

7
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Focus on Designers' Own Offices

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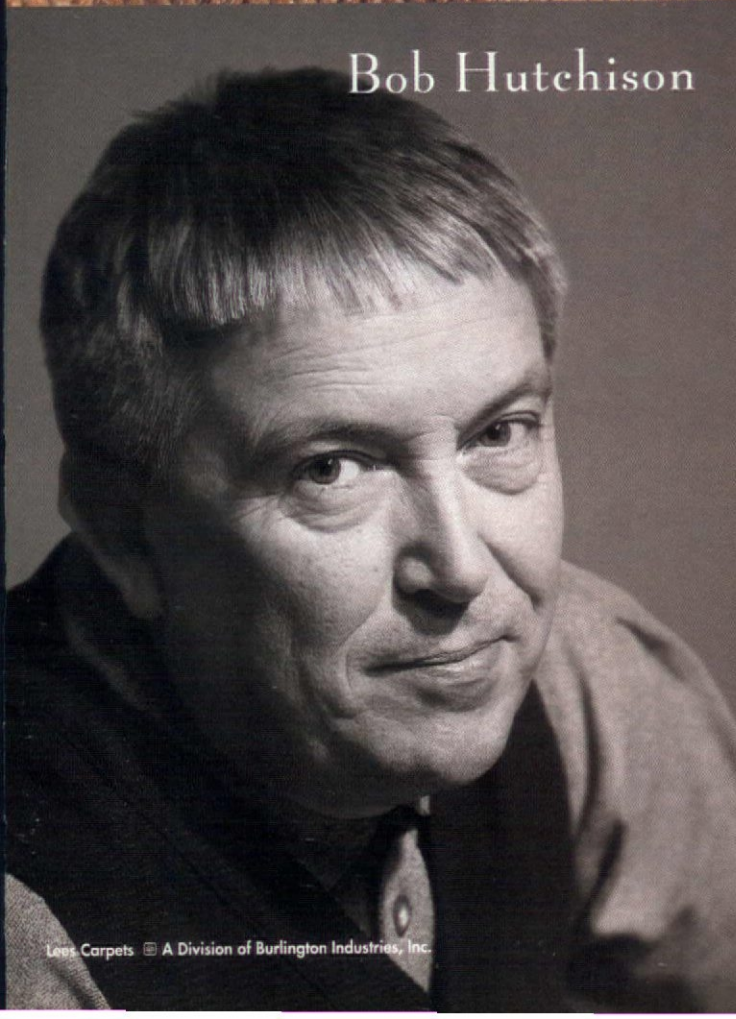
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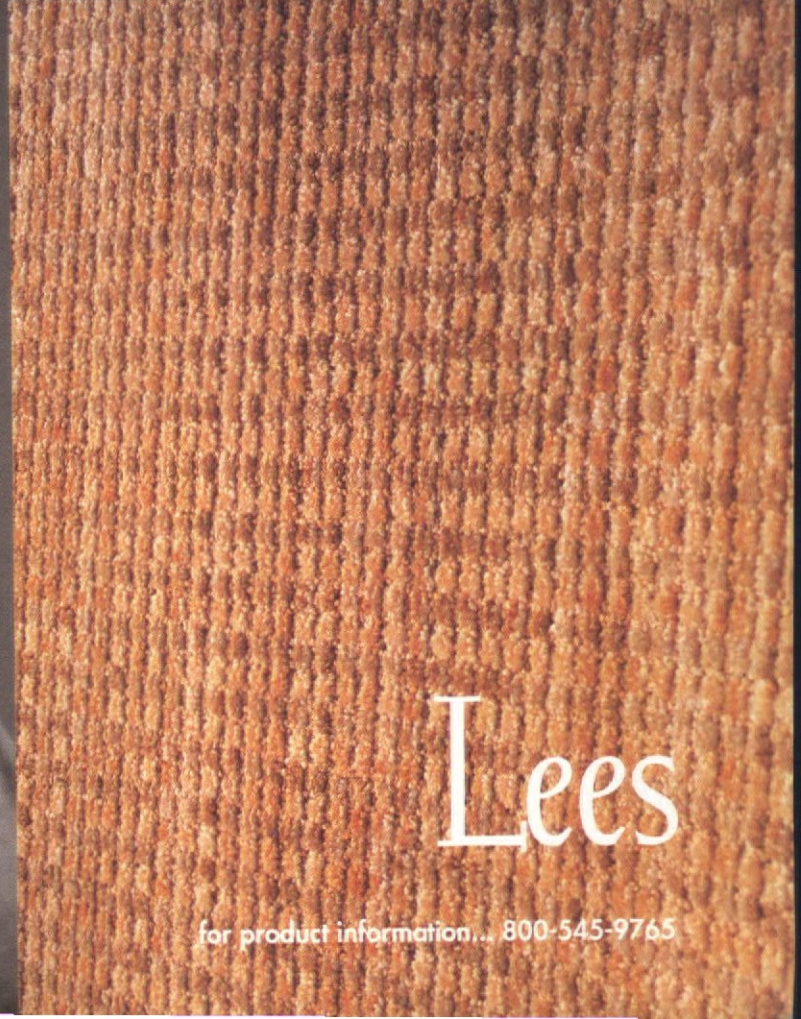
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PRODUCT FOCUS

