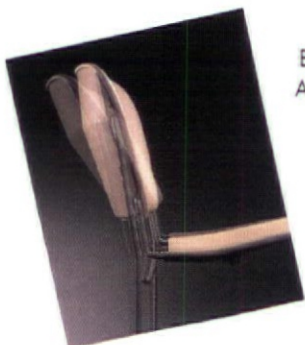


5.

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Circle 12 on reader service card



1- PALLAS TEXTILES

Designer Lori Weitzner has created Archaeology™, a new textiles collection from Pallas Textiles. Inspired by five of the most fascinating archeological discoveries of the 19th and 20th centuries, the collection includes Pompeii, Sutton Hoo, Ur, Tanis and Fu Hao. Sutton Hoo (shown) was inspired by a solid gold Celtic belt buckle decorated with interlacing patterns. The fabric is woven with a bouclé yarn on a satin ground, which gives it a raised, dimensional look and feel. Sutton Hoo is 56% cotton, 27% polyester and 17% rayon and is available in nine colorways.

Circle No. 272

2- SINA PEARSON TEXTILES

Classic Lights is the newest collection of fabrics to be introduced by Sina Pearson Textiles. The three fabrics include Skansen Lights (shown), a cotton chenille with a textured surface that resembles pleated velvet; Woodland Lights, a 100% mohair face velvet; and Prairie Lights (shown), a traditional grospoint construction with a uniquely softer hand. The three fabric patterns are available in a total of 25 neutral colors. Lighter tones of cool and warm golds and greens complement softer midtones in plum and gray blue.

Circle No. 271

3- WESTIN-NIELSEN

The Calypso Chair, from Westin-Nielsen Corporation, is an award-winning, multi-purpose chair design from Denmark. Both the seat and back are made of curved maple veneers and the metal legs and frame intensify the chair's durability and are available in chrome or black. The Calypso Chair is lightweight and easy to move around a table. It also stacks, expanding its functionality. Other models include a high back version and an upholstered seat option.

Circle No. 266

4- BALDINGER ARCHITECTURAL LIGHTING

Baldinger Architectural Lighting introduces several new collections that include designs from Adam Tihany, Kevin Walz and the late Charles Pfister. These collections exhibit the trademark characteristics of their designers, ranging from the very modern to Art Deco styles, including new pendants, wall sconces and table lamps. In addition to standard finishing offerings, the collections utilize new and unusual finishes, such as Corian, glass rods, trivalent chrome, zinc and more. Shown here is Concorde, from the Charles Pfister Collection.

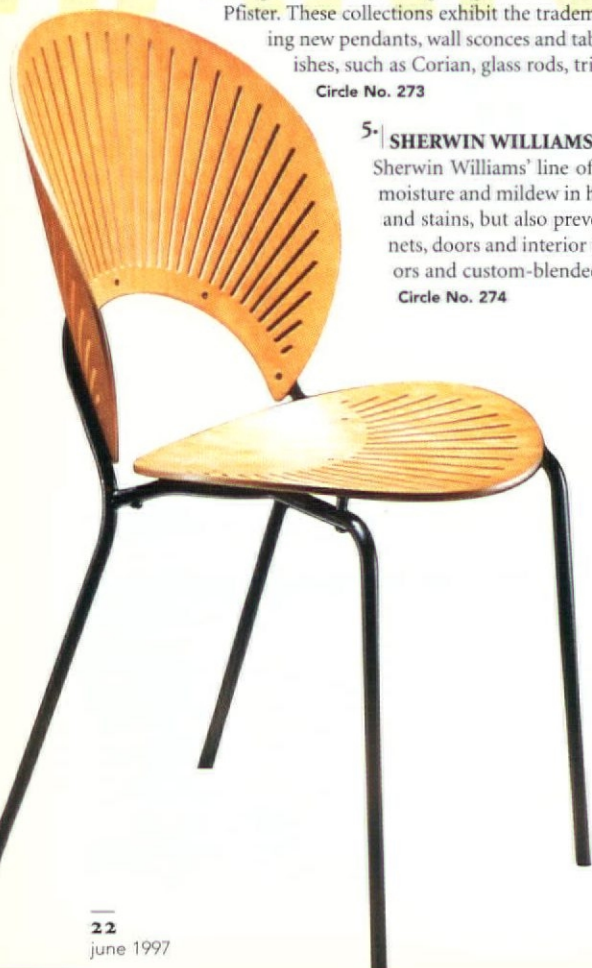
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5- SHERWIN WILLIAMS

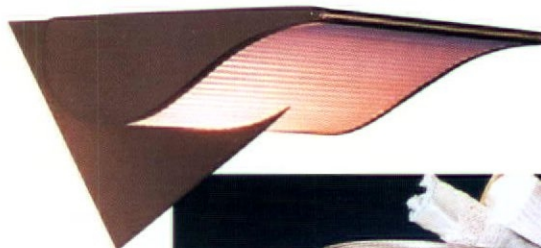
Sherwin Williams' line of stain resistant paint, EverClean® has been reformulated to offer long-lasting protection from moisture and mildew in high humidity areas. EverClean Semi-Gloss not only keeps frequently-used spaces free from spills and stains, but also prevents mildew growth, peeling and blistering. The semi-gloss finish is ideal for use on walls, cabinets, doors and interior trim in areas where mildew is most likely to develop. EverClean is available in more than 600 colors and custom-blended hues.

Circle No. 274

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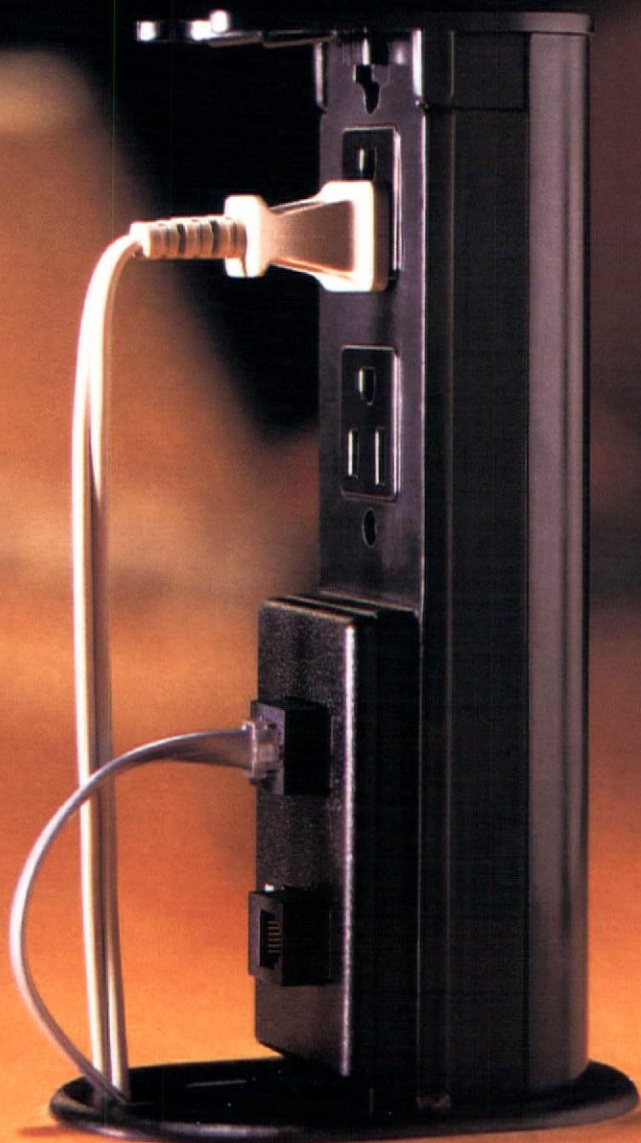
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MANAGE CABLING,
AND OPTIMIZE WORKSPACE.



Circle 33 on reader service card

U.S. Patent No's: 4,551,577/4,747,788/5,351,173/others pending

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alt.office

alt.office™ debuts in San Jose — August 14-16, 1997, will mark the first annual alt.office Conference & Exposition at the San Jose Convention Center in the heart of California's Silicon Valley. As the first conference and trade show event dedicated to the emerging alternative office market, the alt.office Conference & Expo will feature renowned speakers and cutting-edge site tours designed to address the information needs of architects, interior designers, facilities professionals, corporate and real estate executives, technology managers and human resources professionals.

Attendees at the San Jose Convention Center can choose from a wide range of educational sessions, keynote addresses, and as many as five company/facility tours, which will demonstrate some of the alternative officing strategies adopted by Silicon Valley companies. On the exhibit floor, attendees will be able to view state-of-the-art office furnishings, computer hardware and software, network and telecommunications equipment and on-line service products that cater to the alternative office markets. Also, there will be several networking opportunities, including a VIP reception and Gala for exhibitors, show speakers, and attendees, tentatively scheduled at the San Jose Museum of Modern Art on Friday, August 15.

The term "alternative office" describes a variety of work environments including team offices, group offices, just-in-time offices, non-territorial offices, home offices, professional home offices, telecommuter offices, virtual offices and multi-site offices. But in addition to the *where*, the conference sessions and exhibits will explore innovations in *how* people perform their jobs.

Conference speakers will represent the facility management/end user, design and research communities and will address alternative workplace strategies from a combined perspective of technology, management and design.

Listed below is a sampling of some of the topics and speakers scheduled:

- Kathleen Kelley of MBT Interiors and Franklin Becker of

Cornell University and @Work Consulting Group will be part of a panel discussing the various definitions and practical uses of alternative officing.

- Samantha Griswold and Scott Tucker of HOK will analyze three case studies and will lead a discussion titled, "Let the Guinea Pigs Speak" where alt. office pioneers will discuss their experiences.

- A panel discussion titled, "Building Organizational Commitment in a Virtual World" will offer the perspective of Marina van Overbeek, Cisco Systems, Jerry Cashman, Hewlett-Packard, and Walt Spevak of Autodesk.

- Telecommuting call centers will be the subject of talks given by Matt Hisle of technology consultant Comsul, Ltd. and Gere Picasso of Engel Picasso Associates.

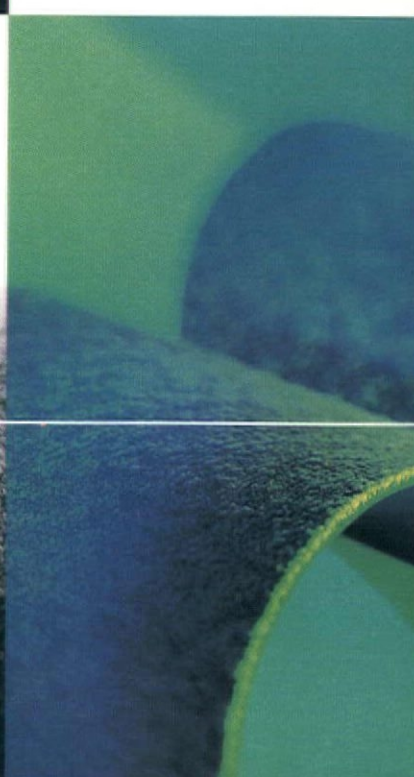
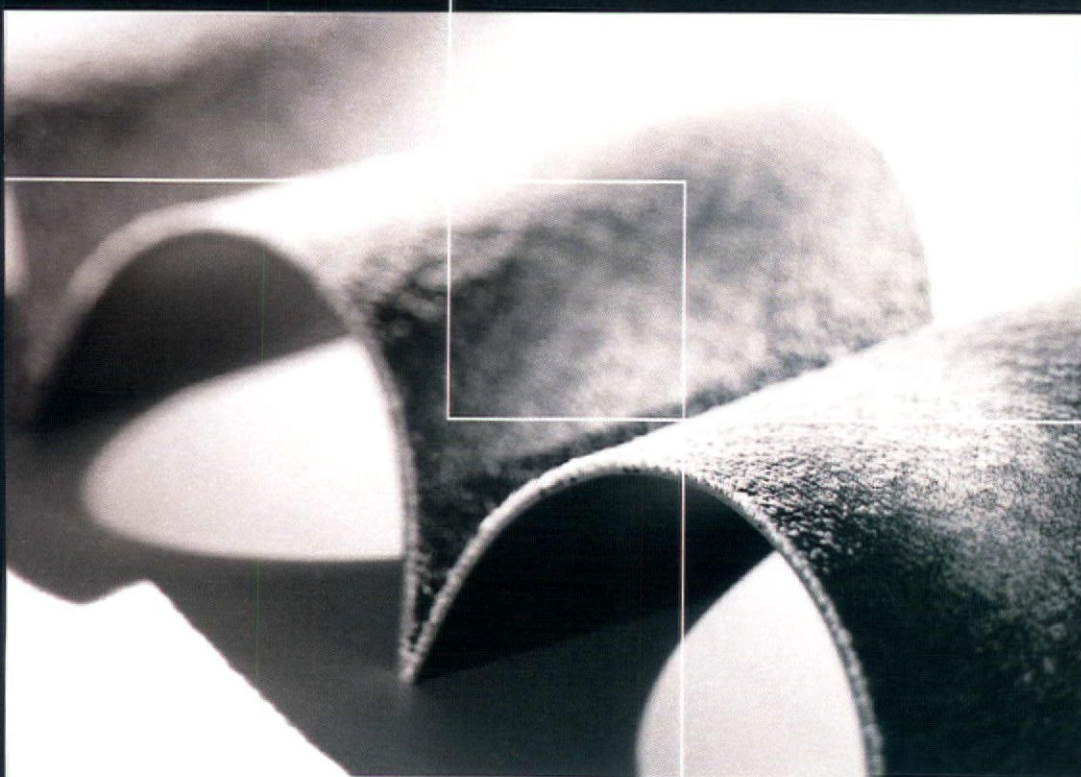
- Research on best practices and alternative officing trends across corporate America will be the focus of presentations by Jon Ryburg, Facility Performance Group, and Christine Barber of Knoll.

- The future of the home office worker, his and her furnishings, technology and productivity will be analyzed during a seminar titled, "The Complete Home Office: An Integrated Approach." Panelists include Mark Dutka, Inhouse; Alan Ohashi, Ohashi Design Studio; Fernando Rivera, Archinesis Digital Design; and Carlos Alas, Jr., Pacific Bell.

Meanwhile, the International Society of Facilities Executives is slated to sponsor its own track of sessions at the show. Topics and speakers include "Management: Office Space vs. Work Space," Joseph P. Licamelli, Mobil, Global Real Estate Division; "The Alternative Office Puzzle: Profitably Fitting the Pieces Together—A Financial Approach," Alan Whitson, B. Alan Whitson Co.; "Outsourcing Alt. Office," Michael E. Corbett, Michael E. Corbett & Assoc., Ltd.; and "Global Alternative Office Strategies," Franklin Becker and William Sims of Cornell.

For more information on the alt.office Conference & Exposition, call 212-615-2612 or contact the alt.office web site at www.altoffice.com.

When do **1+1** equal infinitely more than **2?**

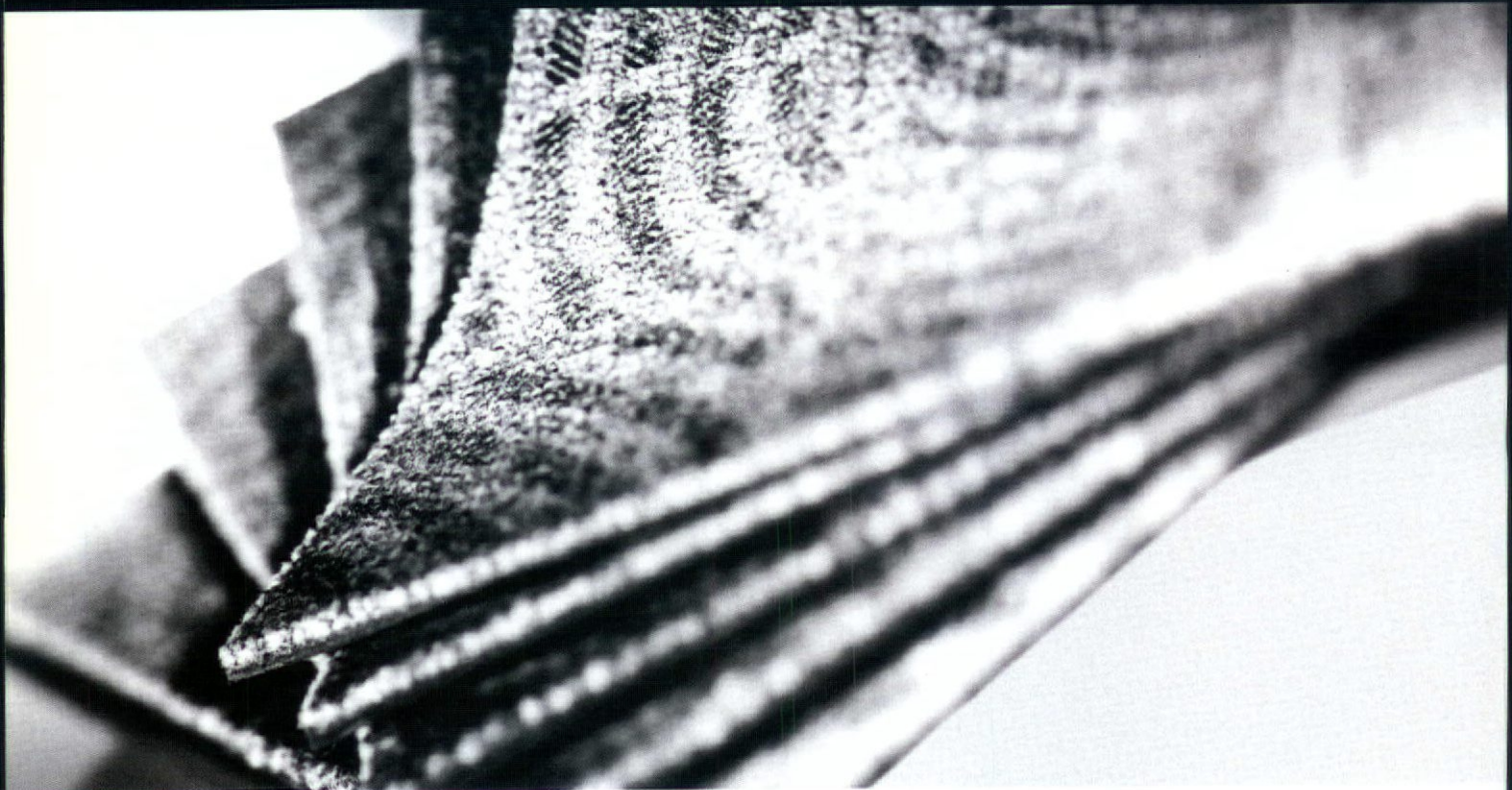


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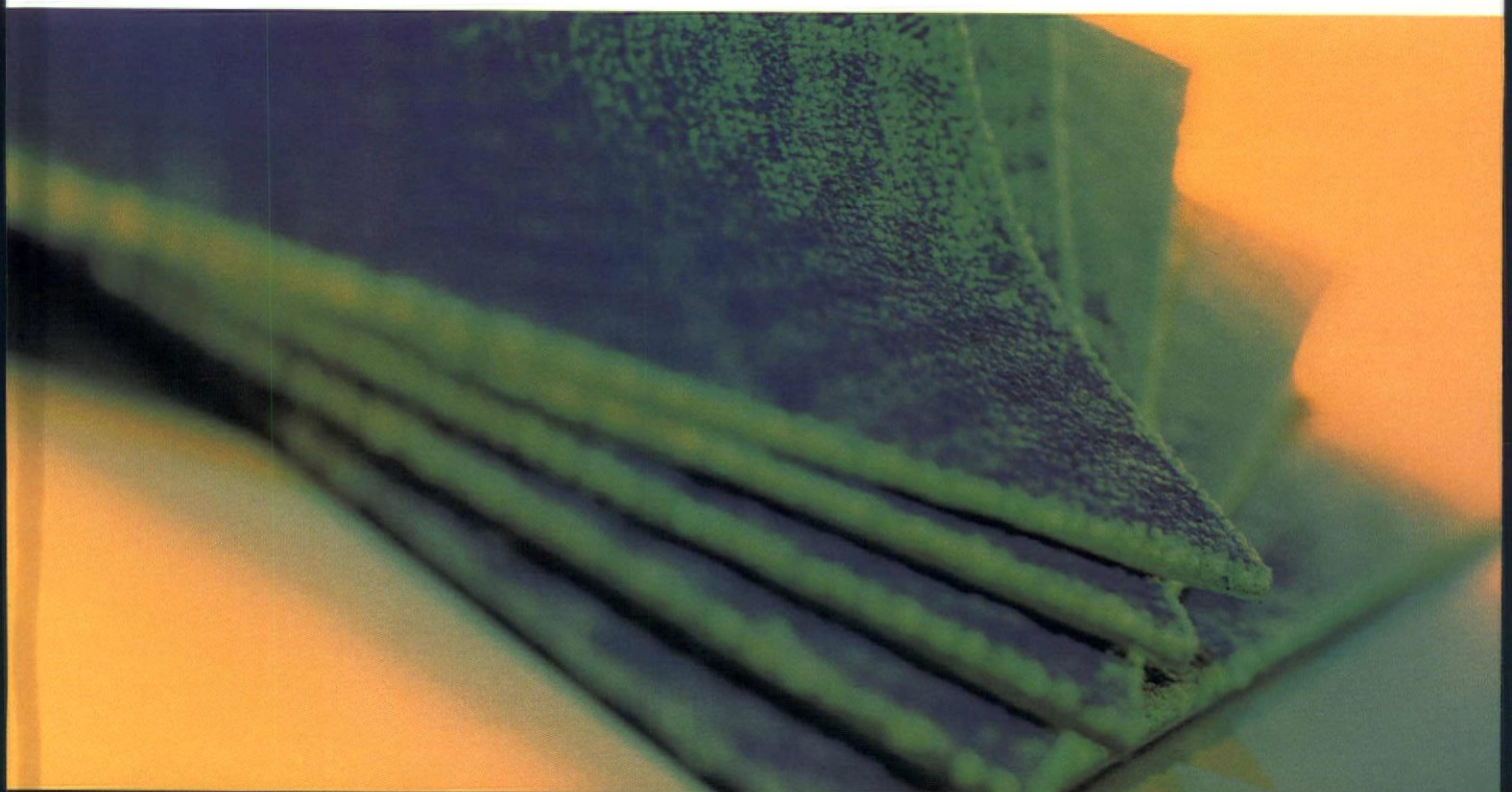
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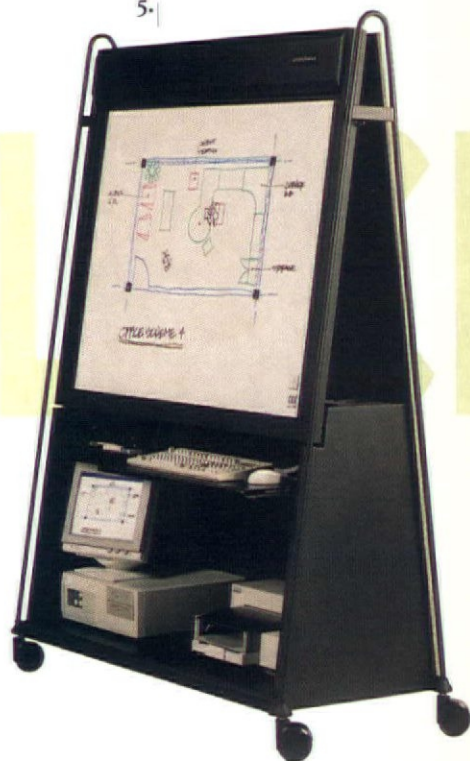
4.



2.



5.



6.



1. SITAG INTERNATIONAL

Reality Group Seating from Sitag is available as a two- or three-seater, with or without a table. The seating is anatomically designed for the human body. Made with 100% recyclable material with an environmentally friendly manufacturing process, Reality Group Seating has a standard lead time of four weeks or less.

Circle No. 260

2. EOC

Orbit, from EOC and designer Peter Glass, features a round wing table that orbits out from under the work station into any working or conferencing position. Orbit also features a cantilevered, floating work surface that can access power from any side; surface-mounted shelf and storage units called "toppers" that easily adjust and/or relocate, and drawer pedestals with removable tops so that they can also be rolled and operated under work surfaces. Docking, hoteling and conferencing are made easier by Orbit's built-in agility.

Circle No. 262

3. JOFCO

Newport Tables, designed by Peter Wooding for JOFCO, feature distinctive lines and softened corners. Newport Tables are available with arc ends, or round/square shaped tops with six top insert options of straight grain, birdseye maple, leather, diamond pattern, synthetic stone or laminates. The tables are offered in 18-, 22-, 29- and 36-in.-high models.

Circle No. 263

4. ERG INTERNATIONAL

ERG International introduces the new Petra Executive Series which includes high back, medium back, guest and conference seating. The quality workmanship and high style offer an impressive seating solution for a wide range of applications. The series features a higher back rest, wider body and sitting area, and contoured seat designed to hug virtually any body size.

Circle No. 252

5. METRO FURNITURE CORPORATION

The integrated SoftBoard mobile easel complements Metropolitan Furniture Corporation's TeamWork™ collection of group work products. SoftBoard is an electronic whiteboard with software that records and transmits information to your computer. It has a pull-out tray to hold a laptop or keyboard and mouse, a built-in shelf for peripherals, and a tack panel on the back. All writing on the board can be saved, printed, cut and pasted, e-mailed, faxed or sent to multiple sites in real time.

Circle No. 257

6. OFFICE MASTER

Office Master presents The Paramount office chair. With its full function, ergonomic design and adjustability, The Paramount can easily improve individual efficiency in various multi-task situations and in every alternative office environment. The Paramount is available in 85 designer fabrics in Office Master's quick ship program.

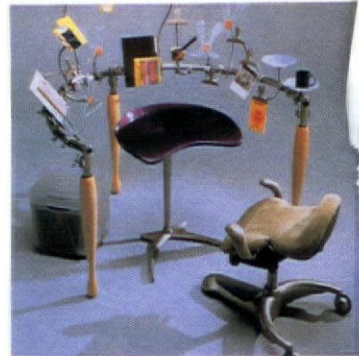
Circle No. 255



**1. BRETTFORD
MANUFACTURING COMPANY**

Bretford's Media Tower consolidates valuable presentation equipment in a single cabinet. Plate casters allow the Media Tower to be moved from room to room. An optional articulating keyboard arm allows a presenter to stand to the side of the tower, use the keyboard and face the audience without interfering with the television or computer screen. A variety of laminates or veneers with coordinating paints are available.

Circle No. 258



2. HAWORTH

Haworth Inc. researchers and designers have developed two concept products as part of their cognitive ergonomics studies. According to the principles of cognitive ergonomics, the entire scope of an individual's current work needs to be exposed, creating an arrangement that resembles the brain. Called Drift and Wake (shown), the products allow people to better organize their day-to-day work by keeping important items in view at all times.

Circle No. 253

4. STEELCASE

Personal Harbor Workspace from Steelcase is available for customers for whom privacy and co-located teamwork activity are essential to the way they do their work. The Personal Harbor Workspace is a semi-enclosed structure in which the user can adjust a range of elements, including worksurfaces, lighting, ventilation and storage. Featuring highly effective acoustical, visual and territorial privacy, as well as easy access to equipment, such as the telephone and marker board, Personal Harbor provides storage for technology and an electronic totem pole to facilitate power access for personal devices.

Circle No. 256



3. GF OFFICE FURNITURE

The GFX Panel System from GF Office Furniture, Ltd. features panel-to-panel connections, curvilinear worksurfaces, high capacity electrical capabilities that include vertical power and communications raceways and numerous new design options. Exclusive, dual-point gravity lock connectors permit rapid, panel-to-panel workstation installations that stand up under heavy use. A 12-in. in-line power panel, with divided low-voltage raceways, brings four circuit electrical communications cabling up from the divided base raceway or down from the ceiling.

Circle No. 254



5. VERSTEEL

Vela tables, new from Versteel, seemingly hover on an athletically poised arc of glossy steel. More than just aesthetically pleasing, Vela can be electrified, provides wire management, links to configuration, and offers motorized or manual height adjustment. Designed by David Gutgsell and manufactured by Versteel.

Circle No. 259



6. INTERNATIONAL OFFICE PRODUCTS

MultiSort's Mail and Document Furniture, from International Office Products Cooperative, is a modular system designed to enable any size of office or operation to effectively manage mail, forms, literature and related documents. The design can be easily reconfigured at will (no tools needed) as often as organizing requirements change. The MultiSort ensemble includes a range of modular components that include drawers, shelves, trays, vertical dividers, locking doors, slotted doors, paper stops, risers, casters and more.

Circle No. 261



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Circle 15 on reader service card

Architectural Accessories *If you are an architect, do*

you care what happens to the interior space you create? Some do, some don't. The opposing views have persisted for much of this century, with Frank Lloyd Wright, Eliel Saarinen, the Bauhaus and Le Corbusier carrying on a tradition of organic design passed on from Hector Guimard, Josef Hoffmann, Louis Sullivan and Charles Rennie Macintosh. On the other hand, many architects particularly after World War II almost failed to note the fate of their buildings once interior designers took over. Big mistake. Fortunately, architectural accessories—tiny buildings in a sense—have continued to shape the interior environment in their own, vital ways, as these products demonstrate.

PETER PEPPER PRODUCTS

Peter Pepper Products offers analog, digital, calendar clocks and time systems available in seven diameters with 28 standard face designs. Clock housings are available in 30 vibrant colors, three metals and six wood finishes. Analog clocks feature quartz or electric movements, and many analog and digital LED clocks are designed for master clock systems.

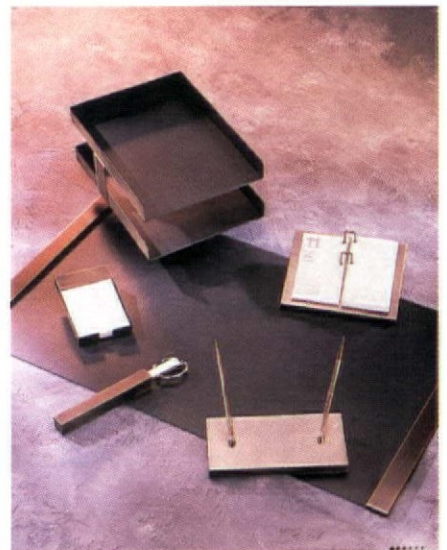
Circle No. 279



ERGO SYSTEMS

Ergo Systems offers computer users new levels of simplicity in achieving ergonomics while working at the computer. The XK99 Keyboard Tray's simplicity combines with the XMP33's fully adjustable mousing surface for user comfort in positioning keyboard and mouse. The swiveling mousepad attached beneath the keyboard allows complete 180 degree rotation of the mousepad from left to right of the keyboard. This offers non-handed mousing support and the ability to position the mousing surface wherever the user finds it most comfortable.

Circle No. 282



SMITH McDONALD CORP.

The straightforward geometric configurations of Rectilinear accessories from Smith McDonald Corp. are designed to complement traditional or contemporary interior designs. Crafted by metal artisans for elegance and longevity, Rectilinear is available in mirror brass, mirror aluminum, smith black and a variety of custom metal finishes.

Circle No. 283



UNITED RECEPTACLE

United Receptacle now offers a selection of aluminum tops for the company's line of fiberglass waste receptacles. ADA compliant for use with 18-in. diameter bodies, the accent tops feature a baked-on epoxy finish in satin aluminum, satin brass, mirror aluminum and mirror brass. The contoured seamless design includes heavy gauged construction with a 9-inch circular opening to encourage use. The new tops are designed to complement any of the more than 35 colors and finishes available in the fiberglass base.

Circle No. 281





5. **TASK2**

The FatCat, from Task2, is a multifunctional desktop accessory. Its working angle can be adjusted from 45 to 70 degrees for use as either a copy stand or a writing surface. The FatCat comes equipped with a copy shelf and a padded wrist support, both of which store conveniently inside the unit when folded. FatCat comes completely assembled.

Circle No. 284

6. **LAWRENCE METAL PRODUCTS**

TensaBarrier® traffic guidance systems, from Lawrence Metal Products Inc., now can be supplied with custom decorated posts and/or tapes. Virtually any design can be accommodated based on customer-supplied art. TensaBarrier is a constant force, spring-loaded webbing belt in a portable post. Any number of posts can be used together to form a barrier of any length and shape. The 7-ft. 6-in.-long belt simply clips onto the next post.

Circle No. 280



7. **NIENKÄMPER**

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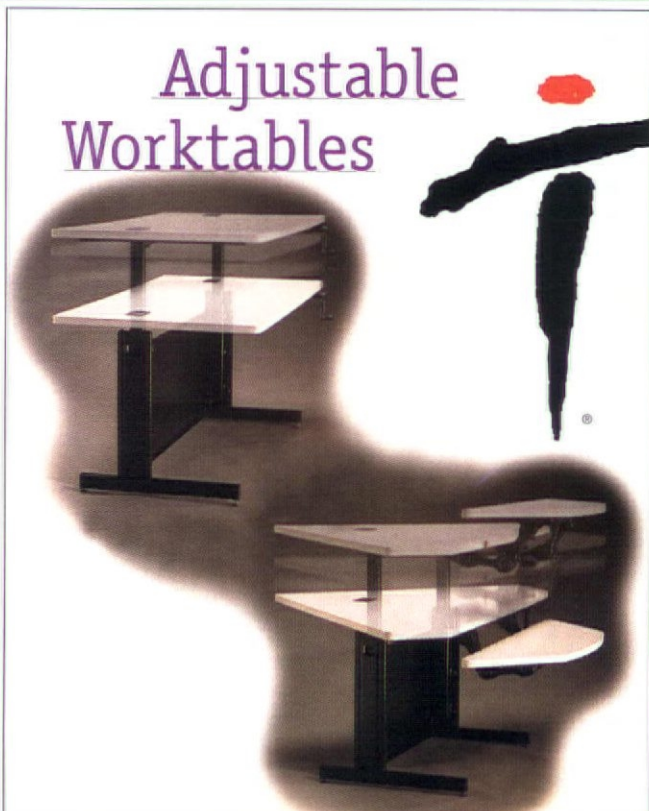


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Invisible Chair

Seeing through the Jazz Chair is only one of the delights

included by FM Design in this stacking chair from Fixtures By Rita F. Catinella

Have you noticed Fixtures' ad campaign featuring a variety of tougher-than-usual customers—including a cast of serious looking ladies playing gin, sumo wrestlers waiting for a match, and a gathering of the local chapter of Water Buffaloes—all enjoying Fixtures furniture? Candace Keller, director of marketing communications for Fixtures's parent company, Jami Inc., explains that the campaign's new slogan, "Pretty tough stuff," focuses on the aesthetics, durability and multi-user applications that are primary concerns for the company's new products. The Jazz Chair, to be introduced at NeoCon '97, is a physical reflection of the new campaign, its translucent plastic shell molded with a draping front and curved back in a variety of colors—and a patented technology allowing the chair to be constructed without fasteners.

Fixtures worked with design consultant FM Design of London to complete Jazz's conceptual design work. Since Fixtures was acquired by Jami in January 1996, a primary issue has been the need for new product. Already a dominant force in the multi-use stacking chair market, the company set out to develop a new chair with a design-oriented aesthetic. According to Nick Balderi, vice president of product design and development at Jami, "Simple product gap analysis determined that we needed a split back wire frame stack chair, so we presented the brief to FM Design in April 1996."

Roger Carr, a senior designer with FM Design, identifies two main goals in the design brief: Jazz should be a two-part chair, and it should allow some movement by the sitter. Carr and his colleagues produced a design that not only took out the stacking chair's traditional front rail, but also achieved a strong geometrical shape that strengthened the frame without using cross pieces that restrict leg movement. "The form has the appearance of a sail in the wind," states Carr. "We wanted to keep the plastic molding as clean as possible so we wouldn't have components visible through the shell."

In pursuit of the clean look, the project team used Fixtures' patented technology to eliminate mechanical fasteners by cutting, heating and inserting the ends of metal rods into cored out polypropylene plastic, which then melts around the rods, making a simple, strong connection. (Mechanical fasteners also have a tendency to loosen and cause future



problems, Balderi adds.) Since saving production time was another priority for the Jami team, it used software to transmit the data to the toolmaker.

Jazz took just nine months from start to finish, indicating how smoothly the two parties developed the product together. Team members communicated across the Big Pond via modems, disks and models shipped back and forth, as well as actual face-to-face visits. The concept model traveled to focus groups in three cities, giving Fixtures useful ideas prior to the launch.

"One of the designers in the focus group suggested that the chair would look neat if you could see through it," explains Balderi, "and the idea of translucency developed." Thus, the opaque thermoplastic version of the shell offers a color selection of aqua, black, burgundy, navy and pewter, while the translucent shell comes in smoke, raspberry, lime, amber and lilac. The team looked to fashion runways and retail stores to create the translucent colors. "We'll keep monitoring the trends," Balderi discloses. "If they change for 1998, so can our colors."

True to Fixtures' marketing schemes, Jazz targets a well-defined niche. "We were working with a particular cost in mind," notes Carr. "We weren't trying to be radical. We wanted a chair that would be successful in the market, but gave it a new twist." Accordingly, Jazz goes for \$128 list in thermoplastic and

\$148 in the translucent, with a \$40 upcharge for arms with

black thermoplastic arm caps. "Typically arms are an afterthought on a stack chair," says Keller. "Here the arm is integrated into the design." All models are offered in bright chrome and six standard epoxy metal finishes, and options include 11 more epoxy metal finishes, ganging attachments and a dolly.

How has the marketplace responded to the stacker? "Considering that we had to leave a sample at WestWeek for a potential 500-chair order," says Keller, "Jazz has been readily accepted by the design community." Not surprisingly, Fixtures plans to expand Jazz into tandem, stool and upholstered pad options.

To see or not see through Jazz, that is the question. Clearly or not so clearly, the choice is yours. ♦



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Devilishly Good More than devilish good

looks separate Haworth's TAZ ergonomic chair from the competition: 5D Studio's design gives adjustability a whole new meaning By Jennifer Thiele Busch

If the high-tech revolution has taught us anything, it's that if something can be imagined, it will soon be marketed. In the rapidly changing computer industry, consumers expect that what they purchase today will be improved tomorrow. But if you think something as mundane as ergonomic seating is immune from this kind of innovation—think again. Just when you feel it is safe to buy an office chair with every conceivable ergonomic feature, someone like Haworth comes along with TAZ, an ergonomic chair designed to support body movement in surprising new ways.

Granted, progress in furniture doesn't happen as fast as it does in Silicon Valley, but ergonomic seating manufacturers do keep improving the state of the art. Such is the goal of Haworth's "next generation seating" design team, whose recent studies concluded that workers who are too relaxed or immobile become less alert or productive. Following the principle that "the best posture is the next posture," Haworth created TAZ to encourage office workers to keep moving and boost productivity.

"We recognized several user issues," explains Sherri Cuccarese, Haworth's director of marketing and product development. "One was footprint compression. People are working in smaller areas and need furnishings to address that. Another was the increasing complexity of human factors in the workplace. The third was the need to nurture the knowledge workers of today as opposed to simply pampering them with comfort." The solution was a chair with a smaller, lighter scale that suited a wider range of demographics and supported motion in new ways.

For a number of reasons, 5D Design Studio of Los Angeles worked with Haworth's seating development team to produce TAZ. First, Haworth wanted to depart from the traditional aesthetic of earlier products like Accolade, Improv and Catalyst. In addition, Cuccarese notes, the presence of so many product development projects is stretching Haworth's internal resources.

David Ritch and Mark Saffell, both 5D partners and veterans of Don Chadwick's studio and no strangers to ergonomic seating design, viewed the project as a good opportunity to translate some of their own thoughts about ergonomics into reality. TAZ was

subsequently designed from the ground up, so each feature of the chair is unique. This gave the designers freedom to innovate in such critical areas as movement, placement and function of controls and use of materials.

The most outstanding feature of TAZ is a torsional movement option that allows the chair to move not only forward and backward, but side to side to facilitate the sitter's body and postural movements. "People really need to move," says Cuccarese. "The question was how to celebrate that and embody it in the function of the chair."

A helix pattern on the back shell creates a suspension-like surface that provides ergonomic support and gives TAZ its unique appearance. "The helix suspension idea grew out of the old no-sag springs that were common in the residential market," explains Ritch. The feature also acts as the foam platform for the chair, and helps the designers achieve a thin profile. "Another goal was an honest use of materials and the structural integrity of visible parts," adds Saffell. "We worked with Haworth's engineers to make the parts not only function, but work together visually."

Following this same principle, controls to adjust back and seat height are integrated into the chair's structure for easy and intuitive use. "We thought the number of controls should be limited, that they should be located as close as possible to the user, and that their shape should indicate their function," says Ritch. In case users get stuck anyway, a built-in, pull-out hand tag with detailed instructions is integrated into the molded plastic seat shell.

TAZ comes in three sizes that accommodate 99% of the population, with or without stationary or height-adjustable arms. The chair will be introduced at NeoCon, and Cuccarese expects a positive response based on early reactions from the A&D community. With this little devil as its copilot, Haworth is cruising quickly towards the next generation of ergonomic chairs. ♦

Circle No. 277



Haworth's TAZ has a torsional motion option that allows it to move side to side, as well as front to back (above). A helix pattern on the back seat shell creates a suspension-like surface that provides ergonomic support and gives TAZ its interesting appearance (left).