- 18** **PENDANT LIGHTING FIXTURES**
You don't have to be in a castle, cathedral or manor house to experience the drama of lighting fixtures suspended from ceilings, as these products demonstrate.
- 22** **NOT SIMPLY PUT TOGETHER**
Simply Put, the name of the new collection from Pollack & Associates, hides a level of complexity that isn't immediately apparent to the eye.
- 24** **PULP FURNITURE**
Yesterday's newspapers return as today's delightful children's furniture—Eco-sTuff! by Michael McDonough.
- 26** **CROSS THE BRIDGE**
Classic lines, elegant proportions and solid structure make Forms + Surfaces' Bridge Bench a curiously hypnotic piece of furniture.

DESIGN

- 29** **WHERE DO YOU WORK?**
Designers' own offices and the practices they conduct in them may tell clients more than they realize.
- 30** **THE FOUND WORLD**
A new order is asserting itself with a strong, minimalist push as Hellmuth, Obata + Kassabaum New York sets up its new office in the nation's business center.
- 36** **DO IT AGAIN**
Reliving the recent past was the unusual opportunity given Quantrell Mullins & Associates in designing its own, new office in Atlanta.
- 40** **IN THE LOOP**
OWP&P set up a Chicago branch office—and the surprises haven't stopped yet.
- 44** **THE UGLY DUCKLING STEPS OUT**
ADD Inc. turns a dreadful 1970s corporate park building in Boxborough, Mass., into a surprising beauty for computer networking giant 3Com.
- 48** **TUNE IN, TURN ON**
...but don't drop out—the news business just took a step forward at CBS/KPIX San Francisco with an innovative design by Holey Associates.
- 52** **TOP-RATED**
Why rugged explorers and serious athletes find themselves shopping on Chicago's posh Michigan Avenue at The North Face, designed by Gensler.

BUSINESS

- 56** **SAY CHEESE**
What professional photographers would tell you about architecture and interior design photography—if you would only listen.

TECHNOLOGY

- 60** **THE FUTURE SUDDENLY ARRIVES**
Why have building management systems failed to live up to all the promises made by the prophets of "building intelligence"—until now?

DEPARTMENTS

- 8** EDITORIAL **10** TRENDS **16** MARKETPLACE **62** CLASSIFIEDS
63 PRODUCT INDEX **63** AD INDEX **64** PERSONALITIES

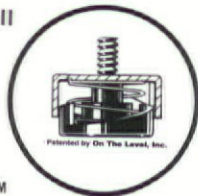
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Cover Photo: A detail in the New York office of Hellmuth, Obata & Kassabaum, designed by Hellmuth, Obata & Kassabaum. Photograph by Dan Cornish.

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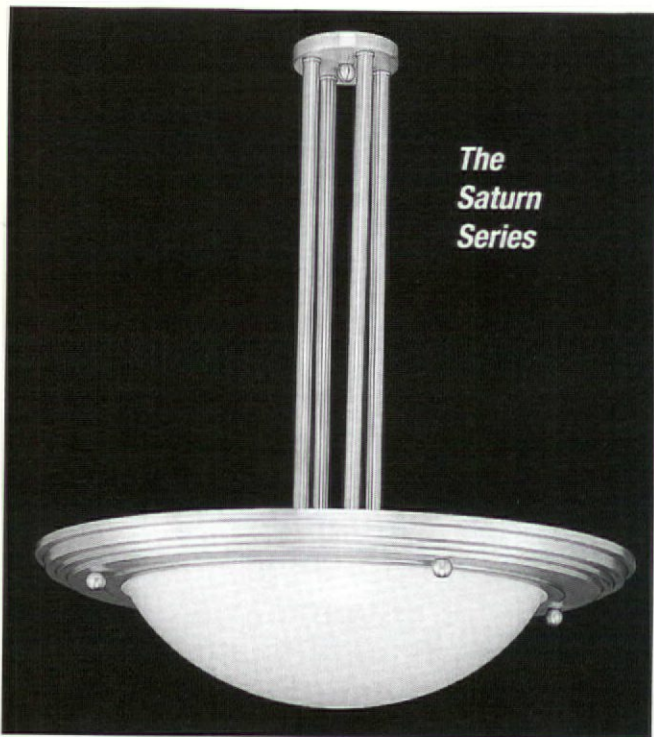
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See the Rich Wait in Line

Where will you spend your summer weekends? Every Friday from Memorial Day to Labor Day finds a good part of America's urban work force desperate to get away if only until Sunday. Where will they go? Napa Valley? Charleston? Taos? Door County? Chesapeake Bay? Martha's Vineyard? Key West? For affluent residents of the nation's most populous city, New York, the favored getaway is the Hamptons, a cluster of old communities on eastern Long Island. Of course, the charming world populated by villages with names like Amagansett, Bridgehampton, Quogue and Sag Harbor is a unique product of its history as an agricultural settlement founded in 1640 that became a fishing, whaling and shipping center in the first half of the 19th century, an artists' colony in the 1870s and a weekend resort for the rich and famous in the 1890s. Yet the qualities that draw so many affluent and successful people to the Hamptons in the 1990s that they endure traffic jams in narrow Montauk Highway, stand in lines at the East Hampton Cinema and wait to pay for groceries at Jerry and David's Red Horse Market have much in common with other beloved getaways. Places like the Hamptons are worth examining by designers because individuals with unlimited choice choose them—for reasons that seem to defy today's notions of good design.

One explanation of why the Hamptons are revered is simply their pedigree: Historic sites are really as old, worn and believable as they look. In an era Steven Skov Holt, director of strategic design for frogdesign, describes as, "A moment when replicas are often favored over the real thing," people still crave authenticity. Theme parks, theme shops and theme restaurants have their place, but their sources of inspiration, fragile and antiquated or not, still exhibit a strong appeal that designers can preserve and enhance.

Another inescapable trait of the Hamptons is their small scale. Are we drawn to narrow streets, little buildings and low skylines because they make us feel important? Or is this just a reaction to the