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Worth the Wait?

Airport lounge seating this good has never been

priced like KI's GateOne® By Roger Yee

Why does airport lounge seating cry out for trampoline practice, knife sharpening and other acts of passion and vandalism? Is the true cause unhappiness with fares, delays or service? Conjecture aside, most airport lounge seating does a commendable job of supporting the traveler through a combination of elegance, comfort, durability and affordability. Yet the search for a better mousetrap exempts no one, so KI has taken the daring step of attempting to beat the Europeans, who control the high end of the market, at their own game. Its new GateOne® is a finely tooled, ergonomically sensitive and physically tough airport lounge seating system in steel and aluminum that can hold its own in aesthetics—and is priced to undercut the competition.

How KI managed to produce a high-end-style solution for the U.S. middle market can only be told in late 20th-century terms. No miracles were performed during the development process, to be sure. Yet GateOne could not have been developed a generation ago.

GateOne's story began in 1996 when KI's product design and development team, which includes Leo Welter, product manager, Karl Koehler, product development director, Tim Hornberger, senior project engineer, and Aaron de Jule, industrial designer, undertook a thorough evaluation of KI's existing airport seating and concluded that the market was ready for a new product. "What airport authorities and architects who specialize in airport design told us was that they wanted gatehold seating that had strong aesthetic appeal at significantly lower prices," recalls Norman Nance, business market manager for KI. "We felt that if we took a two-pronged approach, offering such a design with both higher performance standards and ease of serviceability, we would succeed."

The resulting design by de Jule centers on a structural steel beam from which two to five tandem-mounted seats and backs made with die-cast aluminum frames, plywood shells, urethane foam cushions and vinyl upholstery are cantilevered, a scheme common to many airport seating systems. Its distinctive triangular beam, held aloft by rectangular columns with T-shaped feet, does represent a custom-formed section rather than an

High flier at a low price: Adroit use of technology allows KI's GateOne® to sport an elegant profile and high performance standards that belie its moderate price.

off-the-shelf structural tube. Nevertheless, this expense, together with the costly tooling and die casting that this type of design requires, has not prevented KI from achieving its targeted price points because of the adroit use of technology.

How did KI pull off GateOne? After building a physical model of de Jule's design with dense foam slabs called Renboard®, the KI team quickly progressed to a CAD format for three-dimensional modeling, finite element analysis (a computerized stress analysis) and rapid prototyping. At every point, the team continued to test the design for ways to improve the ergonomics, reduce the number of parts, speed up the assembly process and simplify the reupholstering of seat and back cushions. Because the reality of airport operations was never far from

anyone's mind, no component would exhibit left or right handedness, options were added for ganging hardware, in-line and corner tables, wall-saver accessories and various powder-coated finishes, and the entire assemblage was made to withstand rough use.

"We looked at applicable BIFMA (Business and Institutional Furniture Manufacturers Association) standards and went beyond them," explains Hornberger. "Being aware of everyday abuse and the constraints of field service also helped us toughen our product." KI is sufficiently confident about GateOne to provide customers a 10-year Structural Integrity Warranty.

One of the most decisive factors in producing GateOne is KI's cost-effective integration of tooling, die casting and assembly. "Our die-cast parts are made in Taiwan," Koehler says, "from tools made in Taiwan using data from our computer files fed directly into their CNC (computer-numeric-control) machines." These components arrive at KI in kit form on a just-in-time basis to be made to order with upholstery and configurations as specified, although GateOne's turnaround time is hardly overnight. "Our lead time is six to 12 months from order to shipping," Welter points out. "It's keyed to airport construction schedules."

Does the airport industry see kinder, gentler days ahead for seating? Prospects aren't good, Nance indicates. "Airports tell us conditions have actually gotten worse," he says. The good news is that GateOne allows more airports to have seating that is better planned, better made and a lot better looking. The seating alone may not eliminate the stress of modern life, but who knows what effect it may have on travelers once they sit down? ◆

Circle No. 275

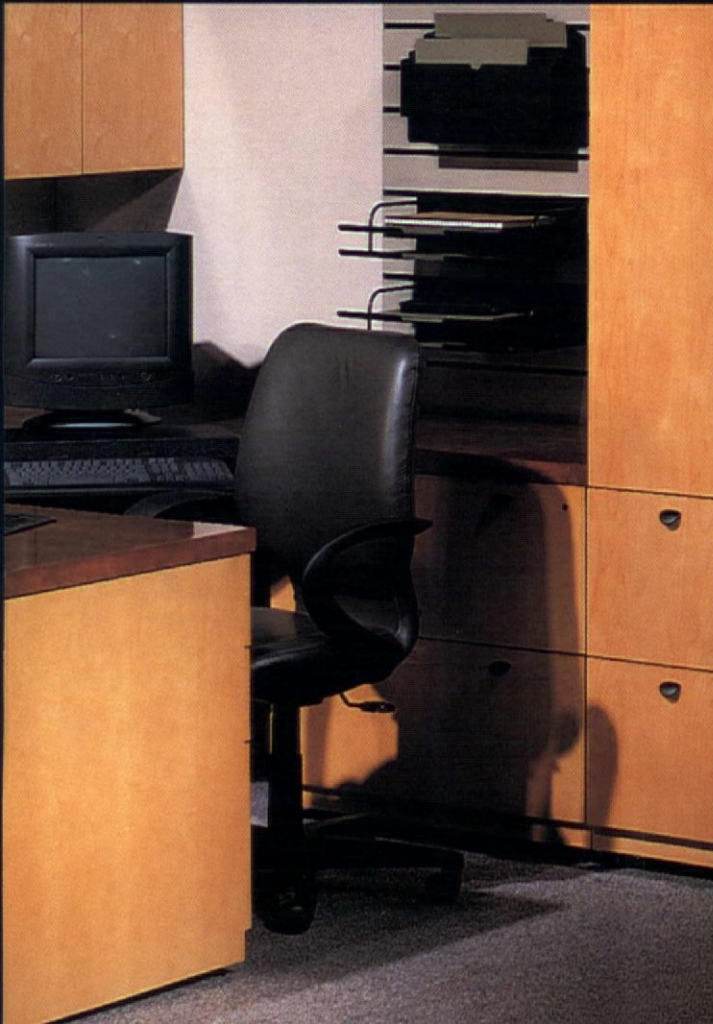


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Trust Me

If you advise others on investing, how you invest in yourself becomes highly visible, as Scudder Stevens & Clark learned in its new Chicago office, by VOA Associates



By Roger Yee

Up, up and away: The vault over the elevator lobby (above) and the dome over the rotunda (opposite) that welcome visitors to the Chicago office of Scudder, Stevens & Clark simulate marble and altitude in an original interpretation of Neoclassical elements. Being a late 20th-century project, Scudder uses fiberglass and reaches no higher than the base of the floor slab above to achieve its effects—a wise use of client resources by VOA Associates that mirrors Scudder's work as a major investment management company.



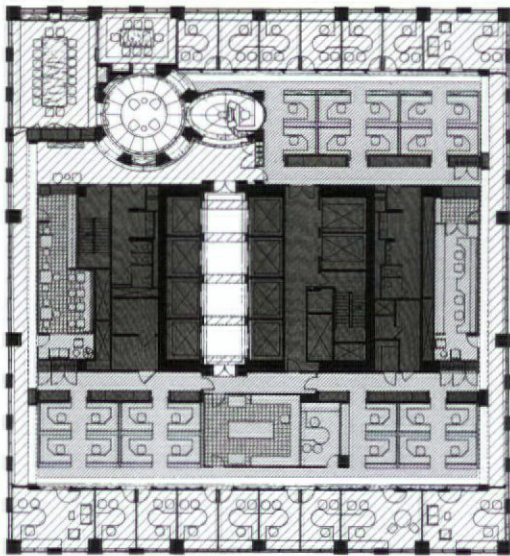
Who would have thought that charting the Dow Jones Industrial Average, Standard & Poors 500 or NASDAQ Composite Index in today's volatile stock market would fascinate Americans as much as recording the batting averages, home runs and RBI's for Major League Baseball players? Such notions were far from the minds of bond salesman Theodore Townsend Scudder, his brother-in-law Franklin Haven Clark and Clark's neighbor Sidney Stevens, who founded a partnership "to continue the Investment Banking business established by Mr. Scudder" on September 2, 1919. At a time when the burgeoning U.S. economy's appetite for capital was triggering an explosion in new stock issues, Theodore Scudder saw an opportunity to provide investment counsel to wealthy and middle class investors venturing beyond traditional bonds to try these untested financial instruments. A commitment to offer objective investment advice, "putting first the interests of the client" rather than merely selling stocks and bonds from inventory, soon distinguished Scudder, Stevens & Clark—the originator of the no-load (no sales commission) mutual fund—from stock brokerage firms. Not surprisingly, serving the client better remains a cornerstone of the firm's handsome new Chicago office, designed by VOA Associates.

Serving the client better was very much on the minds of managing director Victoria J. Herget, CFA and her colleagues in the Chicago office when they opted to move from their existing premises at the termination of a 20-year lease in 1994. "We had occupied half a floor at 111 East Wacker Drive for such a long time that the environment no longer reflected the business conditions we faced," Herget remembers. "The fact that the other half of the floor stayed empty for years just made things feel worse."

Serious problems had indeed been developing within the existing space. Individual work stations varied in size, making reassignment difficult. Circulation paths were convoluted and confusing. The conference room and lunch room were internal spaces without views that were neither attractive nor conducive to regular use. Most importantly, Scudder had changed its way of working to involve support staff as teammates with professionals. Adds Herget, "The old space, maintaining a hierarchy separating professionals from everyone else, no longer worked for us."

In assuming responsibility for relocating Scudder, Herget retained a real estate broker and VOA to help identify and evaluate likely properties. It was immediately apparent that the organization did not intend to venture far from its existing facility at





what is called the New East Side, an austere corporate enclave of high-rise towers on the south bank of the Chicago River where it flows into Lake Michigan. "We studied a number of different buildings," explains Nick Luzietti, AIA, IIDA, a principal of VOA. "Among the reasons why we chose 180 North Stetson were the neighborhood, the spectacular views of Grant Park and Lake Michigan, and the 15,000-sq. ft. floors, which are unusual for Chicago. Most office buildings here have floors of 20,000 sq. ft. or more." Scudder would occupy the entire 54th floor.

What Scudder sought from VOA was an environment explicitly configured to foster teamwork. In concrete terms, it would include defined team areas, a trading room, central office services, ample and convenient storage, a lunch room, daylight and outdoor views for internal spaces, high-quality indoor lighting and accommodations that could make a client feel welcome the moment he or she arrives. Private window offices for professionals and open plan offices for support staff would be incorporated as before, albeit with only two private office sizes, 10 ft. x 15 ft. and 20 ft. x 15 ft., and just one open plan work station size, 8 ft. x 8 ft.

Business as usual? Not exactly, as a careful look reveals. The new floor plan created by VOA creates

How to create class without physical mass 54 floors above Chicago

team-based neighborhoods, grouping Scudder's professionals with their immediate support staff through the liberal glazing of the corridor walls enclosing private offices, and scaling down the vertical panels in the open plan areas to establish clear sight lines for seated employees. "We didn't want our open plan partitions to be so tall that you'd have to get up to see anyone's face," notes Herget.

VOA's pragmatic solution also takes advantage of the varying core-to-window-wall depth of the building's square floor plate by keeping the two shallow sides of the square unencumbered along the curtain walls, pulling back open plan work stations, the lunch room and the trading room to make room for the main circulation artery, which rings the entire floor. Filing cabinets are banked in the corridor walls flanking the deep sides of the building core so that they are out of sight yet never more than a few steps away. And furnishings and materials reflect a judicious balance of utility, ergonomic comfort and aesthetic grace. Among the more notable examples are suspended indirect and direct fluorescent lighting fixtures that distribute an even, glare-free light over open plan areas, ergonomic chairs that have won the gratitude of all employees regardless of job title, Neoclassical and Modern furnishings that lend their timeless poise to reception areas, conference rooms and private offices, and imaginatively applied drywall and paint



A Chicago base for Team Scudder: At Scudder's request, the new design by VOA consciously nurtures team spirit. Professionals in private window offices (opposite, top) with glazed corridor walls are closely linked with support staff in open-plan work stations (opposite, bottom) built with low-height partitions that provide clear sight lines for seated employees. Natural light and outdoor views enliven the conference room (above, right) and lunch room (above, left) unlike their predecessors, which were internal spaces employees avoided.

that combine with spare measures of wood veneer or stone to produce a rich, overall effect.

Sensible as all these details are, none of them prepares the visitor for what can only be appreciated in the round: VOA's strikingly original interpretation of classical architectural elements. The design focuses on the majestic circular rotunda and oval vestibule that formally admit the visitor from the elevator lobby, but the distinctive visual vocabulary can be seen throughout the facility. It is a composition of voids—classic sections—transformed into flat but palpable solids in the shapes of columns, cornices and coffered domes and vaults that are dramatically uplighted from the spring lines.

Luzietti admits that Scudder originally wanted an 18th-century English-style interior, but enthusiastically embraced VOA's contemporary take on Classic Revival. "Assyrian capitals were a major source of inspiration for us," he reports. "However, we picked up the section much as you would a cookie cutter to punch out flattened shapes rather than three-dimensional solids. In this way, we evoked classical forms without reproducing their mass, which we had neither space nor money to do."

If the result is not unlike the late mannerist work of Michaelangelo, the effect on Scudder has been gratifying in less esoteric ways as well. "Our objective was to develop an attractive yet functional space that didn't draw excessively on client fees," Herget points out. "VOA gave us a quietly elegant environment that brings the outdoors indoors, promotes a positive feeling among our employees, and assures our clients that we can manage their investments well. There's nothing here we'd do differently."

Does Scudder earn its clients' trust? The firm is currently managing assets of over \$90 billion invested in over 45 countries for institutions, high net-worth individuals and mutual fund shareholders, making it one of the largest investment management firms in the world. Happily, the quantity comes with quali-

ty. *Fortune's* guide to the best mutual funds for 1997, for example, cites four Scudder funds as star performers: Balanced (\$109 million in assets), Global (\$1.358 billion), Global Discovery (\$324 million) and GNMA (\$399 million).

All are no-load funds, naturally, stretching client dollars further. As for the dome of the rotunda, which looks like costly ribs and webs of marble soaring to the heavens, it is an affordable gesture in fiberglass that reaches its zenith at the base of the floor slab above. Scudder's major investments are where the clients want them—outside its doors. ♦

PROJECT SUMMARY: SCUDDER, STEVENS & CLARK

Location: Chicago, IL. Total floor area: 14,000 sq. ft. No. of floors: 1. Total staff size: 40. Cost/sq. ft.: \$95. Wallcovering: DesignTex. Paint: Benjamin Moore. Laminate: Formica. Dry wall: U.S. Gypsum. Vinyl flooring: Armstrong, VPI, Roppe. Carpet/carpet tile: Bentley. Carpet fiber: Monsanto. Ceiling: USG Interiors. Lighting: Peerless. Doors: Wm. Huber Cabinet Works. Door hardware: Stanley, Corbin Russwin, Glynn Johnson. Glass: Rudy Art Glass. Window frames/wall systems: Service Glass. Window treatment: HBF Textiles. Work stations: Geiger Brickel, Wm. Huber Cabinet Works. Work station seating: Knoll. Lounge seating: Bright. Cafeteria, dining, auditorium seating: Bieffeplast. Other seating: Geiger Brickel. Upholstery: DesignTex. Conference tables: Geiger Brickel. Cafeteria, dining, auditorium tables: Johnson Table. Other tables: Bieffeplast. Files: KI. Shelving: Wm. Huber Cabinet Works. Architectural woodworking and cabinetmaking: Wm. Huber Cabinet Works. Signage: H.M. Witt. Planters, accessories: Tripar. Fire safety: U.S. Fire Protection. Client: Scudder, Stevens & Clark. Architect and interior designer: VOA Associates Inc.; Nick Luzietti, principal; John Jessen, project manager; Rika Samba, project designer; Don Reed, project architect; Blair Brown, designer; Jodi Franklin Caticchio, designer. Mechanical and electrical engineer: Kroeschell Engineering. General contractor: Pepper Construction. Construction manager: Steven Rogers. Lighting designer: Superior Lighting. Furniture dealer: Business Office Systems. Photographer: Steven Hall/Hedrich-Blessing.



Nothin' Could Be Finah

Than to be in the historic Carolina Inn, Chapel Hill, N.C., where modern convenience is discreetly hidden in a facelift full of Southern hospitality by The Glave Firm



By Rita F. Catinella



What turns a fragment of history into a legend?

The Carolina Inn was built in 1924 on the Chapel Hill campus of the University of North Carolina (UNC), the first state university in America. An 1889 graduate, John Sprunt Hill, donated the Inn to the University in 1935, with the understanding that all profits would go to the UNC library and historical collections. In the '40s and the '50s, the Inn became the center of Chapel Hill and the likes of Tommy Dorsey, Frank Sinatra, Eleanor Roosevelt, J.F.K., Bob Hope, and Margaret Truman all stayed for a visit. First Lady Jackie Kennedy stopped by when J.F.K. spoke at UNC and wanted to decorate the White House with the Inn's old reproductions of Zuber wallpaper panels portraying scenes of Americana in the 1800s. Jackie eventually put Zuber's in the White House, but she didn't get them from the Inn, which wouldn't part with them. In 1969 the Inn underwent a \$2-million renovation that moved the entrance to where it stands today. This facelift wouldn't be the last, as a newly completed renovation by The Glave Firm of Richmond, Va., with guest rooms by Chambers of Baltimore makes abundantly clear.

As a matter of fact, the Inn had greatly deteriorated and was losing money in the 1980s. "Up until the summer before the Inn closed," recalls Caroline Elsland, associate vice chancellor

Doorway back to another time: The doors lead to the Carolina Inn's main lobby (opposite), which was restored from partitioned sections to its original grand size. The motor court view of the front (above) shows the Inn's three floors, comprising main lobby, second floor guest rooms and third floor meeting rooms. The Inn's location, in the historic district of Chapel Hill, influenced The Glave Firm's choice of brick, roofing materials and lighting to preserve the Inn's traditional appearance from the street.



Imagine dropping in on a family that has lived in the same home since 1924

An overnight patina: The Carolina Crossroads Restaurant (above), which offers contemporary versions of traditional Southern dishes, and the Carolina Crossroads Bar (below), are both new interiors inside the existing shell of the original 1930s structure. To create an eclectic, residential look for the lobby (opposite), that suggests the furnishings, lighting and artwork have been collected over time, the designer incorporated the University's collection of antiques into the interiors.



of UNC, "folks were handed a room key and a fan in the summer." To determine the fate of the Inn, the University hired HVS International, Mineola, N.Y., which recommended that a professional hotel management company be retained as the operator.

In hiring Doubletree Hotels Corp. in 1993, UNC undertook a \$13.5-million renovation that overhauled the original structure and added a new wing with 185 guest rooms and suites, several formal parlors, a new dining room, executive meeting rooms, a business center, bar and exercise room. Doubletree wasted little time in taking action. It closed down the Inn to have a fast-paced construction schedule, and hired The Glave Firm and Chambers.

David Rau, principal-in-charge for The Glave Firm, explains that the designers were presented with fairly limited standards. Programming decisions, on the other hand, including the number of rooms, the configurations of the ballrooms and the equipment and size of the kitchen were all determined jointly by Doubletree and the University. The University expressed its views through a committee of people who were knowledgeable about the Inn and historic preservation.

At Doubletree's urging, Glave established a good rapport with the UNC committee that helped the project move forward, and held weekly meetings with Elsland as committee chair. "The Inn is an integral part of the university," says Elsland. "Since it makes a first impression to a lot of people who come to Chapel Hill, we are very particular about what kind of impression we want to make."

Elsland admits that facing a committee might have made the designers nervous at first, but since the ideal look of the Inn is so widely shared in the UNC community, almost everyone involved had the same image in mind. "We wanted it to look like the University's home, or that of a family that has lived there as long as the University has been around," states Elsland. "All of the furnishings, lighting and artwork were to have an eclectic feel," adds Rau, "as if they had been collected over time." At UNC's request, Glave integrated the Inn's impressive collection of antiques with the new interiors.

Of course, for every room renovated, there were compromises to be made. "Since a lot of historic interiors are formal," Rau points out, "the trick is to convert them to more comfortable settings for guests while maintaining their durability." To make the interiors more friendly, the walls were painted in sherbet hues of raspberry pink, lemon yellow and lime green, based on historic homes in the Carolinas and Virginia. "The colors are a little lighter and brighter than what you would have seen in the traditional homes," Rau admits. "We wanted it traditional, but with a twist."