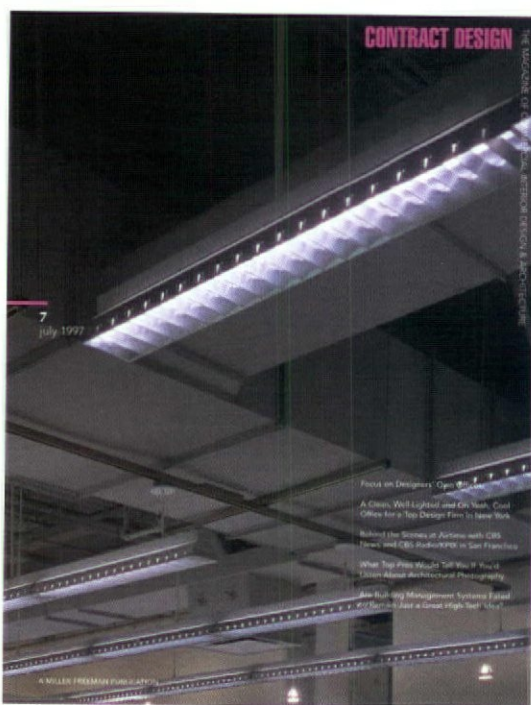
global economy's rush to ever larger economies of scale? Either way, designers should take note. Real estate developers, for example, have gotten the message as they break down huge shopping center monoliths into "neighborhoods" of supposedly separate buildings, such as 2.4 million-sq. ft. Sawgrass Mills in Sunrise, Fla., a discount shopping mall designed by Arquitectonica in 1987-1990.

Cars are a nuisance in the Hamptons because the rural roads they quickly overflow were meant for horses. Does this stop people from driving? Hardly. But they can't wait to get out and walk, which designers can enhance through careful planning and attractive design. Walking may be a novelty for many Americans, but the revival of downtowns such as New York's Times Square or Pasadena's Old Town bear witness to its appeal as a way to experience a community first-hand.

One quality that designers might find hard to duplicate is that places like the Hamptons, constructed over long intervals, are blessed with examples of vernacular design that are layered like the skin of an onion. These ensembles are far more interesting due to the many eyes and hands who collectively made them than most designers could create from scratch. Attempts to introduce diversity by engaging more than one designer have floundered—Columbus, Ind., being a noted example of a town

designed by many famous architects whose fine individual projects fail to constitute a convincing whole—but they may succeed yet. The goal: Main Street, East Hampton, rather than Main Street, Walt Disney World—which we love for altogether different reasons.

A nation that adores newness, open spaces and distance between people shows another side of its personality in the Hamptons. Affluent people crowding into old, small-scale, pedestrian environments defined by artless, vernacular design don't invalidate the new, epic-scale, themed world that is materializing elsewhere. Yet our weekend migrations quietly remind us that we can follow more than one approach to good design in the '90s. ♦



Roger Yee

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A World of Influences

New York - BASF Corporation's Fiber Products Division has launched *Influences International*, a program of market, color and styling trends which features BASF nylon carpet yarn systems. Members of the BASF Carpet Products Development Team are giving the presentation to interior designers, specifiers and mill customers in the U.S. and Canada.

Carl Sanford, manager, market development, will show and describe prototype carpet samples created by using the latest styling and color trends and BASF nylon carpet yarns tufted on traditional and state-of-the-art manufacturing equipment. Robert A. DeCarlo, manager, styling and design services, will give his predictions on the latest trends in design and color directions and Jean Sharpe, manager, market research, will discuss trends and opportunities in the commercial carpet market. Deanne Moskowitz, manager, market services for the textile product group, will talk about the synergy with nylon upholstery yarns and carpet yarns. "We predict that global influences will play an important role in shaping the design trends that will lead us into the next millennium," said Sanford. The prototype carpet samples designed for *Influences International* can be categorized among eight global themes: Oriental, Latin America, Africa/Morocco, Australia/western, Greek revival and classic/contemporary/home office.

"We expect that manufactures will utilize more scroll patterned effects and combinations of colors to produce more creative carpet styles," adds Sanford. "More and more carpets are being tufted with closer gauges and more precision for loop and cut loop styles." With annual sales of more than \$6 billion, BASF Corporation is among the top 10 producers and marketers of chemical and related products in the NAFTA region where it has approximately 14,500 employees.