Another concern was that the Inn is located in the Chapel Hill historic district, which affected the look of the facades and even the lighting as seen from outside at night. Glave's role expanded from architect to interior designer as a result of a preliminary study it developed on appropriate lighting fixtures for the Inn. Naturally, there were other, subtle details that the historic district doesn't address.

Although the interior design in the guest rooms and public areas of the Inn is traditional, for example, Skinner indi-





cates that Chambers used heavier fabrics and tapestries, and richer, more autumnal shades, while Glave specified spring colors and lightweight fabrics. To connect the two, Glave carpeted the guest room wings with green carpet and white flowers that link the wood floors and lighter colors of the public areas to the autumnal shades of the guest rooms. "The Inn rambles like a large southern mansion," observes Skinner. "It's like a house that has been added to many times."

The Carolina Inn serves a unique market—lacking a clearly defined guest. According to Margaret Skinner, director of sales and marketing, "The Inn draws from all ages of alumni, internal or external business visitors and conference visitors." Given its location, the Inn attracts visiting business people from Research Triangle Park, an international center of research eight miles away, and is a favorite of alumni returning for football season.

Serving students and their families, guests of the business school and prospective students as well, the Inn has to offer a much broader range of appropriate spaces than hotels normally do. "They can have a wedding in the morning and a business function at night in the same room," declares Rau. One such room, the John Hill Sprunt Ballroom, was formerly a cafeteria, and functioned as such until the Inn was closed. Featuring detailed ceiling molding, crystal chandeliers, and silver and gold tones, the space has been redesigned to support large formal social events.

After guests recover from "sticker shock," they love the Inn more than ever



There are numerous other newly created or refurbished function rooms and public areas in the renovated Inn. The Chancellors Ballroom has been designed primarily for business functions since it is an interior ballroom. In a transformation that has restored its original size by removing partitions that divided it, the Main Lobby has reemerged resplendent, as has the Old Well Room, a ballroom that features an historic interior with black pillars and a black and white checked floor. The North Parlor, originally a gentlemen's smoking parlor, serves now as a small meeting room, as does the South Parlor across from it.

With the renovation now over, Doubletree finds itself being rewarded with the honors that innkeepers cherish. The Inn and its Carolina Crossroads Restaurant and Bar, which has occupied a space in the original building since the 1930s, have been recently elected to Four Diamond status by the AAA, making the Inn the only Four-Diamond hotel in Chapel Hill. Amenities appropriate to this status abound elsewhere as well, including the Sun Room, a dedicated private lobby for guests, a gift shop run by the University student stores, an exercise room and beautifully landscaped courtyards that are popular for outside events and weddings.

Increasing the number of rooms has not hurt occupancy, which remains around 72-73%, reports Skinner, proving that the Inn is selling a lot more rooms. Before the renovation rooms rented for \$45-55 in the historic section and \$65-75 in the newer section. At the time of publication, the current rate for the historic section is \$119, and the deluxe \$134.

Skinner concedes that some guests who left the hotel at one rate and came back to a higher one in September 1995 experienced "sticker shock" at first. Yet the Inn runs into very little price resis-



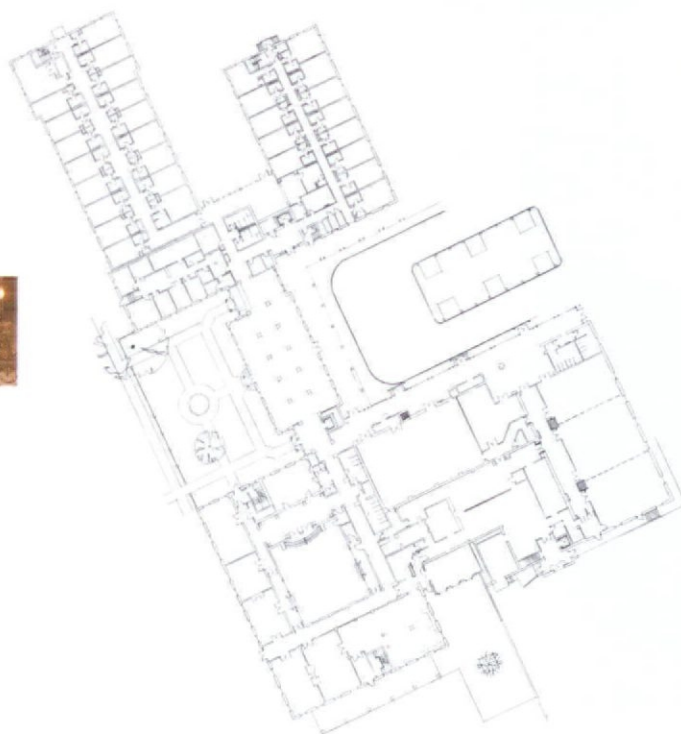


tance now. ("Actually," Skinner insists, "our sales team did not have trouble pre-selling from the color boards that were prepared.")

"Although the Inn is done over," concludes Elsland, "it's clearly the same hotel." She cites the campus location and the love that people had for the Inn as helping it survive so extensive a renovation and still feel home-like. How else does the Inn make guests feel at home? Each guest is greeted with freshly baked chocolate chip cookies. Now who can offer more Southern comfort than that? ♦

PROJECT SUMMARY: THE CAROLINA INN

Location: Chapel Hill, N.C. Total floor area: 66,954. No. of floors: 3. No. of rooms: 184. Paint: Benjamin Moore. Carpet/carpet tile: Couristan, Classic Weavers. Lighting: Unilight, Brass Light Gallery, King's Chandelier. Lounge and dining seating: Council. Convention seating: Shelby Williams. Upholstery: Schumacher, Brunswick & Fils, Scalamandr , P. Kaufmann. Dining/convention/conference tables: TMS Corp. Occasional furniture for public spaces: Hekman. Architectural woodworking and cabinetmaking, planters and accessories: TMS Corp. Elevators: Otis. Client: Doubletree Hotels Corp. and University of North Carolina. Architect and interior designer: The Glave Firm; David Rau, principal in charge; Amy Beaty, senior associate; Martha Culpepper, Jennifer Reid, design team. Guest room interior designer: Chambers. Structural engineer: JDA Engineers. Mechanical/electrical engineer: The Greenwood Partnership. General contractor: McDevitt Street Bovis. Photographer: Robert Miller.



Tradition gets wired: All of the Inn's 184 guest rooms (opposite, top), designed by Chambers, have electronic locks, two telephone lines, voice mail and data ports. To the left of the North Parlor (opposite, middle), a small meeting room, are the Zuber wallpaper panels Jackie Kennedy wanted to buy for the White House. The John Sprunt Hill Ballroom (opposite, bottom), is a versatile space suitable for a variety of events, such as wedding parties, class reunions, academic conferences and professional group meetings. The Old Well Room (above) has an historic interior that had been divided by partitions through the years. Besides restoring it to its original size, The Glave Firm moved the entry, which resolved a problem created when both the food and the guests had to enter through the same door.



Jump Start



The new AAA headquarters in Birmingham, Ala., designed by The Garrison Barrett Group, is turbocharging a new era for the Alabama chapter of the nation's top motor club



By Jennifer Thiele Busch

Alabama may not have cars that won't start due to frigid cold or engines that overheat idling in urban traffic jams, but it sure as heck has its share of motorists who get stranded on the side of the road for one reason or another. As any card-carrying member of the Automobile Association of America (AAA) can attest, times like that prove the Club's annual membership dues to be money well spent. What many people don't know, however, is that AAA is about more than tow trucks and fixing flat tires. AAA Alabama has set out to prove it in grand fashion with a new facility in Birmingham, designed by The Garrison Barrett Group, where club members can find everything from emergency road service to vacation plans.

"The backbone of the AAA is and always will be its membership," explains Frances Smith, president and CEO of AAA Alabama. "But dues just weren't paying the way anymore, so we had to look for other forms of income." Challenged by such traditional competitors as other motor clubs as well as such non-traditional competitors as car dealerships offering roadside assistance, AAA Alabama decided to fight back through diversification, and smartly leveraged a service it already offered to do so. Thus, its travel agency, which had quietly existed since 1948, became much more active in the 1980s—until the department had grown so much that AAA Alabama became too big for its downtown Birmingham location.

After an attempt to acquire some adjoining property for expansion failed, Smith and her project team decided to construct a new building, and looked to a growing suburb on the outskirts of Birmingham for the appropriate site. They chose a hilly area with excellent visibility from the interstate where passing motorists might visually connect with the new AAA facility. The site also made sense for more practical reasons. It was much more accessible to vehicles than the downtown location had been, and well suited to the demographics of the AAA's travel agency clientele.

Roadside service: The exterior of the AAA Alabama's new headquarters in Birmingham, designed by The Garrison Barrett Group, is expressed as a series of smaller buildings massed together (above) to suggest the variety of things that go on under one roof. The interior is characterized by an appealing and lively quality captured in color, light and form (opposite) that speaks to the 73-year-old motor club's progressive new attitude and business strategy.



The defining element of the AAA Alabama headquarters is the concourse, which acts as a main street off which all membership services departments are visibly located for maximum exposure (above). Another big attraction is the 10 ft. x 14 ft. video wall that shows travel videos and motor safety films throughout the day (below). The second floor, open to the concourse below (opposite, top), houses internal administrative functions, support services, accounting and the executive conference room (opposite, bottom).

AAA Alabama doesn't want to resemble your hometown chapter



"We go after complete vacation packages and the cruise business, not just airline tickets," explains Smith. "For the most part, the people that use the travel agency live out in this area, so we have brought that service closer to our customers." Having selected its site, AAA interviewed five local design firms and selected The Garrison Barrett Group to create a facility that would reflect the organization's evolving business strategy and progressive attitude.

"The building was designed from the inside out," says Lee Ousley Perry, director of interior design for Garrison Barrett. The first floor of the 28,000-sq. ft., two-story structure is dedicated to AAA's various departments, including emergency road service, insurance, auto travel, financial services, motor safety and the travel agency, while the second floor accommodates internal administrative functions, support services, accounting and an executive conference room. Each department on the first floor is located off an interior main concourse that is open to the second.

This arrangement of interior space is reflected on the outside of the building as well. "From an exterior perspective, it seemed appropriate that each department have its own identity," explains Perry. "This was accomplished by using different materials to create the look of six smaller buildings unified by the central space or concourse." The result gives the building a sculptural quality visible from all angles of approach. Exterior and interior are further tied together by repeating materials and colors.

The concourse, which is the main defining element of the building inside and out, makes a subtle reference to the travel business on which AAA is building its future. As an important organizing element, this space acts as a

main street connecting the membership services departments. All departments can be viewed from the concourse, exposing the Club's entire array of services to nearly 1,000 weekly visitors.

"Customers see immediately how many resources there are under this roof," notes Smith. The concourse also establishes a logical flow that supports the AAA's internal operations. "Employees are cross-trained, and must be able to cross-work and cross-sell easily," says Perry. "Various departments must be in close enough proximity for employees to do a variety of jobs efficiently."

Less subtle travel references include a 10-ft. x 14-ft. video wall in the concourse that shows vacation destination videos. "The idea was to keep the customers entertained, give them something to look at and to create a draw into the space," says Perry. Of course the video wall is also a marketing tool that AAA Alabama hopes will entice more than one viewer into booking a fabulous vacation. The multifunctional concourse space also serves as a venue for activities like video presentations or guest speakers targeted at potential tour groups and lessons on motor safety for school groups.

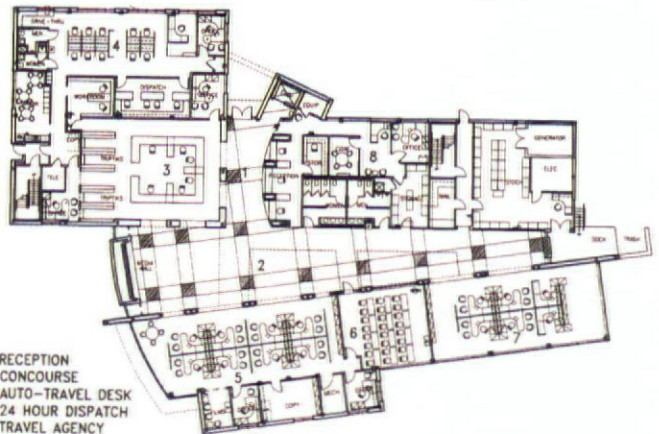
If all this doesn't sound like the AAA you know, one look at the design of the headquarters will confirm that

the Alabama chapter—each motor club is operated independently and must meet certain criteria to keep its AAA affiliation—is definitely on the move among its peers. “My counterparts around the country all talk about this building,” boasts Smith. “We wanted to do as much as we could to give ourselves a leading edge image. Downtown, we were in a conservative building, and we were criticized for that conservatism. People just didn’t have the progressive image of AAA that we wanted them to have.”

“This building speaks more to function and aesthetics than any other the AAA has ever done,” reports Perry. “They wanted to establish a corporate image while allowing for an active, public-oriented environment.” The interiors exhibit an appealing and lively quality captured in color, form and light, with splashes of color set against a neutral backdrop of durable materials, outstanding interior details like the video wall and an imposing reception desk, and a feeling of openness anchored by the concourse. The custom designed carpet conveys a sense of energy and motion, with each department borrowing a distinctive color from the floor covering for its furnishings palette.

Smith reports that AAA Alabama’s membership has been steadily increasing since the motor club moved into its new home in 1994, and attributes that success at least in part to the building’s improved access and visibility. (The facility even features a 24-hour drive-through service window, which is unrivaled in terms of convenience.) Smith believes that the average age of members is also slowly falling from 55 years—reflective of the national average—in response to the dynamic aesthetic that embodies a progressive new attitude.

Could design be driving this 73-year-old organization in new directions, or is it the other way around? Either way, AAA Alabama has a bright future in tow. ♦



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3. AUTO-TRAVEL DESK
4. 24 HOUR DISPATCH
5. TRAVEL AGENCY
6. TRAINING ROOM
7. INSURANCE AGENCY
8. HUMAN RESOURCES

1ST FLOOR PLAN

PROJECT SUMMARY: AAA ALABAMA

Location: Birmingham, AL. Total floor area: 28,000 sq. ft.
 No. of floors: 2. Paint: Devco, Benjamin Moore.
 Laminate: Wilsonart, Pionite. Dry wall: Duroplex.

Masonry: Bickerstaff. Flooring: Armstrong. Carpet: Bentley. Ceiling: Armstrong. Lighting: Flos, Artemide. Doors: Weyerhaeuser Door hardware: Sargeant. Railings: Designed by Garrison Barrett, fabricated by Luttrell Architectural Woodworks. Work stations: Knoll. Work station seating: Harter.

Lounge seating: Knoll. Other seating: KI, Loewenstein. Upholstery: Knoll, Spinneybeck, Architex. Conference tables: Custom designed by Garrison Barrett, fabricated by Luttrell Architectural Woodworks. Dining, training tables: Nevers. Other tables: Loewenstein. Files: Knoll. Shelving: Aurora. Architectural woodworking: Luttrell Architectural Woodworks. Cabinetmaking: LACO. Accessories: Maralyn Wilson Gallery, Silkwood. Outdoor furniture: Landscape Forms. Client: Alabama American Automobile Association. Architect/interior designer: The Garrison Barrett Group. Structural engineer: Bob Barnett, P.E. Mechanical/electrical engineer: Cater, Reddington, Staub Inc. General contractor/construction manager: Brice Building Co. Lighting designer: Cater, Reddington, Staub Inc. Furniture dealer: Business Interiors. Photographer: Jonathan Hillyer Photographer.





Healing for All

"The green hospital focused on the patient" is a deceptively simple idea that allowed ETV Arkitektkontor AB to transform a 100-year-old hospital in Nortälje, Sweden into a modern, efficient center for healing

By Ingrid Whitehead



In some ways, it seems unlikely that Swedes would spend much time in hospitals. A fiercely democratic nation where nobody is homeless or jobless, equal health care for all citizens is a law and a right, one in five households owns its own boat and workers are rewarded with five weeks of vacation per year, it's a wonder anyone gets sick or injured. The Swedish Middle Way, which some call "humane capitalism," results in the Swedish people enjoying a high standard of living and serving as global guinea pigs of a system that just, well, works. Perhaps a common ailment is a physical response to taxes—Sweden's are the highest in the world. Whatever the reason, hospitals abound throughout the land, a 450-sq.-m. (173.7-sq.-mi.) country inhabited by only eight million people, one million of whom reside in Stockholm, the nation's capital.

Located on the archipelago of Stockholm County is Nortälje, a resort town with a population of 50,000, a number that rises to 150,000 during the summer months. In February 1996, the 140,000-sq.-ft. Nortälje Hospital was completed by the architecture firm of ETV Arkitektkontor AB. ETV Arkitektkontor AB built the hospital as an addition and renovation to a 100-year-old existing facility funded by the City Council. The hospital is a general care and basic surgery facility, where 95% of patients are there for emergency services.

Because Sweden has such unpopulated distances between towns, scattering small, regional hospitals such as this one across the country has been found to be a more efficient way to manage patients (the nearest hospital is a larger county hospital in Danderyd, about 60 km. or 23 mi. away). Nortälje Hospital's

How Swede it is: Nortälje Hospital (above) is designed to provide patients a comfortable experience. The hospital is a general care and basic surgery facility where the same small group of nurses will care for a patient from admission to discharge. Corridors and nurses stations, such as this nursing unit in the central corridor (opposite), make it easy for staff to manage, keep track of patients and bring services directly to them.





The motto of the hospital is "the green hospital focused on the patient." Construction was done using methods and materials friendly to the environment such as brick, waxed wood, linoleum and ecologically sound paints in soft, warm tones with interspersed accent colors, apparent in the hospital lobby (left), emergency department (below), nursing unit and patient day room (opposite, top) and patient rooms (opposite, middle).

*Multi-bed wards
yield to double
and single
rooms—and
happier patients*



design evolved from both program requirements and site conditions—the site being a sloping main street along the Nortalje River. If you must spend time in a hospital, why not do it in a ward with a river view? An easy decision to face—all the ward units in this 96-bed general hospital face the river.

The planning team, consisting of 70 hospital employees and ETV Arkitektkontor AB, began the planning process with a week-end conference. Each department of the hospital sent a group of about eight people—from doctors to administrative assistants—who worked closely with a representative of the County Council to complete organizational and functional programs. These programs were illustrated by the architect in the form of departmental plans, which then led to the drawing of rooms, showing all furniture and equipment, most of which is new.

"We waited a long time," says Nortalje Hospital's head physician, Nils Reimers, "so we spent about 25% of the budget on new equipment. In an X-ray department, for example, you must build up a compatible system and add to it or purchase all new equipment." New equipment, ecologically sound materials such as brick, waxed wood, water-based paints in soft warm tones with decorative accent colors and translucent stains—as well as a new philosophy of patient care—make Nortalje Hospital different from other Swedish hospitals. Nortalje is smaller than most "satellite" hospitals, which makes a difference in the relationships of staff to patient as well as staff to management.

"The old hospital had outdated facilities such as wards with up to eight patients in each room," says Reimers. "It was an inefficient system. If you had only three patients for the men's ward, and nine

patients for the women's ward, one patient had no place to be, while five beds were empty. The single- and double-room wards are much better for patients and staff."

As well as having single- and double-room wards and rooms where families can spend the night if needed, the new hospital's 'patient friendly' policy stipulates that patients should not be moved, but that staff should come to them. Thus, a small group of two or three nurses takes care of each patient for the duration of their stay, and specialists such as physical therapists come to the patients, rather than the other way around.

The layout of the hospital was designed to facilitate this philosophy. Hospital staff, patients and visitors enter through the main entrance, which is on the middle or street level. They proceed along the main connecting corridor, which has windows facing the river and gardens. There is also a corridor from the new main entrance to the outpatient areas, which are located in the renovated building.

"Flexibility was key to the design," says Gösta Eliasson, principal architect on the project for ETV, "to make it easier to manage patients and make them comfortable. For this reason there are few interior bearing walls and floor slabs have an upper layer of special concrete, allowing for changed installation in floors." Flexibility was also incorporated into the design of the X-ray department, which is served by a fan room below while the operating department is served from a fan room above, allowing for ventilation changes in these departments with few disturbances.

Although only special areas such as the surgery, ICU and X-ray departments have air conditioning, the facility has its own emergency electric power plant. There is room for more than necessities as well. Amenities include a cafeteria and gift shop.