Girls Day Out

Chicago - Perkins & Will brought over 30 girls ranging in ages from 7 to 15 from all parts of Chicago to work to celebrate Take Our Daughters To Work® Day. For the first time, girls put their insights into the creation of their own classrooms and hospitals. These two facility types are among six major markets that form the cornerstone of the work of Perkins & Will, a firm staffed with over 450 architects, engineers, interior designers and planners in six other U.S. cities besides Chicago.

Why did Perkins and Will decide to participate in the day? Research shows that girls approach their teen years with confidence and enthusiasm—then, at adolescence, they experience some disturbing and unhealthy changes. Adolescent girls tend to have lower expectations for their futures and suffer a greater loss of self-esteem than boys. Research also shows girls' math skills test significantly lower than boys after adolescence. Perkins and Will participated in the event to combat these and other alarming trends.

During the day, the girls designed classrooms using hand-rendering as well as the completion of their own color palette includ-

Jessica Wolfe, 7, designing her own hospital during Take Our Daughters to Work Day (right) in Chicago.





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ing carpet samples, paint samples, vinyl flooring, and decorative laminates. The girls were eager to learn real-life applications for their creativity and to see different opportunities open to women. The girls also appreciated having a day exclusively for them.

Miller Freeman Announces Partnership with ASID

New York - Miller Freeman, Inc. and the American Society of Interior Designers (ASID) have agreed to join forces to create an annual premier design event at the Jacob Javits Convention Center beginning in October 1998. ASID's annual event, known as "Design Power", will be co-located at Jacob Javits Convention Center with InterPlan, the commercial interior planning and design event co-sponsored by Designer's Saturday, Inc., and Batimat NA, the commercial and residential building, design and construction exposition. Combined attendance for the event is estimated at 20,000 interior designers, architects, facilities executives, real estate professionals, building developers and construction specifiers.

Under the agreement, Miller Freeman, Inc. will be the exclusive manager, producer and operator of the event and will serve as the sole source for arranging exhibit and conference space. ASID will provide a full offering of its popular "knowledge and solutions" education program for all attendees. Currently, ASID offers more than 350 approved Continuing Education Credits (CEUs) to the design community through ASID university programs. David Nussbaum, senior vice president, Miller Freeman, stated, "Partnering with ASID is clearly a win-win-win opportunity for the design industry. ASID's 6,400 contract designers, 4,000 residential designers and 9,600 dual practitioners will now have the opportunity to maximize their exposition experience, while exhibitors will gain access to an expanded and extremely influential audience."

With divisions in Europe and Asia, as well as the U.S., Miller Freeman is the world's largest exhibition organizer and a leading publisher, producing 380 conferences and trade shows and 290 publications, including its Design Group's *Contract Design*, *Facilities Design & Management*, *Architectural Lighting* and *alt.office Journal*. For more information on exhibiting or attending, please call (800) 950-1314, ext. 3030. For information on ASID membership, please call (202) 546-3480.

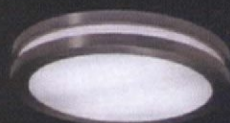
Commissions & Awards

The 1997 Spectrum International Winners include: Grand Award, Cleveland Public Library, **Hardy, Holzman, Pfeiffer Associates**, New York; Commercial Category Winner, "The Wall of Tears," Holocaust Museum, Houston, **The Moss-Vreeland Partnership**, Philadelphia; Commercial Award of Merit, Institute for Ceramic Technology, Castellon, Spain, **Association for the Promotion of Ceramic Design**, Castellon, Spain; Special Industry Award, Sistine Galleries of the Vatican Library, Rome, **Adalberto Dal Lago**, Rome. Presented by the Tile Promotion Board, this year's Spectrum International entries transcend traditional design through tile projects that help to convey personality, direction and even cultural importance.

Carnegie became the first textile company to win a major award for Furniture Design when the Xorel Chair won the IDEA Silver

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Award from the Industrial Design Society of America. Other winners include **Brayton International** for Migrations, Silver; **Herman Miller, Inc.**, Arrio™ Freestanding Systems Furniture, Bronze; and **Keilhauer**, Chit Chat Chair, Bronze.

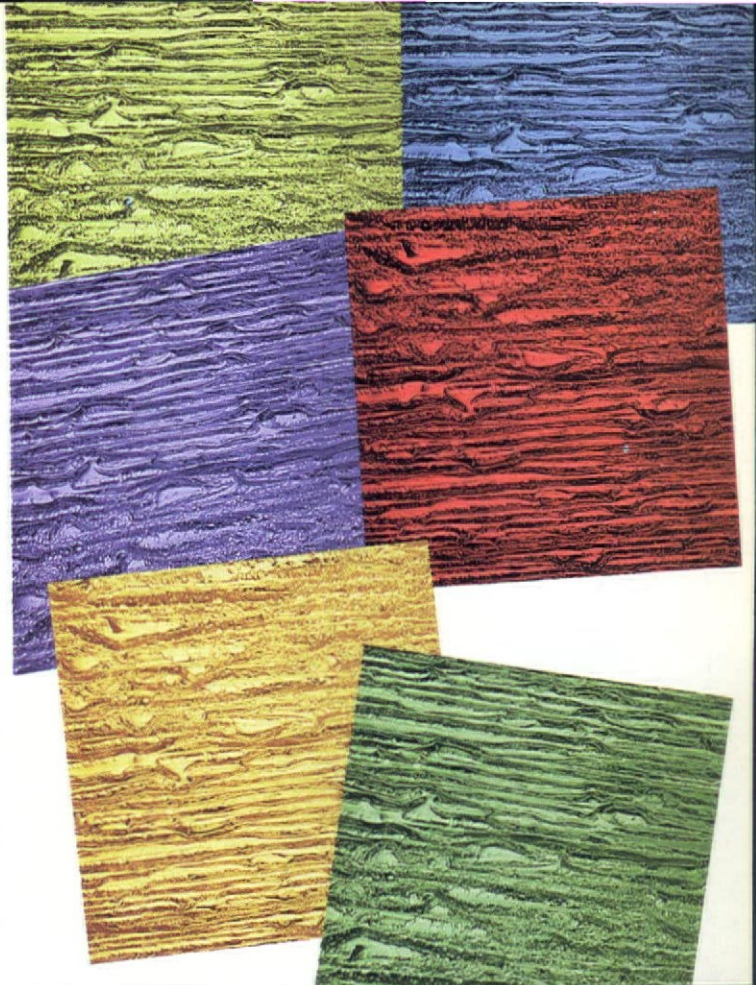
In a collaborative effort, **The Austin Company** of Irvine, Calif., and the Los Angeles office of **RTKL Associates Inc.** have completed the masterplan for a new 1.9-million-sq. ft. **Munhwa Broadcasting Corporation** facility in Ilsan, the new satellite city located north of Seoul, Korea. The \$480 million facility for Korea's leading television and radio network comprises a 450,000-sq. ft. MBC headquarters, a 1.4 million-sq. ft. state-of-the-art multi-media broadcast facility and a 150,000-sq. ft. visitors center and museum that serves as a public amenity for the project.

Stevens & Wilkinson Interiors, Inc., Atlanta, have been retained by the **Georgia Power Company**, Atlanta, for their co-location Project of their Atlanta Headquarters.

Brennan Beer Gorman/Architects and **Brennan Beer Gorman Monk/Interiors**, Washington, D.C. have taken the leading role in the architectural and interior adaptive re-use of the 1960's vintage, 100,000-sq. ft. former Washington, D.C. headquarters building of the National Rifle Association, transforming it into a 150-room **Marriott Courtyard**.

Chicago-based **Lohan Associates** has won an international competition to design **Jin Hui Plaza** in Shanghai, PRC.

A commercial award of merit went to the Association for the Promotion of Ceramic Design for the Institute for Ceramic Technology in Castellon, Spain.