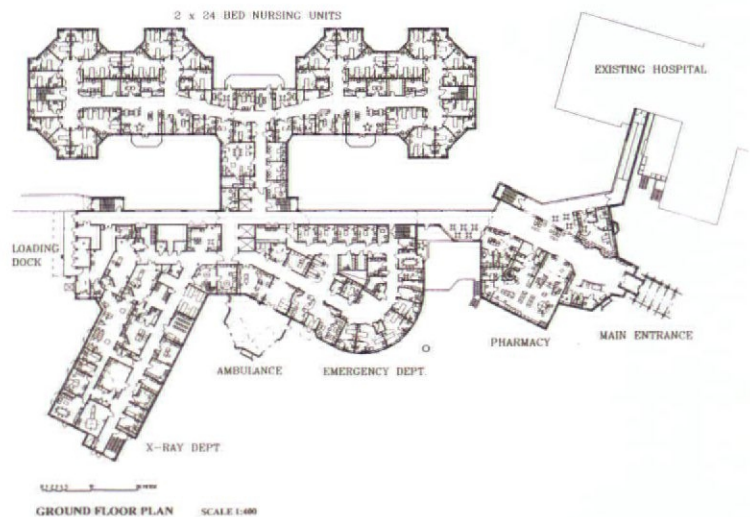
According to Reimers, the new building should be in service for at least 25 years. Is it working as planned or better? "It's astonishing how well it functions," declares Reimers, "even for us. There are very few things that we would have done in another way. Patients and staff are very pleased." The Middle Way in Nortälje seems to be working *lagöm*, a word that roughly translates to "just right." ♦



PROJECT SUMMARY: NORTÄLJE HOSPITAL

Location: Nortälje, Stockholm County, Sweden. Total floor area: 140,000 sq. ft. No. of floors: 3. No. of beds: 96. Laminate: Perstorp. Dry wall: Gyproc. Flooring: Sommer + Forshaga. Ceiling: Ecophon + Gyproc. Lighting: Fagerhult. Doors: TESAB, DALOC AB. Door hardware: ASSA.

Window frames: LEIAB. Railings: Montal aluminium AB. Patient room seating: Skandi-Form AB, Vinslöv. Patient room casegoods: IAB Bjärnum. Patient room lighting: Aneta. Lounge/cafe/dining seating: Skandi-Form AB. Other seating: Materia. Upholstery: Boras Cotton AB. Cafeteria/dining/conference tables: Skandi-Form, Fritz Hansen, Alleröd. Files and shelving: Kinnarps AB. Woodworking and cabinetmaking: IAB Bjärnum. Office Furniture: Kinnarps AB. Curtains: Idé Interior AB. Elevators: Kone Hissar AB. Client: Locum AB, Stockholm County Council. Architect: and ETV Arkitektkontor AB: SAR Gösta Eliasson, Ahmed Radwan, Christine Hammarling. Interior Designer: ETV Arkitektkontor AB: SIR Walter Weis. Structural engineer: AB Jacobson & Widmark. Mechanical engineer: Incoord AB. Electrical engineer: Sjölanders. General contractor: NCC. Construction manager: Locum Bygg. Photographer: Max Plunger.



Beer Here



Will Berkeley, Calif., give casual dining a chance at Pyramid Breweries and Alehouse, designed by Mesher Shing & Associates with architecture by Kava Massih Architects?

By Amy Milshtein

View to a brew: While Pyramid Brewery & Alehouse looks warm and cozy with an industrial edge, its waist-to-ceiling windows (opposite) reveal the true story of the ancient art of beer making—one way the designers made the Alehouse “feel real.” Just as the view brings brewing to the forefront, the display kitchen (above) alludes to a food factory, all keeping in step with Berkeley’s industrial neighborhood. Despite its modest surroundings, the Alehouse attracts an eclectic clientele including families and tourists.



Three hundred punk rockers can't be wrong. So when they showed up en masse at a planning board meeting in Berkeley, Calif., with green hair, pierced body parts and an elegantly expressed grip, city officials took notice. What lit this fire under the punks? They were protesting the possible gentrification of an industrial block that sat across from their world-famous, all-age night club, 924 Gilman. But it wasn't luxury condominiums, artist loft space or even a Gap, Starbucks or Pottery Barn outpost that started the controversy. The object of their wrath was Pyramid Breweries and Alehouse, designed by Mesher Shing & Associates with architecture by Kava Massih Architects.

The planning board took the complaints quite seriously. “This area is zoned for industrial use and the people of Berkeley want to keep it that way,” explains Kava Massih. “The local paper even printed an anti-Pyramid article titled ‘Attack of the Giant Drunken Yuppie.’”

Yet it was the industrial nature of the neighborhood that attracted George Hancock, president and CEO of Pyramid Breweries, Inc. in the first place. “We were looking for a transitional area, with good highway access and freedom to place billboards,” he says. “We also need a location where we can afford to manufacture our product.”

The product in this case is hand-crafted beer and ale—80,000 barrels a year of the stuff initially, with the potential to expand capacity to 200,000. Most of the beer is shipped to local bars, groceries and other outlets. The rest is to be consumed on the premises at the adjoining Alehouse pub. It is a formula that was tested in Pyramid's home town of Seattle.

Founded in 1984, Pyramid brews the Northwest's top selling beers, no small feat for a region overlaid with micro and craft brews. The company's original brewery, located on the foothills of Mount St. Helens, puts out a variety of products like Wheaten Ale





Suds-soaked yuppies vs. straight-edge punks on the streets of Berkeley?



and Snow Cap Ale. In 1992 Pyramid acquired Thomas Kemper Lagers, allowing the company to further expand its product line.

Three years later, Pyramid launched a new brewery and pub in Seattle. The success was so astounding that the company went public on the NASDAQ National Exchange and set plans to expand into California. And here's where Pyramid ran into trouble with the punks.

Berkeleyites were won over, however, when the Pyramid team explained that most of the four attached buildings' 120,000 sq. ft. would be devoted to the manufacture, not consumption, of beer. "We wanted the Alehouse to feel like it was set into a corner of the brewery," says Hancock. As a result, the 250-seat pub requires only 11,000 sq. ft. of the operation.

Before sitting down to a good meal and a stout one, customers first have to find Pyramid. Because of the industrial setting, potential patrons aren't casually strolling by. Instead, you must drive to this final destination, which creates a need for parking. "The board was emphatic about not tearing down a structure for a parking lot," remembers Massih. To solve the problem the architect removed the skin and roof of one building, then turned the large skeleton into a distinctive, safe, trellised parking area. "It's recyclable too," he explains. "The building can be restored by adding a new shell."

Once inside the Alehouse, patrons make a visible and emotional connection to the product through a waist-to-25-ft.-ceiling glass window that separates the restaurant from the brewery. The brewery side is all business, with enormous steel tanks set below grade to showcase their sculptural forms. Lighting is kept bright for the 24-hour operation.

Cozy warmth and comfort dominate the other side. "We needed to make the Alehouse approachable and soften the hard edge a bit," explains Robert A. Mesher, AIA, a principal of Mesher Shing & Associates. "But we also wanted to keep it real and never lose sight of the factory."

The answer sat right over their heads. The original building sports an attractive wood roof. By bringing that wood down into the pub the designers warmed up the space, adding high touch to high tech. Wood window frames were also added to the grid between brewery and pub to make the visual transition seamless.

However, don't get too comfortable yet. Exposed pipes, beams and a concrete floor keep the industrial edge. Even the lighting fits the plan. "The track lighting and pendants give a warm amber glow, but they still feel industrial," observes Mesher.

With 25-ft. ceilings, Pyramid has an almost cathedral feel that the designers have exploited by inserting a mezzanine level that adds seats and brings down the scale a bit. But a cathedral it's not. A display kitchen injects excitement, turning the Alehouse into something of a "food factory." Out of this factory come dishes that complement the variety of beers. Halibut, for example, pairs well with Hefeweizen, sausage sandwiches go nicely with Pale Ale, and curries nicely offset fruity Apricot Ale. For dessert, try chocolate cake with your Espresso Stout.

Open since late January, Pyramid Brewery and Alehouse has been a success. An eclectic mix of patrons including families and tourists have eaten, toured the brewery and even bought a T-shirt or two at the retail store. Plans are in the making for more Breweries and Alehouses, but don't expect a cookie cutter interior. "We weren't thinking prototype at all here," says Mesher. "It's definitely a site-specific job."

Three hundred punk rockers wouldn't have it any other way. ♦

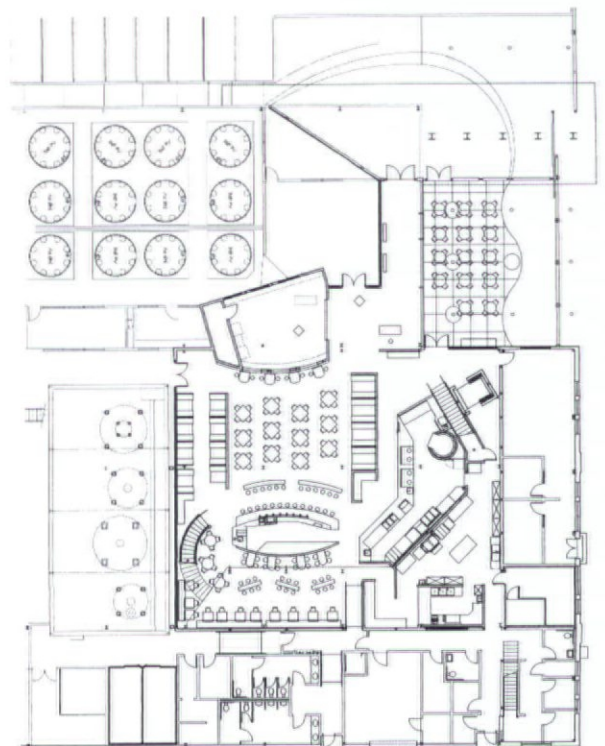


PROJECT SUMMARY: PYRAMID BREWERY & ALEHOUSE

Location: Berkeley, CA. **Total floor area:** 120,000 sq. ft. total, 11,000 for Alehouse. **No. of floors:** 2. **Total capacity by tables or guests:** 250. **Paint:** Pratt & Lambert, Sherwin Williams. **Masonry:** Stone Products Corp. **Flooring:** Armstrong (vinyl), Altro Safety Flooring (rubber), Dal-Tile (ceramic). **Carpet/carpet tile:** Designweave. **Dining chairs:** Jasper Seating. **Dining tables:** Specialty Wood Manufacturing. **Lighting fixtures:** Chaneo Loomis Custom Lighting. **Lounge/cocktail seating:** L&B Contract Industries West. **Banquette/built-in seating:** Specialty Wood Manufacturing. **Upholstery:** Naugahyde, DesignTex. **Outdoor seating & tables:** Woodard Contract. **Architectural woodworking and cabinetmaking:** Specialty Wood Manufacturing. **Signage:** Messenger Sign. **Client:** Pyramid Brewery, Inc. **Architect:** Kava Massih Architects. **Interior design:** Mesher Shing & Associates. **Structural engineer:** Zucco Fagent & Dagan. **Mechanical engineer:** Ted Jacob Engineering Group. **Electrical engineer:** Pacific Engineering. **General contractor:** Oliver & Co. **Construction manager:** Paul Rudy. **Food service consultant:** Arnold Shain-Restaurant Concept Development. **Restaurant supply contractor:** CMA. **Photographer:** Russell Abraham.



Along with seating for 250 (opposite, top), the Alehouse includes a walled patio that screens off the industrial landscape outside and keeps the Alehouse out of sight from the punk club next door, which serves no alcohol. More than just good grub and suds, Pyramid offers the ubiquitous retail shop (opposite, bottom) where caps, T-shirts and a six-pack to go are sold below trapezoidal windows. Of course, any decent alehouse is proud of its bar, and Pyramid boasts a version (above) that is appropriately bright and cheerful.





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Envisioning the Library Electric

The library of the 21st

century: Mausoleum for books or gateway to unlimited information? By Ingrid Whitehead

"Libraries are at a cusp, poised uneasily between the legacy of Gutenberg and the byte of the digital age," suggests Michael Brawne in *Library Builders* (Academy Editions, 1997). For a good 15 years the world has waited anxiously for the printed page to crumble into dust, for computers to replace books and for libraries to become obsolete museums of an analog Industrial Age, unsuited or unable to keep up with technology. It hasn't happened, yet. New libraries are being built all over the world as places where community and technology are convening in majestic proportions.

Sure, we plug in when we need quick and easy information we know we can find on the World Wide Web. Can you honestly say you haven't curled up in bed with a laptop? Yet it is not the same experience as going to the library and finding that perfect mobile unit known as the book.

For a moment, let's imagine that it's not books that make the library, but information. What then? Libraries are discovering their potential as centers of communities hungry for new information and ways to get at it, and are constantly updating their design and technologies.

Librarians, while forced to work with smaller staffs, are breaking out of being "bookish," and realizing a new role as synthesizers of the virtual and the social—distributors and publishers of unlimited, and uncensored, information. Design-wise, libraries face a great challenge: They must become flexible spaces where cataloguing is simple, books are celebrated objects and a digital future won't hold up free, unencumbered access to information—and they must accomplish this with ever dwindling funds.

Is all this really happening? Yes—as reported by library designers who are adjusting to the new age. In fact, they are successfully addressing the question, according to Brawne, of "whether the substitution of an electronic source for the book alters the person-to-information relationship in a way which would affect design." Clearly the new relationship is not the same.

Elizabeth Dreazen, deputy executive director of the American Library Association's Library Administration and Management Association (LAMA), observes that flexibility in the absence of hard and fast rules is one of the guiding principles as today's libraries pre-

WHAT SERVICES ARE TYPICALLY USED AT U.S. LIBRARIES:

BOOKS:	80%
REFERENCE MATERIALS:	64%
COMPUTER:	52%
NEWSPAPERS OR MAGAZINES:	50%
RECORDS, TAPES, FILMS:	35%
PROGRAMS, HEAR SPEAKERS:	25%

DATA ACCORDING TO THE AMERICAN LIBRARY ASSOCIATION

pare for the 21st Century. "There is no standard," says Dreazen, "and there is no 'right' way to design a library today. But any library needs to be flexible enough to accommodate future technologies. Also, it must perform the traditional role of serving as an institution central to the community."

Balance and flexibility, not to mention architectural elegance, are the goals. LAMA and AIA sponsor a biennial award called the Library Buildings Award Program in which a jury of three architects and three librarians from the Building and Equipment Division of the ALA grant awards to American architects who create outstanding libraries. One of the recent winners was Bruder DWL Architects, who won for its impressive Phoenix Central Library in Arizona. This library is a classic example of a design that is both flexible and traditional, and uses light and materials in unique ways.

Wendell Burnette, project architect on the Phoenix Central, speaks proudly of the library, admitting that with a budget of \$100 per sq. ft., he and principal Will Bruder had to design for an uncertain technological future, less money for maintenance and half the usual library staff. "We created the largest reading room in the country," he says, "and it's prepared to house a sea of computers if that happens. That whole room is staffed by two people."

Another award-winning library is the San Francisco Main Library. Filled to capacity in 1944, and structurally damaged in the 1989 earthquake, the original Main was replaced with a new 381,000-sq. ft. facility in 1996 designed by Pei Cobb Freed & Partners, New York, in association with Simon Martin-Vegue Winkelstein Moris, San Francisco. With multimedia access to unique collections, informational databases and the Internet, as well as a children's electronic discovery center, The new Main is ready for wherever technology takes us in the next 40 or 50 years.

A place ready for an uncertain technological future, and an engaging focus for young and old alike, the new library is upon us. Says Burnette, "Libraries should be user-friendly, and must compete with MTV. They touch every segment of the population. Libraries need to have a character that communicates to kids growing up in a video culture, and must get people excited about books and information." With architects like Burnette and Bruder around we're sure to not get lost in the stacks. ♦



Wired Jewel

By Jennifer Thiele Busch



Technology for the 21st century is hidden but alive in the traditional design of Huffington Library at Culver Academy in Culver, Ind., designed by Hellmuth, Obata & Kassabaum



From the halls of Culver Academy's Huffington Library on the shores of Lake Maxinkuckee in Culver, Ind., 680 promising young men and women are fighting their academic battles armed to the teeth with technology and every attending resource the information age can offer. Education is taken seriously at Culver, a boarding school where parents of students from 32 states and 21 nations can expect that their \$19,250 tuition bill will give their children the academic, disciplinary and leadership skills necessary to succeed in a challenging world. Indeed, some 99% of Culver graduates go on to college. Yet a look at the Academy's obsolete library in the early 1990s would have cast doubts—which were only resolved when a generous benefactor named Roy M. Huffington, the Academy's administration and the Houston office of Hellmuth, Obata & Kassabaum (at that time CRS, which HOK acquired in July 1994) joined forces to create an architectural jewel of a facility that integrates technology with tradition.

Founded in 1894 by St. Louis industrialist Henry Harrison Culver as a military school for boys, Culver Academy began admitting girls in 1971. Though it actually sends fewer than 2% of graduates to the nation's military academies, Culver maintains a military tradition that is evidenced in strict daily regimens for its 250 female and 430 male students grades nine through 12. Students rise at 6:30 a.m., don uniforms and march to breakfast, then attend class from 7:50 a.m. to 3:00 p.m. In late afternoons it's onto the playing fields. After dinner, from 7:00 to 9:30, all is quiet on campus for study, and 10:00 is lights out.

"First and foremost we are a college preparatory, academic institution," asserts Dean Ralph Manual, president of the Academy. In the middle of a major capital campaign in the early 1990s, Huffington, the father of two Culver graduates, was prepared to make a generous gift to the Academy in support of fine arts programs when Manual mentioned the school's need for a new library. "I pointed out that the institution was first class, but sadly lacking this most central focal point of any campus," recalls Manual.

Inside and out, Huffington Library was designed to blend with the traditional architecture of Culver Academy. The exterior (above) echoes the historical Flemish and Gothic design of the rest of the campus with a pitched slate roof, brick and limestone banding and cornices, balustrades and medallions in the wall fenestration. Inside the Great Hall (opposite), which houses the main stacks, an elegant, traditional interior belies the high-tech nature of the structure.



For years, Culver had housed its library in the Legion Memorial Building, built in 1923 of brick and Indiana limestone. "The building was not designed to be a library, and was not engineered to support the weight of our collection as it grew," explains Manual. "Every time we brought in a new book, we would literally have to move another one out." The structure was no more accommodating of computer-based library technology. "If you've ever tried to wire a brick and limestone building after the fact, you know how difficult it can be," says Manual.

While the Academy's board of directors wanted to build an addition to the existing library, Manual argued in favor of new construction. "What we needed was a learning center for the 21st century," he asserts. When Huffington offered to finance more than 50% of the \$12 million for a new facility, it was not without a measure of gratitude on both sides. Speaking of his son Michael, who would actually play a vital role in the design process, Huffington told Manual, "I sent you a boy and you returned me a man."

The late Paul Kennon, HOK project designer and master planner for Culver Academy, chose a site on the shore of the campus' most distinctive geographical feature, Lake Maxinkuckee. The site offered a more formal solution for the campus master plan that had been noticeably lacking, and the opportunity for the designers to integrate the beauty of the campus into the Library's design.

"The new Library established a formal quadrangle for the academic buildings," explains Michael Shirley, the project's senior designer and a vice president at HOK. "It also took advantage of commanding southern lakeside views." Acting as a terminus for the central academic quadrangle, the Library now firmly anchors the school's academic philosophy. "This building has changed the ethos of the campus," reports Manual. "There is no doubt what is most important here. The Library is the biggest and most centrally located structure."

Architectural goals naturally included an aesthetic appropriate to the Academy's image. "The Library had to make a contextual response to the buildings around it, and blend gracefully with the aesthetic of the surrounding campus," says Shirley. Thus the exterior materials and details echo the historical Flemish and Gothic design of the rest of the campus.

The Library also maintains an elegant, traditional interior that features wood and upholstered furnishings, classical detailing, custom chandeliers and wall sconces, granite, wool carpet and wood floors. "Michael Huffington was very concerned that the building maintain the architectural integrity of the campus, and kept us on that path," observes Manual. "We have the technology we need, but this library is very classical—right up to the Corinthian columns in the rotunda."

As Manual suggests, the point of the Library was to function as a learning center worthy of a prestigious academic institution in the 21st century. The 47,000-sq. ft., three-story

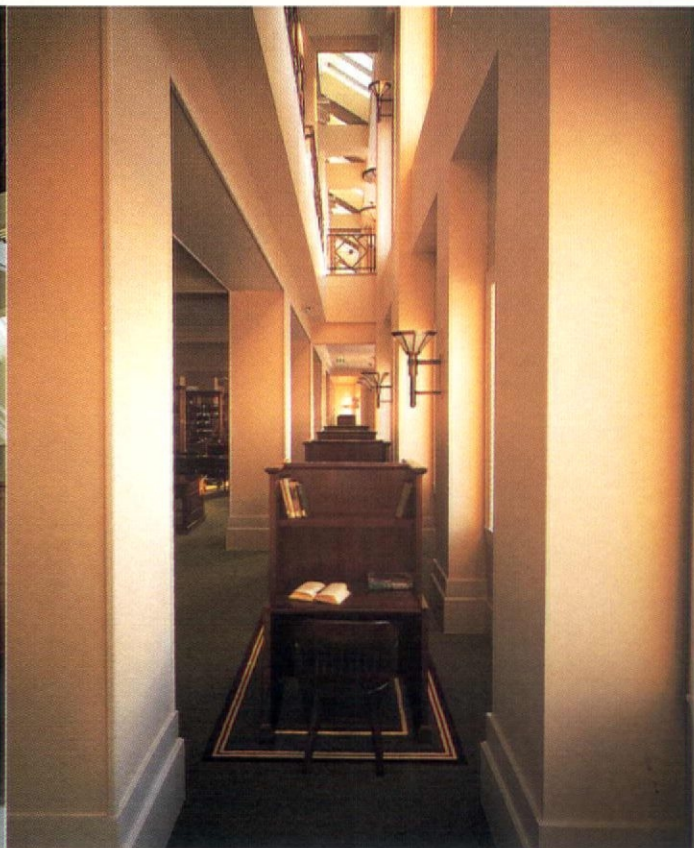
Beneath stately Corinthian columns, students go surfing the Internet

structure is designed to hold 150,000 volumes, offering an immediate solution to the Academy's space problems. (The book collection currently has 60,000 volumes.) "The building also addressed the critical need for additional classroom space," says Shirley. "It functions beyond a traditional library science role." Among many added features are a series of A/V-equipped presentation, seminar and media rooms, computer labs, group study rooms and a faculty lounge.

The Library is also equipped to interface with the most sophisticated information retrieval systems, and advanced instructional media is supported by a computer lab linked via satellite dish to other learning and research institutions. Capabilities are so advanced, in fact, that Culver Academy has made instruction on library research techniques an integral part of the curriculum for freshman and sophomores. "The computer technology aspect was really pushed by the Academy," says Shirley. "As more and more students carry portable computers, they can literally plug in and access the Internet, or training programs around the world."

One might never know it by looking around inside. "We hid the technology," explains Shirley. "That was very important, because it was what the donor felt was right for such a traditional campus." The main entrance, a two-story atrium characterized by granite floors, elaborate balustrades and Corinthian columns, houses circulation, card catalog, periodical and reference areas. The general stacks are located in the Great Hall, another two-story space that provides an ideal atmosphere for reading, study and quiet contemplation of Lake Maxinkuckee through imposing bay windows.





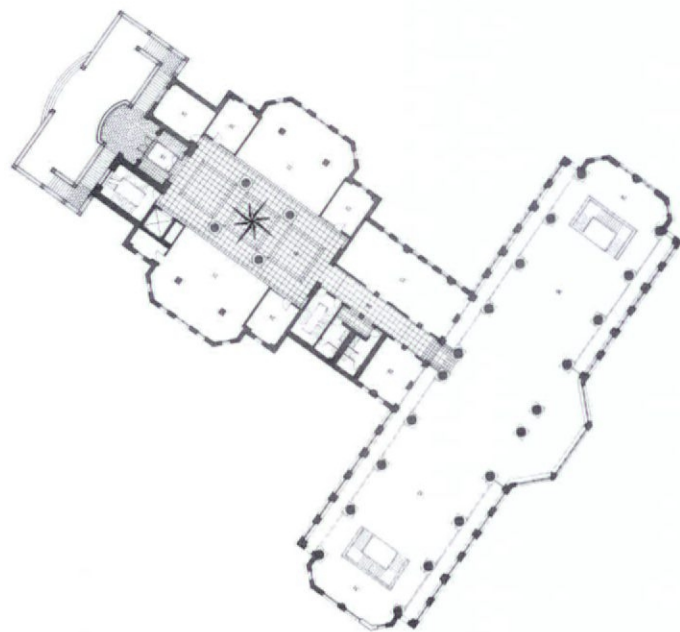
"The building was designed on the premise of natural light," says Shirley. "In the daytime the reading areas actually work without artificial light." Variety of space is another key design element, as large reading areas give way to nooks and crannies that were worked into the floor plans to offer alternative study environments.

"Our kids really needed this kind of resource," says Manual. "When they leave here, they are probably going on to some very academically demanding institutions, and we want them to be prepared for whatever is thrown at them." Students have registered their approval by packing the library every evening during study hours. One can only imagine what would happen if they were permitted to pull all-nighters. ♦

PROJECT SUMMARY:

HUFFINGTON LIBRARY AT CULVER ACADEMY

Location: *Culver, IN*. Total floor area: *47,000 sq. ft.* No. of floors: *3*. Book capacity: *150,000 volumes*. Seating capacity: *250*. Paint: *Sherwin Williams*. Laminate: *Formica*. Dry wall: *U.S. Gypsum*. Masonry: *Glen Gary*. Flooring: *Kentucky Wood Floors*. Ceiling: *Celotek*. Doors: *Eggers*. Door hardware: *Baldwin*. Glass: *PPG*. Window frames/wall systems: *Hurd*. Railings: *Builders Iron Works*. Limestone masonry: *Cathedral Stoneworks*. Library seating: *Jasper Seating Co.* Library tables: *International Library Furniture*. Administrative seating: *Taylor Chair Co.* Administrative desks: *Jofco*. Lounge seating: *Cabot Wrenn, Beverly Furniture*. Conference seating: *Bernhardt Contract*. Conference tables: *Council Craftsmen*. Stack seating: *Fixtures Furniture*. Upholstery: *F. Schumacher, Payne Fabric, Arc-Com, Gray Watkins, Edelman Leather, Kirk Brummel*. Client: *Culver Educational Foundation*. Architect/interior designer: *Hellmuth, Obata & Kassabaum; Michael Shirley, project designer; Leland Fontenot, project manager; Paul Kennon, project designer; Nathaniel Berger, project architect; Steven Parshall, facility programmer; Alan Colyer, project planner; Mike Nelson, interior designer; Harold Kantner, graphic designer*. Mechanical/electrical engineer, Landscape architect: *Cole Associates*. General contractor: *Ziolkowski Construction*. Library consultant: *David Kaser, Indiana University*. Telecommunications consultant: *Jancom Inc.* Furnishings and finishes consultant: *Image Design*. Photographers: *Balthazar Korab, David Lamb*.



The entrance to Huffington Library features a two-story atrium with marble flooring, elaborate balustrades, Corinthian columns, intricate moldings, rich wood accents and custom light fixtures (photos opposite)—all expressing the primary donor's desire for a highly traditional atmosphere. A variety of spaces, from large open reading rooms (above, left) to more private nooks and crannies (above, right) give Huffington Library added character and give Culver students alternative study environments.

ENTURE IS DULLED, THIS COUNTRY WILL CEASE TO HOLD THE FOREMOST POSITION IN THE WORLD.
THE CHIEF **BUSINESS** OF THE AMERICAN PEOPLE IS **BUSINESS**. -*Colvin Coolidge*
OR COMMUNICATION, OF TRUTH. -*Samuel Taylor Coleridge* "ART UPSETS, SCIENCE REPAIRS."
SO WEAVE A LESS ARBITRARY SOCIAL FABRIC, ONE IN WHICH EACH DIVERSE HUMANITY
COUNTRY WILL BE AND THE BETTER OFF ITS CITIES AND TOWNS, FOR THE PEOPLE WHO
MIC INTEGRATION, GENERATES NEW CAPITAL RESOURCES, AND FOSTERS THE SPREAD OF
Walter Wriston "THERE'S NO CEILING ON EFFORT." -*Harvey C. Gruenow* "ONLY THROUGH
Carnegie "THE ONLY THING THAT WE CAN PREDICT WITH CERTAINTY IS CHANGE." -*John D. Rockefeller*
EM MORE THAN ANYTHING ELSE THAT MARKS THE MAN OF GENIUS IN THE SCIENTIFIC METHOD
IT ANSWER." -*Jacob Bronowski* "IF THE SPIRIT OF **BUSINESS** ADVENTURE IS DULLED, THE



Store of Knowledge

A former department store's basement is turned into a technological tour de force as New York's Science, Industry and Business Library, designed by Gwathmey Siegel and Associates



Going down while looking up: A balcony on the rim of the Lobby/Display area of New York's Science, Industry and Business Library (SIBL) is cantilevered over the 33-ft.-high atrium of Healy Hall, helping to direct people downstairs, where the larger footprint of the main floor lies. A gathering of quotes on the serpentine frieze inspires visitors to search on. Albert Einstein is quoted: "The whole of science is nothing more than a refinement of everyday thinking,"



By Linda Burnett



"Some people come inside just to see what this is all about," says Sandra Brainard, an ESL teacher who volunteers at midtown Manhattan's Science, Industry and Business Library's (SIBL) main information desk. "It's usually so busy I don't have a minute to open the newspaper." This volunteer has her hands full directing visitors to the 40,000 circulating books, 150 magazines and newspapers, two training rooms and 500 work stations equipped for laptop computer use, to name a few of the attractions. In fact, computers are as common a spectacle as books in this \$100-million project on Madison Avenue between 34th and 35th Streets, a site that is fondly remembered among true New Yorkers for its previous tenant, upscale department store B. Altman & Co. The structure stood vacant until the new, seven-floor, 160,000-sq.-ft facility, designed by Gwathmey Siegel and Associates, offered the city more than a bargain basement with its competition-winning design.

Nobody knows the size of tomorrow's computers—but SIBL's desks are ready

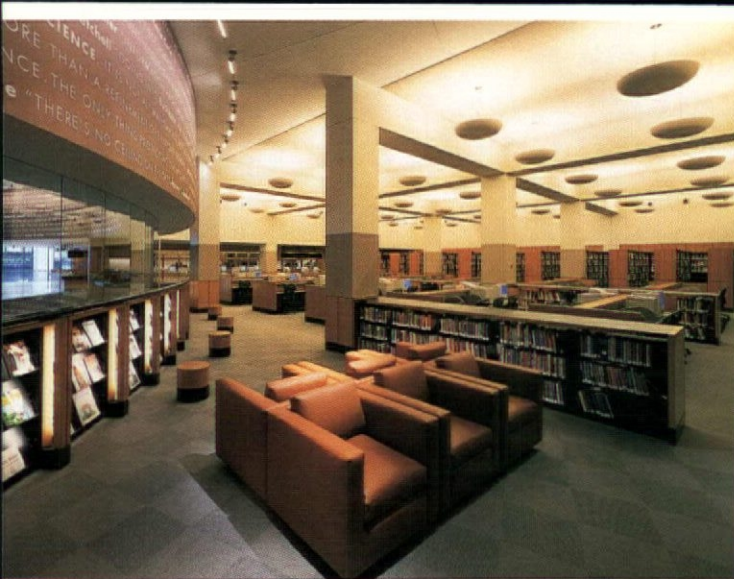
Though you'll no longer find red tag sales here on a typical Saturday afternoon, this public research library sure has visitors in awe: Is this really a library, and is it really public? In fact, SIBL is not like any other New York library. Its strongest contrast is perhaps to the main research library on 42nd Street and Fifth Avenue.

The two libraries don't even appear to be related: Clearly one is new and the other quite old. Though conceived to house science and business materials once split between two research libraries, SIBL (pronounced Sybil) appears to have taken on a life of its own. It hints at Silicon Valley rather than the dark, echoing, authoritarian halls of libraries past. From first timers like Rocio Propez, a high-schooler browsing books on genetics, to a repeated visitor like Michael Lubin, a financial journalist searching for information on ways to become richer, SIBL is user friendly and

No more red tag sales: What was once the venerable B. Altman department store is now SIBL (above). Its landmarked exterior, designed by Trowbridge & Livingston in 1906, has been left untouched. The Library inhabits the lower level and first floor, with administrative offices and stacks on the five floors above. Once a visitor enters, he or she is offered a variety of services (opposite). An information desk where a volunteer sits is off to the right, with computerized kiosks straight ahead.



...FOR ALL LOGIC, BUT IT IS SOMEWHAT BEAUTY AND POETRY." -Marie Mitchell "GOING INTO BUSINESS FOR YOURSELF, BECOMING
...INDUSTRY" IS GREAT AND IMMENSE WITHOUT ART IS STAGNANT." -John Ruskin "THE ONLY THING THAT KEEPS US ALIVE IS O
...KNOWLEDGE AND ITS APPLICATIONS CONTINUE TO TRANSFORM THE WORLD, AND CONDITION EVERY A
...SUCCESS HAS BEEN ATTAINED, PROGRESS STOPS." -Samuel Johnson "IN BUSINESS, WILLINGNESS IS JUST AS
...OWN BUSINESS. THE BEST THING TO KNOW IS ALL ABOUT THE OTHER FELLOW'S BUSINESS." -John D. Rockefeller
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...BUSINESS OF THE AMERICAN PEOPLE IS BUSINESS." -Calvin Coolidge "THE WHOLE OF SCIENCE IS NOTHING MORE THAN A REFINED



A display of information: Lounge seating in the Circulating Library and Reading Room (top, left) looks towards the old store display windows and the street. Visitors requesting research materials hand in requests to a delivery desk on the lower level (top, right) to be sent to the Stacks via pneumatic tubes. Computers are everywhere on this level for visitors doing searches of the Online Catalog (above, left) or reading in the Main Reading Room (above, right), where outlets are located at each work station.

Still can't believe SIBL is a library? This lounge area (opposite) off the Richard B. Salomon Research Reading Room (Main Reading Room) is just one of the many reasons why SIBL doesn't feel like a typical, stuffy, old library.

technologically literate. It appeals to the general public even as small business owners, entrepreneurs and professionals take advantage of its special resources.

SIBL is not a mere gesture toward the future, however. It fills the present. Digitized research materials, Internet access, the ability to reach research materials from around the world and computer capability at every work station may suggest that libraries may be taking a paperless route into perpetuity. But a paperless library sounds like a contradiction in terms.

For Kristin McDonough, director of SIBL, whose data base is split between paper products (1.2 million volumes) and information via technology, a research library thus far must supply both. "I do not see a totally digitized environment for our purposes now," she says. "We must continue to collect, organize, preserve and interpret print materials."

Still, the level of technological capacity at SIBL is bold, with references to cyberspace visible everywhere. Part of updating the

tools is teaching people how to use them. Accordingly, the library has changed its focus. "We used to be about collections," says McDonough. "Nowadays, we are focused on service too. Librarians would wait until someone asked for help. They are more active now in teaching people how to help themselves." In addition, five different courses are offered to instruct people on how to make the most of their time at SIBL. If New Yorkers feel ambivalent about the new technology, they don't express it here. Over 12,000 people have already signed up to take a course.

Once past the great perforated steel doors, a visitor to the Library can use computerized kiosks to learn about the library and how to navigate around it. Step up to a kiosk, press a button, hear an introduction by Paul Le Clerc, president of The New York Public Library, and the show begins.

Visitors learn the behind-the-scenes story of the building, which was designed in 1906 by Trowbridge and Livingstone in the Italian Renaissance Palazzo style. At the time, the building

complemented the surrounding architecture. Once the cat's meow for wealthy New York home owners, the Murray Hill neighborhood metamorphosed into a haven for merchants at the turn of the century. B. Altman & Co. was the area's first major department store, followed by Lord & Taylor and Bergdorf-Goodman, still thriving to this day.

The building had been designated a landmark in 1985, and converted to a cooperative in 1993 when New York City purchased part of the structure for SIBL. Having run out of space for SIBL's collections at two separate facilities and evaluated a number of sites, the

street and understand where you are while you float above the sidewalk, even as you just left it. And it makes the Library visually appealing and accessible from the street."

The great windows also shed ample light onto a below-grade area. The lower level is the larger footprint and is considered the main floor. To entice visitors to venture downward, the architect took advantage of the preexisting, 4-ft. slope running along the southern corner of Madison Avenue by suspending a balcony over the 33-ft.-high atrium of Healy Hall (named in memory of Timothy Healy, president of the New York Public Library when

A main reading room with windows, and a main floor below street level?

New York Public Library saw a number of advantages in assembling everything under one roof. Not only would the new site provide a larger space, it would foster an interdisciplinary focus and reunite the back issues and current issues of its periodicals.

Needless to say, the exterior, ornamentation, grand doors and windows of the former B. Altman & Co. have been kept as is. But in the spirit of modernity, the windows are still used to sell a service. Passersby can see the Stacks and Main Reading Room from outside. "It isn't typical to see the reading room from the street," says Charles Gwathmey, FAIA, a principal of Gwathmey Siegel. "It's usually forbidding, an iconic representation of the institution."

The windows represent more than just glass to the architect. "We wanted to create an experience that is part of the urban condition," Gwathmey continues. "From the balcony you can look back, see the

the project was first planned). "The balcony compels you to go down and see what's there," explains Gwathmey. "Its volume gives the sense that the main level is down."

The lower level space is divided into sections that can be entered from the main rooms, and include the Main Reading Room, Online Catalog, Electronic Information Center, Microform, Electronic Training Room and Conference Center in addition to Healy Hall. "It's organized like a pinwheel," notes Gwathmey. This is the antithesis of traditional library floor plans, which compartmentalize the space with a series of rooms. Though each service area is tucked into its own separate section, there is a sense of continuation and transparency.

Even staff offices on the periphery of the lower level have windows that look onto the main room. This serves a psychological and





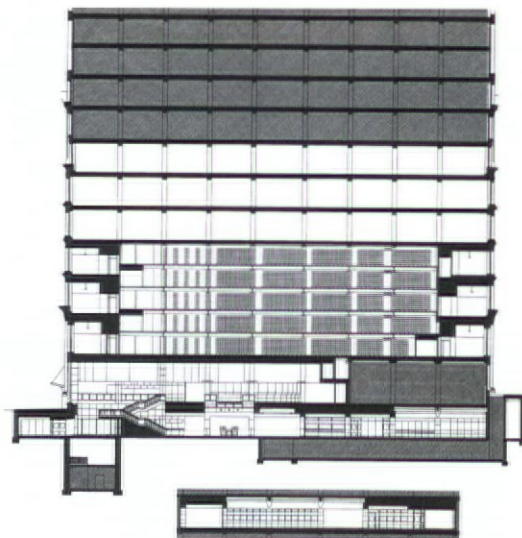
Service is a top priority for today's libraries, so strategically placed service desks (above) and kiosks help visitors get the most out of their trip to SIBL. Administrative offices are located on the floors above the Library (below), placed on the periphery of the building by the architect for visibility and accessibility. A closeup of a Reading Room work station (opposite) shows the computer outlet where a visitor can plug in a laptop.

How a department store becomes a store of knowledge: SIBL is seen in section (right), lower level (opposite, top), street level (opposite, left) and stack level 1 (opposite, bottom), space purchased by New York City when the building became a cooperative in 1993.

practical need, as Gwathmey explains. The staff can sense an interdependent participation with the users and feel their sense of space expand with the idea of a window onto an outside space.

In addition, the staff can supervise the area. It all comes back to the idea of accessibility. Everything from the books, information, staff and bathrooms to the pods of photocopier machines were laid out to be visible and accessible from a central point.

Its efficiency should not trick you. Perforated stainless steel, oak wood, terrazzo floors, gray and black surfaces, curved edges and glass may create instant reminders of a high-end corporate environment. Gwathmey asserts, however, that the materials were not intended to evoke office space. "The materials reflect the sense of permanence, durability, a legacy and not something temporary," he says. "The Library is meant to be a place where you want to be."



For many it's a place to be now and many years hence. Since the future is always a time away, flexibility is mandated in the design with details such as adjustable desk separators in case of a fluctuation in computer size. Wiring below the 6-in. raised floor lends computer access to all areas of the library, allowing for instant work station expansion and easy reconfiguration of power distribution.

Serving as a research library for science and business is no small chore for SIBL. Its subjects are continually growing. Will the Library itself expand? It will virtually expand or look forward to expanding virtually, as director McDonough anticipates, meaning in ways we cannot see.