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The Wisconsin Environmental Working Group, an affiliate of Wisconsin Manufacturers & Commerce, honored KI, Green Bay, Wis., with a Business Friend of the Environment Award for the company's outstanding effort in pollution prevention. KI has effectively reduced the environmental impact of its manufacturing processes while also significantly cutting operational costs through a combination of programs.

Boston-based Payette Associates, Inc. won an international design competition for the United Nation's new 170,000-sq. ft. International Vaccine Institute on the campus of Seoul National

University in Seoul, Korea. The University sponsored the design competition in which seven firms participated.

Silvester Tafuro Design, Inc. of South Norwalk, Conn. has announced the following new projects: British Airways First & Executive Class Lounge at Charlotte Douglas Airport, US Airways Lounge in Terminal B/C at Philadelphia Int'l Airport and Hudson News stores at the United Nations building and Grand Central Terminal in New York.

The American Academy of Arts and Letters announced the winners of its annual awards in architecture. Henri Ciriani has won the Brunner Prize and Daniel Libeskind the Academy Award in Architecture.

"HUM", (formerly known as "Who Did That Music"), owner/composer Jeff Koz, is expanding and relocating its studio at Sunset Plaza to 9th Street in Santa Monica, Calif. Architect Walter Meyer, AIA, of Meyer Architecture in Los Angeles, was awarded the project which consists of the renovation of a 5,700-sq. ft., one-story warehouse building.

People in the News

Baltimore-based Heath Design Group, Inc., has named Brian D. Laug, vice president, Dawn Elizabeth Bohn, chief financial officer, and Kimberly A. Savel, director of marketing.

Kirk Adams has joined the staff of Cincinnati-based Baxter Hodell Donnelly Preston, Inc. as a project manager.

HLW International LLP, New York, has appointed seven new partners: Basma S. Basiliou, Vivian Chavez, John C. Mack, Steven F. Oakley, Donald Porter, Michael, J. White and Walter J. Zapancich. The new HLW senior associates are: Peter G. Bachmann, Stephan Freid, Howard Leist, and John A. Schuyler.

The Dallas office of Hellmuth, Obata + Kassabaum, Inc. has promoted C. Mark Seiley to senior vice president. Gary Caltwedt, Larry Keen, Rick Leisner, Kirk Millican and Paul Smead have been promoted to senior associates.

Dr. George C. Skarmas, AIA, AICP, ASID, IIDA, has joined The Hillier Group, Princeton, N.J., as the director of historic preservation.

Business Briefs

Knoll, Inc., New York, announced that its initial public offering of 8,000,000 shares of common stock was priced at \$17.00 per share. Of the total

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offering, 6,400,000 shares are being offered initially in the U.S. and Canada and 1,600,000 shares are being offered in a concurrent offering outside of the U.S. and Canada. The common shares will be listed on the New York Stock Exchange under the symbol, "KNL".

Architectural Systems Inc. has opened a new 5,000-sq. ft. facility at 150 West 25th Street, New York, N.Y. 10011.

Michael Dodson Architect has moved to 45 West 11th Street, #6C, New York, N.Y. 10011.

To determine the most effective methods for gathering comments, opinions, and observations on interior design education for entry level professionals, the **Foundation for Interior Design Education and Research (FIDER)**, based in Grand Rapids, Mich., has formed a Professional Standards Task Force.

Duralee Fabrics, Ltd., and the employees of its Bay Shore, N.Y., facility will sponsor the building of a home this year through the Habitat for Humanity program. Habitat for Humanity of Suffolk, and worldwide, builds houses for families who do not have, nor can afford, a simple decent home in their community.

Coming Events

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

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

September 4-6: A Joint Conference of the Industrial Designers Society of America, (IDSA/CNY) and Society of Plastics Engineers, Buffalo, N.Y.; For more information fax your name, address and phone number to (716) 687-5349.

September 25-28: APT97: Less is More, the annual conference of the Association for Preservation Technology International, The Palmer House Hilton, Chicago; Contact Bill Rose, (217) 333-4698.