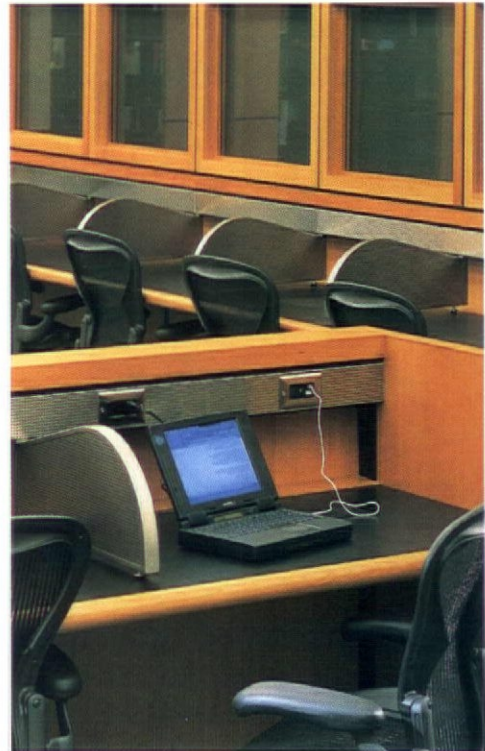
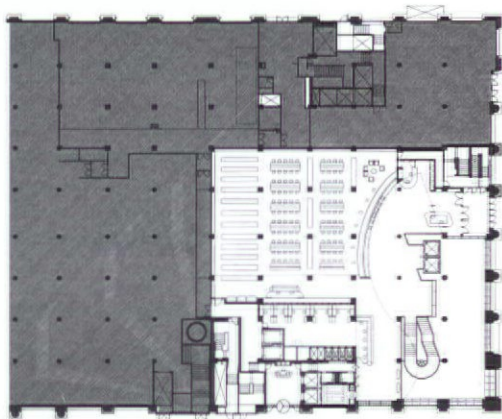
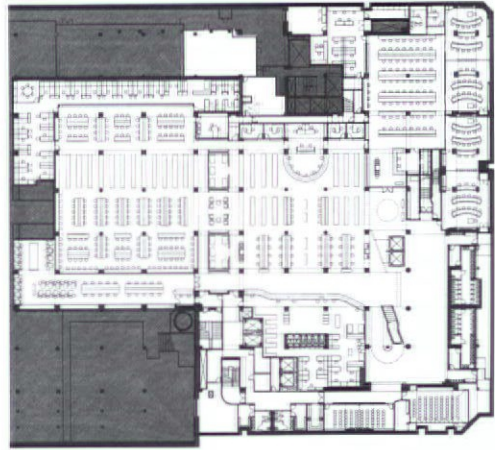
McDonough envisions possibilities for creating subscriptions to the Library's materials so people can enter from their own homes. Already a success to those who use it, the Library is still one of New York's best kept secrets. Here are a list of can dos: Use the Internet for free for a limited time, read any



business or trade magazine, watch monitors showing CNN, Fox News, MSNBC and C-Span, plug in your laptop to work within quiet surroundings. And, paying special attention to small business interests, the Library offers the largest collection of patents in the United States, and provides advisers to help entrepreneurs figure out their business plans.

SIBL sees an average of 2,100 people a day after having just celebrated its one year anniversary. With continued publicity, it may need to expand itself in at least the virtual sense to keep people from visiting it. Still, many enter through its doors just for the experience—imagine sitting on one of the world's top-rated ergonomic chairs while you browse away—where you think you may be anywhere but inside a New York public library.

Guess again. It's a library. And it's very public. ♦

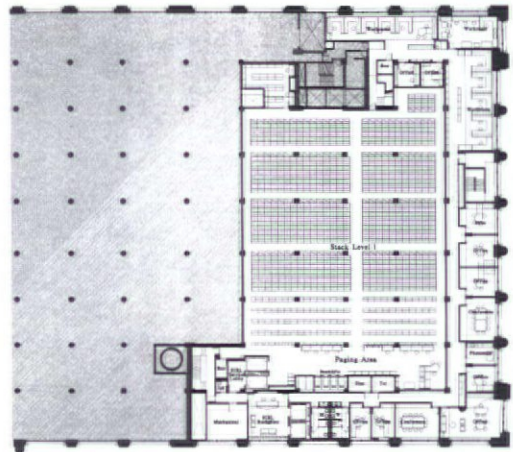


WE CAN
DO ANYTHING ELSE

PROJECT SUMMARY:

SCIENCE, INDUSTRY AND BUSINESS LIBRARY

Location: New York, NY. **Total floor area:** 160,000 sq. ft. plus reserve space of 90,000 sq. ft. **No. of floors:** 7 (2 for library and 5 for administration and stacks). **Book capacity:** 1.2 million. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Acoustic finish:** Pyrok. **Ceiling tile:** Armstrong. **Epoxy-terrazzo floors, walls and column enclosures:** Port Morris. **Vinyl flooring:** Armstrong. **Carpet tile:** Collins & Aikman. **Lighting:** Edison Price, Lightolier. **Seating:** Herman Miller/Aeron. **Reading tables:** Textus Group. **Shelving:** Montel. **High density shelving:** Spacesaver. **Fire doors:** Atlas. **Door hardware:** Yale, McKinney, Rixson, Von Duprin, Quality. **Wood doors and windows, white oak paneling:** Rimi Woodcraft. **Stainless steel paneling, aluminum storefront, entrances and ornamental metalwork, stainless steel handrails:** Allied. **Access floor:** C-Tec. **Elevators:** Otis. **LED signage:** Sunrise Systems. **Client:** New York Public Library. **Financing agency:** Dormitory Authority of the State of New York. **Architect:** Gwathmey Siegel and Associates Architects; Charles Gwathmey, Robert Siegel, principals; Jacob Alspector, senior associate. **Structural engineer:** Severud Associates. **Mechanical and electrical engineer:** Jaros Baum & Bolles. **General contractor:** AJ Contracting. **Lighting consultant:** Hillman Di Bernando & Associates. **Furniture consultant:** Logistics Inc. **Building code consultant:** Cole Gillman Associates. **Graphics/signage consultant:** Spagnola & Associates. **Photographer:** Peter Aaron/Esto.



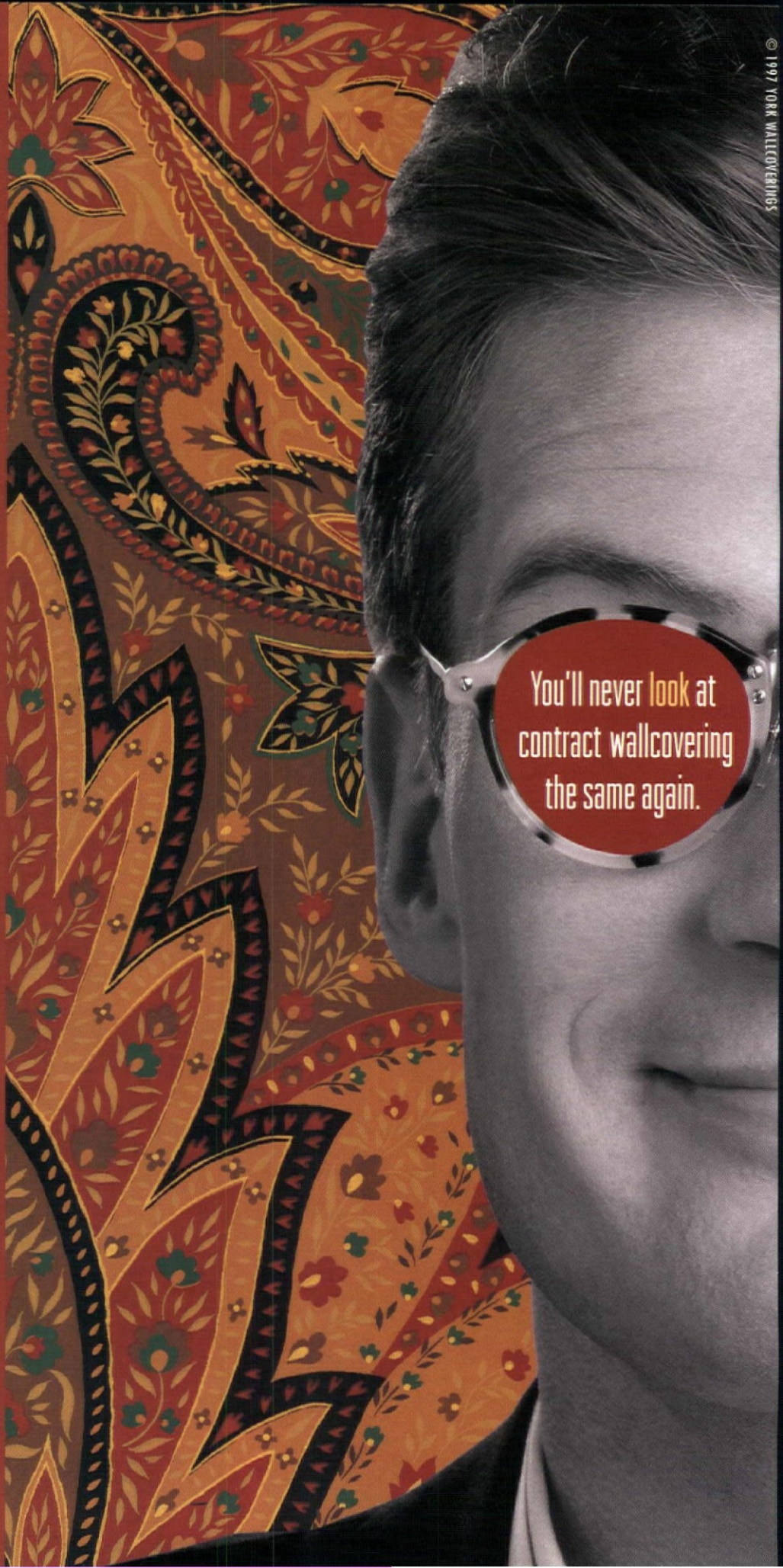
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Do You Make In-House Calls? A corpo-

rate in-house design career is not for everyone, but it's definitely worth considering in the 1990s By Roslyn Brandt

Tom Markunas set out to be an architect. But with his masters degree and six years in Marcel Breuer's office behind him, Markunas had a realization if not an epiphany: Though he really wanted to work in development, his education as an architect hadn't given him the necessary background in economics and finance. He went back to school, earned his MBA, and today is vice president of development for Fairchild Properties, Ltd. He also chairs the AIA/New York Chapter Committee for Architects in Alternative Careers (formerly the Corporate Architects Committee), so it comes as no surprise that he is enthusiastic about the opportunities and scope of his second career.

Nor is Markunas alone. Whether they work in corporations, development or client representation, many architects and interior designers find the challenges of the business world exciting and rewarding. As for their colleagues in private practice, many of whom the author has contacted in the course of executive search work, they see the in-house alternative as a veritable utopia, a pasture of plenty, free of the tribulations that make their professional lives a trial.

So is it? The grass still looks greener on the other side of the fence. For a clearer-eyed perspective, a reality check is in order.

Surviving downsizing: Can you speak the financial language of survivors?

As corporate downsizing, "rightsizing" and re-engineering have continued apace, and businesses outsource their needs in areas other than their core competencies, the number and type of positions available in-house for architects and designers have also changed. Almost every corporation today has at least some in-house staff, and virtually all industries, types of institutions, and government agencies are represented. But without a sizable staff to handle real estate and facilities concerns, companies are increasingly looking to fill senior management positions with highly-experienced people who can both give critical direction to outsource consultants and have impressive expertise.

Such expertise needs to be exceptionally broad, encompassing design, mechanical and electrical engineering, telecommunications, real estate, construction, finance and operations. Suzanne Kochevar, an architect whose firm, Envisioneering, offers pre-design services to corporate clients, points out that in-house archi-

itects at the senior level are responsible for everything from user group programming to move-in. As the chair of the National AIA Committee for Architects in Alternative Careers, Kochevar sees a consensus in the kinds of talents and backgrounds that corporations demand of in-house professionals. Companies are looking for people with good management skills, she observes, along with budgeting, accounting and financial skills. Good candidates must be well-rounded and able to keep the big picture in focus while having an excellent command of detail.

Most architects and designers are well trained as problem-solvers of design-related issues, Kochevar maintains, but they must make their points—particularly on aesthetics—in terms corporate people will understand. Given the value and scale of the assets involved, with a senior facilities executive plausibly having responsibility for several million square feet of space world-wide, senior corporate officers want facilities designers and managers who are fluent in the vocabulary of business, finance and marketing—their language.

Changing your culture: Can you link corporate strategy and facilities strategy?

One architect who emphasizes these linguistic talents is Angela Frey, who is both director of the IIDA's new Facility Planning and Design Forum and manager of facilities interior development for Pioneer Hi-Bred International. According to Frey, a senior-level facilities designer and manager has a major communication role, putting information into clear, concise reports with specific recommendations and conclusions, so they can be read and understood easily by all levels of management within the corporation. At this level, job responsibilities typically include the development and management of the company's standards, research and analysis of information and a firm grasp of the importance of strategy.

Frey explains that the right job candidate should be able to connect overall corporate strategy with a strategic facilities plan that has a series of if/then scenarios. If the company does X, for example, how will facilities support it with what variety of alternatives, such as leasing, relocating, purchasing or consolidating? The jobholder will participate in goal-setting and will be responsible for the budgeting that goes with it.

Like Oliver Sachs' Anthropologist on Mars, architects who move from private practice into the corporate world can expect to make a major adjustment in their perspective on business in general, and on design in particular. A corporate architect's involve-



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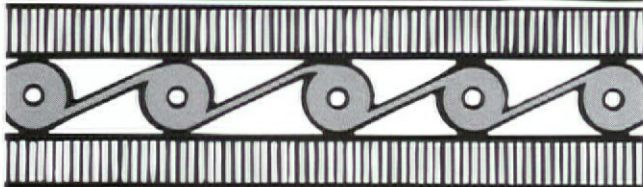
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ment goes far beyond design, Kochevar points out: It's your job to know the business and culture of the company and how the politics work.

How design relates to the company's culture is essential knowledge for the corporate architect, in the opinion of Maria Sabat, head designer for Merrill Lynch's World Financial Center Team. Sabat describes her position as a combination of senior designer and project manager, roughly the corporate equivalent of an account executive. She manages the design, schedules, and fees; prepares budgets and proposals; oversees vendors; manages all outside consultants; prepares estimates for future projects; and provides design direction for outside consultants. Considering the scope of responsibilities and volume of work—the facilities group may be involved in as many as 30 projects at once—it helps that her 48-person team includes designers, construction managers, project managers, planners, CADD operators, engineers and administrators.

Finding your place in the hierarchy: Does altitude have its advantages?

While the roles and reporting structure within the facilities team may look familiar to most architects, the corporate structure may need decoding. Every company is different in Kochevar's view. In-house architects may report through real estate, design and construction, facilities management or general services, and usually maintain strong relationships with human resources because their work is literally the physical expression of the company's organizational structure.

Being comparatively close to the top has its distinct advantages, as Frey notes, whose department reports through the vice president for finance. The effectiveness of the facilities design and management group is affected by the number of reporting levels through which its information has to travel before reaching the top. Thus, reporting directly to a vice president at the top of the corporation results in clearer information and quicker responses.

If the shift from private practice to the corporate workplace involves some adjustments, it can also be helpful for the designer to have a taste for irony. Like anyone else in professional services, architects have occasion to complain about their clients, perhaps to wish that they could be the client, just once. The in-house facilities designer and manager is just that—the person to whom the outside consultant reports and who must be pleased.

But the client still has clients, and they are everywhere. Being the corporate designer means not only living with the spaces you design (the job is never finished, Sabat warns), but also being held accountable for the results by all the user groups. Get it right—or else. Frey concurs, adding that all internal "customers" have access to you, and you must keep them all happy.

Confronting the nature of corporate work: More security for less creativity?

Does all this, in turn, make for a happy designer? In general, yes. However, there are inevitably drawbacks. Certainly compensation tends to be higher than in private practice, and benefits, including profit-sharing, medical and dental, 401K, and the like, are excellent due in part to a corporation's size and clout. Annual bonuses are usually based on performance, also factoring in the volume and complexity of project responsibilities.

There are other distinct advantages as well, Kochevar insists, such as access to better, more up-to-date technology, in-house experts on issues such as ergonomics, telecommuting, technology



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and indoor air quality, and opportunities for involvement in qualitative workplace issues, as senior corporate management comes to understand the role of the working environment in enhancing morale and productivity.

For her part, Frey points to the absence of time sheets and bill-backs as a plus, adding that multiple team members and outside consultants help to spread the liability burden of such issues as codes and regulations. The opportunities for continuing education, too, are exceptional. Sabat reports that Merrill Lynch, like

other large financial institutions, provides excellent, sophisticated training programs that employees are urged to use.

The pros and cons of other issues often depend on your personal preference and the particular corporate climate. If creative stimulation matters to you, the absence of variety in a company where you must stick to established standards and precedents that can't vary much could be a genuine drawback. Notwithstanding the variety of spaces, all your projects could be within a single complex and must be designed within the parameters of the company's corporate image and facilities standards.

On the other hand, as Kochevar puts it, life is a trade-off with many different user-groups, headquarters and branch offices providing variety. But she emphasizes that in-house work is not for everyone. Designers who want a highly creative design process may need to make a different career choice.

Markunas, of course, has another perspective as a developer whose company produces nursing homes, assisted living projects, commercial properties and hotels. Besides enjoying genuine variety, he estimates that as much as 20% of his time is spent on creative design work. He says with pleasure that no one is looking over his shoulder critiquing him.

Then, too, the extent to which in-house design offers an outlet for creativity depends on whose house you occupy. Ellen Albert is director of planning and design for MTV Networks, coordinating the work of the outside designers she hires for projects all over the country. MTV has a unique culture and character, and while there are strict corporate standards for furniture and work station sizes, Albert works with creative design firms to explore the most imaginative possible use of color, pattern, materials, finishes and lighting, making each MTV office distinct.

Lacking a reliable crystal ball, we must acknowledge that long-term prospects for designers in corporate America and overseas are hard to predict. No employee is assured immunity from downsizing. Still, there appears to be no end to the need for planning, designing, and managing corporate facilities, and it's clear that management-oriented, articulate, experienced in-house architects and designers are playing a valuable role as liaison between senior corporate management and outside consultants.

How does the future look for the designer serving corporate America from within? Sabat believes that corporate management increasingly understands the value of physical assets and correlates the importance of good space design with the happiness, welfare, and productivity of their most valuable assets, their people. That surely offers good prospects for architects and interior designers practicing on either side of the negotiating table. ♦

Roslyn Brandt is president of Brandt Resources, a New York-based marketing, management and executive search consulting firm serving the design, real estate and construction industries.

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Postwar Syndrome

Updating postwar office buildings is like opening one Pandora's Box after another, except that the advantages greatly overshadow the disadvantages—if you do it right By Thomas K. Fridstein

In four decades of virtually non-stop commercial development between the end of World War II and the real estate crash of the late 1980s, hundreds of millions of square feet of office space were constructed across the United States. These buildings ranged from the sleek glass-walled 1950s and 1960s office towers in bustling downtowns, to several-story-tall 1970s corporate headquarters in verdant campus settings, to post-modern style 1980s mid-rises in newly emergent edge cities.

Now, what heralded the future may be operating in the past. Many of these postwar structures require significant upgrades and, sometimes, top-to-bottom renovations. Why?

- **Inevitable aging:** Every office building slowly wears out, no matter how well designed. For example, window caulking deteriorates, leading to water leaks and unacceptable heat or air conditioning loss. HVAC systems also reach the end of their life cycle, becoming noisy, inefficient and lacking readily available replacement parts.



The challenge for Chase Manhattan Bank in New York, N.Y., was to create a flexible trading environment within an existing building envelope designed by SOM in the late 1950s. Typical office floors at One Chase Manhattan Plaza (top, right) had 8-ft., 6-in. finished ceilings. After studying the feasibility of this project, SOM designed a stack of three floors that included 228 trading positions (above), exploiting what was once the plenum above the original suspended ceiling to raise the floor for cabling. Air is fed from fan coil units on the periphery, the core and the interior end of the trading desks, and returned via a cavity between the slab and ceiling coffer. The custom lighting fixture provides low glare, low contrast lighting.

- **Inadequate electrical and HVAC systems:** Many post-war buildings do not support today's technologically-driven workplaces.
- **Stricter energy conservation standards:** Today's energy conservation requirements were not applicable when many post-war office buildings were developed. Their HVAC systems, for example, were designed prior to the 1973 oil embargo, at a time when oil and gas were considered limitless and cheap.
- **Outlawed toxic materials:** Harmful materials such as asbestos for fire-proofing steel columns and insulating pipes, PCB coolants in oil-filled transformers, and CFC refrigerants in air conditioning systems, once permitted and now outlawed, are still present in countless post-war buildings.
- **New codes:** Compliance with ADA codes affects many post-war buildings. In earthquake-prone areas like California, post-war structures must also satisfy increasingly stringent seismic regulations.

Because today's workplaces are vastly different from offices 30 years ago, renovations are also necessary for organizational reasons.

- **New workplace practices:** Varied scheduling, telecommuting, hoteling, teaming, and other new workplace strategies mean a greater need for flexible office layouts and systems capabilities, which most post-war office buildings cannot easily accommodate.
- **Greater concern about worker health and productivity:** Whereas increased attention to ventilation, natural lighting, and noise control can improve worker health and productivity, many post-war buildings do not meet today's environmental health standards.
- **Workplace amenities:** Employees' non-work needs, such as on-site retail services, professional services and day care, are in growing demand now that men and women work non-traditional hours. Few post-war buildings address these needs.



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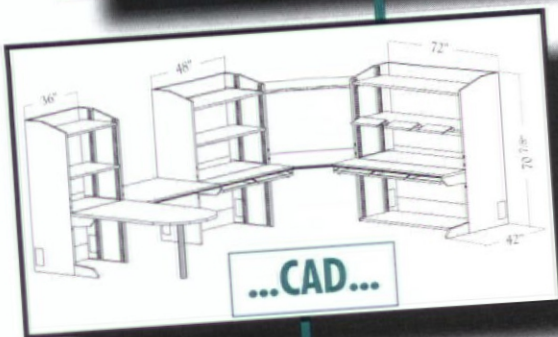
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Key features of a renovation: What can the owner and the market pay for?

In planning any renovation, the property owner and the architect must examine the following key features.

- Outdoor areas, including sidewalks, plazas and grounds.
- Exterior walls, particularly window glazing.
- Entrances, lobbies and first-floor halls.
- Other public areas, such as elevator cabs, elevator lobbies on each floor, corridors and rest rooms.
- Floor-to-floor heights, particularly adequate height for the installation of new electrical, HVAC and fiber optics systems in dropped ceilings or raised floors.
- Floor plan configuration, including layout of electrical, HVAC and fiber optics) to support new workplace strategies.
- Control systems, with reliable, cost-effective DDC (direct digital control) now being common for mechanical systems.
- Fiberoptics.
- Electrical systems, including energy conservation techniques and the growing use of natural light for worker health and productivity.
- HVAC systems.
- Life safety systems.
- Security.
- Parking.
- Building amenities.

Of course, there are numerous markets that cannot justify the top-to-bottom renovations, as well as owners who cannot afford extensive upgrades. In these instances, owners should carefully budget the most important building elements. At the top of the list are the appearance of highly visible public spaces and the all-important electrical system.

A few caveats: Is it so easy going overboard?

In planning renovations, property owners must address several other issues. First, scope: Don't overdesign building systems capacities. For example, plan your electrical systems for actual, not estimated use.

Second, code compliance: Determine if the proposed renovation triggers the imposition of new, more costly building codes. If so, can you achieve your upgrade objectives under the old, less-demanding, less expensive codes?

Third, flexibility: You don't have to anticipate the future by building for the ages. Build for flexibility and ease of upgrade.

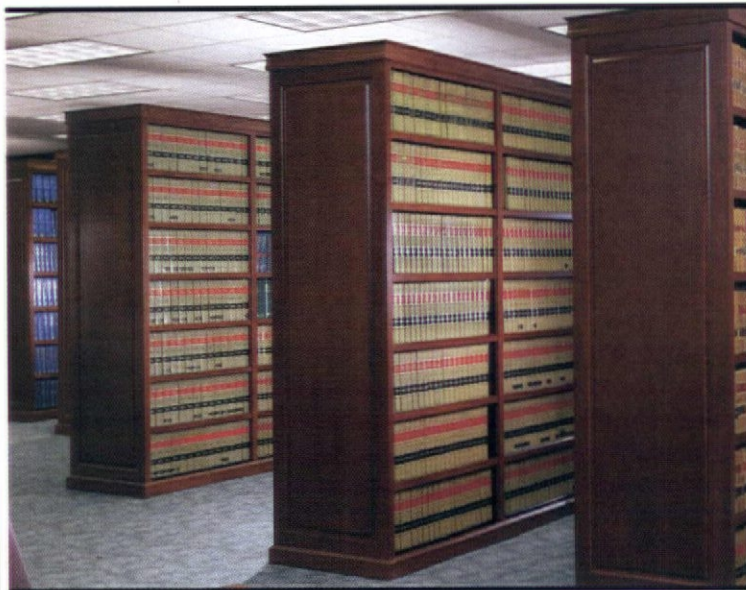
Updating 1950s, 1960s and 1970s office buildings is a flexible, cost-effective response to obsolescence and the changing technologies and needs of America's workplaces.

What's the payback for owners and investors? They reap immediate short-term returns with higher rents and occupancy, and long-term benefits like lower HVAC, mechanical and building systems costs and maintenance. Better yet, they avoid the huge up-front costs of new construction while promoting their renovated building as "all new" in the market.

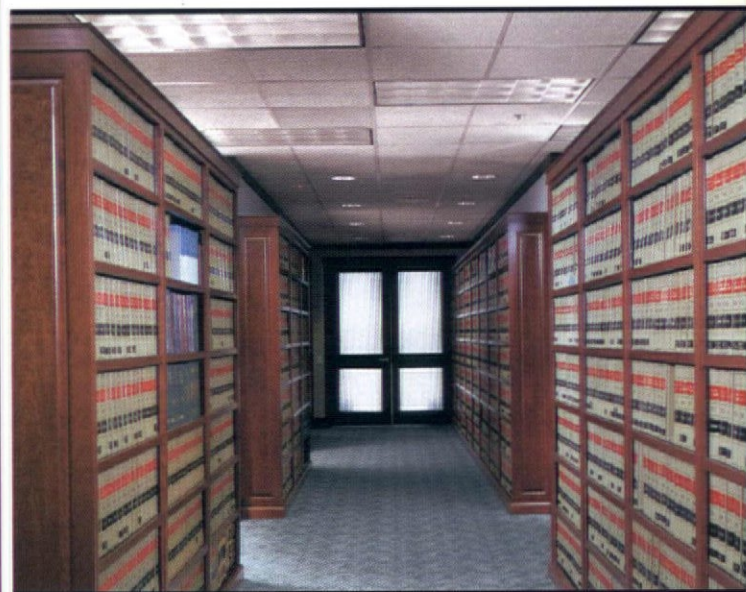
As architects and interior designers might remind their colleagues in global capital markets, this brilliant financial maneuver is called renovation. ♦

Thomas K. Fridstein is a partner in the Chicago office of Skidmore, Owings & Merrill LLP, an international architectural, engineering, planning and interiors firm.

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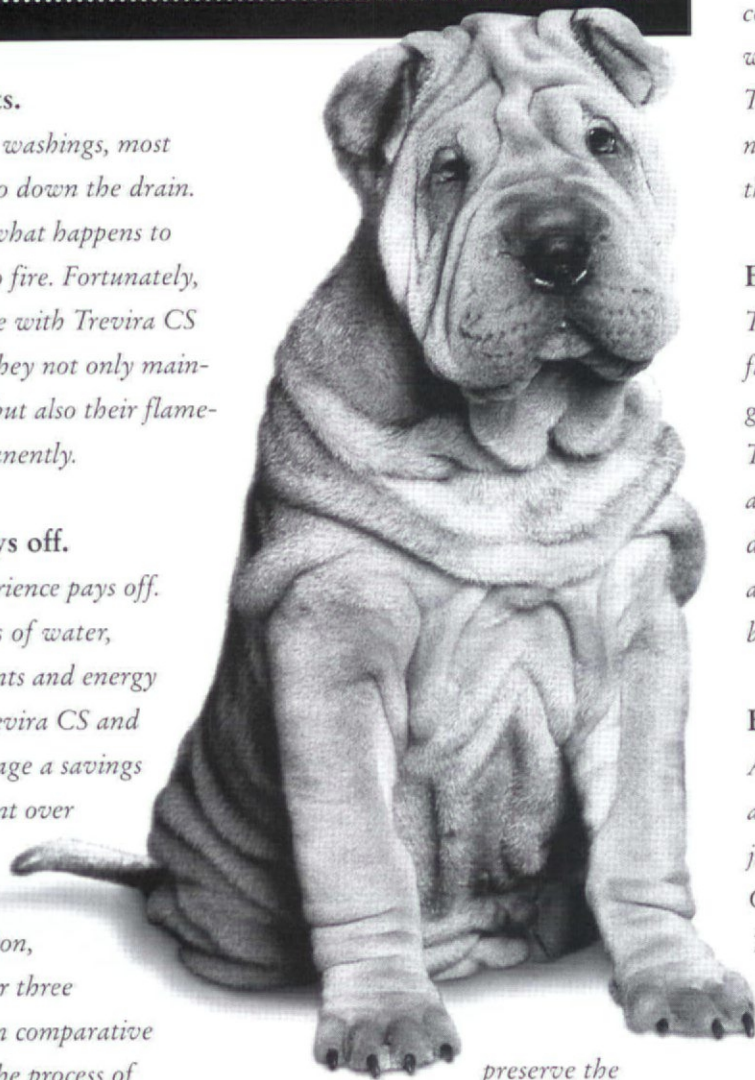
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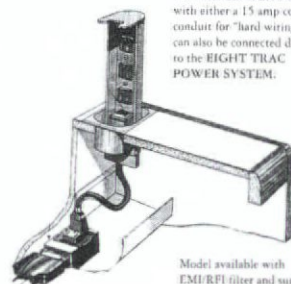
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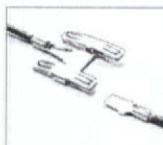
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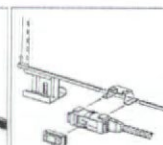
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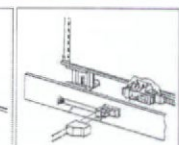
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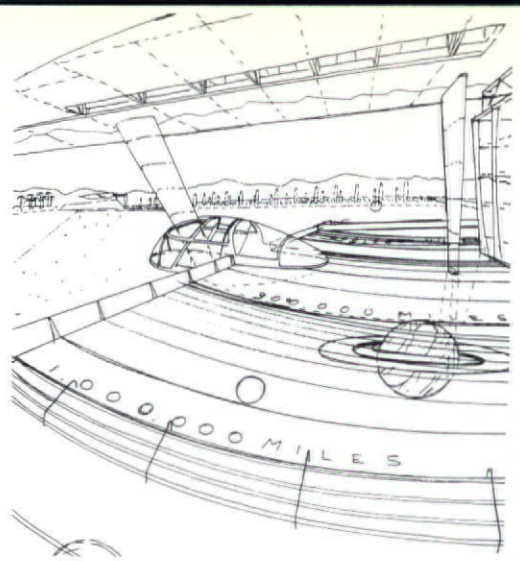
Grab That "Towell"

Hodgetts + Fung, introduction by Kurt W. Forster, 1997, New York: Rizzoli International Publications, 168 pp., \$50.00 cloth.

In the inconstant spirit of our time, Craig Hodgetts and Hsin-Ming Fung practice architecture in Los Angeles using whatever materials and forms—cinder block and corrugated metal siding are often favored—best promote their ideas, and the results may be playful or weird but they work. The partners acknowledge the social and physical context of their buildings' surroundings, so that masterful projects such as the 1992 Temporary Powell Library at UCLA make no effort to hide their purposes. On the other hand, UCLA students and faculty know the "Towell" and other projects in *Hodgetts & Fung* are wonderful spaces to inhabit—and well worth seeing here.

The New Office, by Karin Tetlow with a foreword by Antony Harbour, IIDA, 1996, Glen Cove, N.Y.: PBC International, 184 pp., \$47.50 cloth.

Corporate Interiors: Design Book Series No. 1, with an introduction by Stanley Abercrombie, FAIA, and a preface by Lester Dundes, 1997, New York: McGraw-Hill, 312 pp., \$59.95 cloth.



California Art Park project from Hodgetts + Fung.

Readers of the nation's architecture and interior design periodicals will immediately recognize most if not all of the installations in these two lavishly produced picture books about office design in the 1990s. However, having 200 color images in *The New Office*, by Karin Tetlow, contributing editor of *Interiors*, and 396 in *Corporate Interiors*, with Stanley Abercrombie, former editor of *Interior Design*, and Lester Dundes, former publisher of *Interior Design*, makes the two titles useful as references to work by some of the nation's top design firms. Neither attempts to speak out on current theories of office design, which is sensible in the face of such visual riches. ♦

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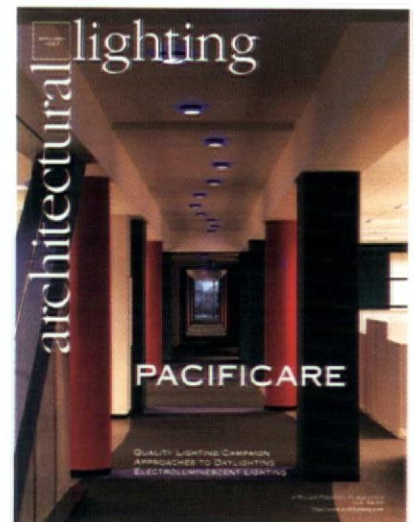
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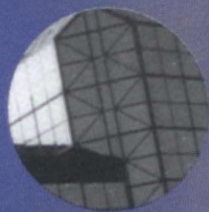
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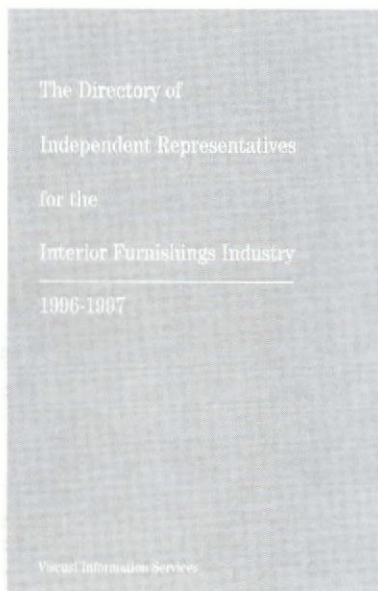
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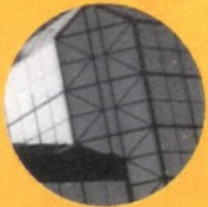
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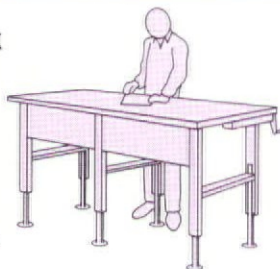
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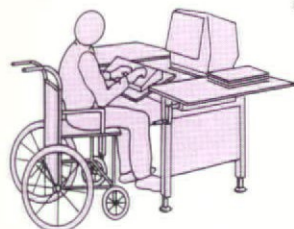
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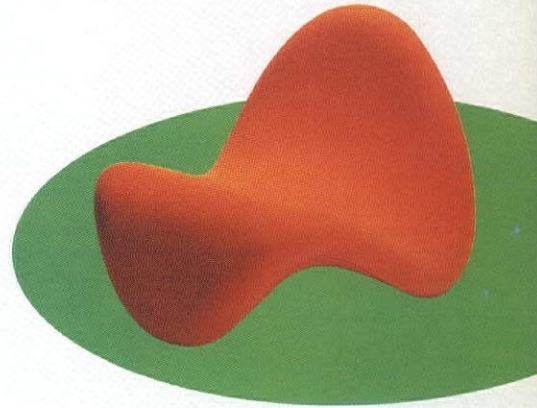
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PRACTICAL DREAMER • Ted Davis

Should design be more like a Big Mac? "Doing things fast and cheap is what the typical client wants," agrees Ted H. Davis, AIA, ASID, vice president and award-winning senior design architect for Ellerbe Becket (La Salle Plaza, The Ceresota, Hamlin Law School) in Minneapolis. "But the designer still must figure out what's best for the client."

Good design has been a part of Davis' life since childhood. When his family moved from Binghamton, N.Y., to Rochester, Minn., the five-year-old future architect discovered his life's calling. "There were grain elevators, barns and other forms of good vernacular everywhere," he recalls. He didn't know it then, but much of the local architecture he also admired was the work of a firm he'd later join.

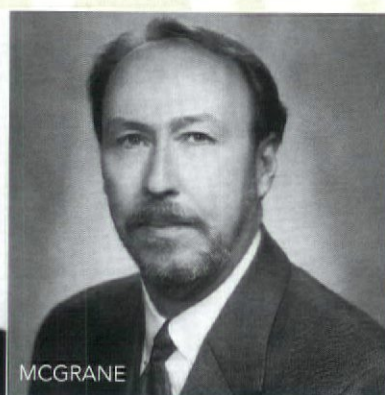
Holder of a BA in architecture from U. of Minnesota, Davis sympathizes with design's avant-garde but wonders if more rewarding challenges exist. "Rather than labor over, 'What style is this?'" he suggests, "we should focus on the client's practical concerns." Not overwhelmed by stylistic issues, he and his wife spend spare time with their two children, gardening and playing in the eternal snow of the North Star State. Davis even insists his "dream project" is



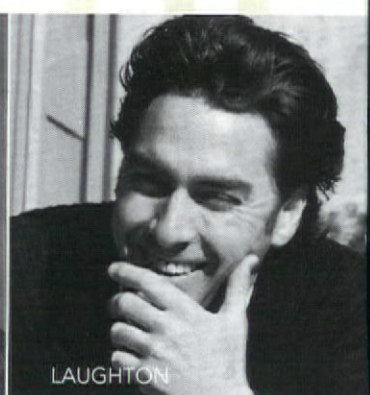
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usually his current one. To quote the recent Coen Brothers film *Fargo*, Davis adds, "Ja, sure!" How impractical can you get, Ted?

COMIC BOOK SUPER HIRO • Hiro Nakajima

Could Hiro Nakajima be the next Scott Adams? Like the creator of *Dilbert* before he found fame, Nakajima works for a large company, the Stamford, Conn., office of Flad & Associates, and enjoys drawing cartoons. It's doubtful that Nakajima's cartoons would be as biting towards his bosses and co-workers as Adams' are, however. He's just joined the Madison, Wis.-based architectural firm as associate for health care design services.

Although Nakajima traded dreams of being a cartoonist and oceanographer for a BA in architecture at Illinois Institute of Technology and a masters at Cornell, he says he made the right decision. "I like to see things being created from nothing to something," he says. Some of his 'nothing to something' projects have been at Columbia-Presbyterian in New York, and the Regional Medical Facility for Sing Sing Correctional Facility in Ossining, N.Y. "People in prison become amazingly creative," Nakajima reveals, "so every crack in the wall must be accounted for. It's too bad these people don't use their creativity on the outside."

Nakajima doesn't mind being accountable for every nook and cranny in a facility, however. "As an architect designing health care facilities you usually have the opportunity to design such a variety of spaces in one building, that I find it challenging," he says. "It's really expanding my horizons." And ours. See you in the funny papers, Hiro!

COMING HOME • Jack McGrane

The legal system almost claimed Jack McGrane, design director of the interiors studio in Kling Lindquist's Washington, D.C. office. "Two weeks into law school I knew it wasn't for me," he recalls. "I couldn't really figure out what I wanted until a cousin mentioned my love of art and design and suggested architecture." He found a design program at Drexel U. "tailored to people exactly like me," received a master's in interior design, and spent two years studying architecture before deciding to concentrate on his career.

He began this career in 1976 at what was then Philadelphia's Kling Partnership, then worked for Interspace, Ward-Hale and Interior Architects before returning to Kling Lindquist this year. "I kept ending up running the office," he explains. "But I went into this for the love of design." At Kling Lindquist he brings in projects then designs them—a balance he enjoys. "It's like coming home," he reflects.

McGrane is coming home in more ways than one. He and his wife are preparing to move back into their rebuilt Alexandria, Va., home after a devastating fire last year claimed everything they owned. "All I've been doing lately is shopping," he laments. "But I do have other interests, like running. And I've been forced to take

up golf again." We can think of worse things, Jack... like dealing with accounts receivable—or lawyers, perhaps?

NORTHERN EXPOSURE • Scot Laughton

"I enjoy seeing design solve a problem in an understated, clever way," explains Canadian designer Scot Laughton, principal of his own Toronto design firm specializing in custom furnishings for commercial and residential interiors, and a teacher at several universities. Laughton practices what he preaches by creating such award-winning designs as a pepper grinder and holster for Twerghi/Alessi, holder of a Virtu 9, and a console table, recipient of an International Design Product Award. Laughton has also collaborated with a Copenhagen design team on signage at the Danish National Museum, and is responsible with sculpture Ted Hunter for the metal sculpture in the movie *Dead Ringers*.

While in high school, Laughton first encountered industrial design through the work of students at the Ontario College of Art (OCA). "I thought industrial design was an interesting synthesis between art and the mechanical realization of objects," admits the 1986 graduate of OCA's Department of Industrial Design. He founded Scot Laughton Design Studio in 1992.

Living right by Lake Ontario, Laughton enjoys spending his free time reading, running and cooking. The designer carries his functional creativity right into the kitchen with him. "Cooking is one of the few opportunities to be spontaneously creative," he adds, "and to consume what you have created." Does form follow food, Scot?