October 5-7: World Workplace '97, Dallas Convention Center, Dallas; (713) 62-WORLD.

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 further information call Liz Shubert at (800) 950-1314.

November 4-6: Computers for Contractors '97, A/E/C Systems Fall, San Diego Convention Center, San Diego, Calif.; For more information contact Pat Smith at (800) 451-1196.

November 6-7: The International Facility Management Association's 1997 Asian Conference, Hong Kong; (713) 623-4362.

November 8-11: International Hotel/Motel & Restaurant Show, Jacob K. Javits Convention Center, New York; For further information contact I (800) 272-SHOW.



Escargot panel fabric from DesignTex Inc. is acoustically translucent, inherently flame retardant and is compatible with DuPont Teflon® fabric protector.

Q. "I have a unique "drapery" installation, which calls for acoustically transparent or acoustically translucent fabric. I need to install drapery inside a church to hide some of the unsightly parts of the pipe organ, while not interfering with the sound quality. I know that speaker cloths have been tested, but they are not really appropriate for draping. The fabric width and the budget are also concerns. What fibers, weave and constructions should I be looking into?"

Harry S. Koepfel, ASID
Interior Design Manager
NYC School Construction Authority

A. Acoustical translucency or acoustical transparency is the ability of a fabric to allow sound waves to pass through the fabric rather than reflect off the surface. To minimize sound levels it is often preferred that drapery fabric be acoustically absorbent rather than transparent. However, given your unique installation, we can recommend the following:

The more open or porous the weave, the greater the acoustical translucency of the fabric. Speaker cloths are traditionally vinyl meshes, which means they are also extremely stiff, and therefore may not be the best aesthetic option. Woven fabrics, such as panel fabric, or knitted casements are ideal for allowing sound waves to pass through the fabric.

When specifying drapery fabric for commercial installations, one must also take into consideration the fabric's flame retardancy. Since this application falls into a drapery code classification, one suggestion would be to use an open panel fabric made with inherently flame retardant polyester or one that could be FR treated, which would allow the fabric to pass NFPA 701 small scale and be code compliant for commercial drapery. Lightfastness is not a concern for this particular installation because it does not call for the fabric to be draped in front of a window. However, when used in direct sunlight, a panel fabric with 60 hours class 4 minimum for lightfastness (ACT voluntary performance standard for drapery), would be optimum to help keep fading to a minimum. Panel fabrics are woven in 66-in. widths and are an affordable option.

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New York, NY 10119-1198

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1-| ICF GROUP

International Contract Furnishings Inc. introduces a new collection of cork furniture designed by Kevin Walz. The collection, a pull-up chair, a lounge chair with arms, an ottoman/low table and a two-level side table, is very likely the first furniture designed in 100% cork, the honey-colored bark harvested from the Mediterranean oak tree. The forms of the chairs are structured to be ergonomic, supportive and comfortable. The furniture is manufactured for ICF by KorQinc, a Sardinian concern.

Circle No. 209

2-| DURKAN PATTERNED CARPETS

The new Jakarta Collection from Durkan Patterned Carpets brings an exotic, tropical touch to hotels and resorts. Coordinating designs range from dramatic, large scale patterns and borders to medium and small scale fill designs as well as a variety of borders, and are based on the natural plant forms of traditional Indonesian batiks. All the designs feature the distinctive "cracked wax" ground and patterns of free-form dots in traditional batiks, and the entire collection is available in six color schemes.

Circle No. 204

3-| BRADFORD STEWART & COMPANY

Bradford Stewart & Company introduces its new Innsbrück Arm Chair and Bar Stool. Kipp Stewart, enamored of the sloping lines of the Austrian Alps, designed this seating reminiscent of European elegance to embody elements of steel, wood and woven cane. The result is a collection that is true to Stewart's commitment to contemporary designs rooted in classicism. Metal finishes, available in black, bronze or pewter, complement an assortment of wood finishes.

Circle No. 200

4-| PINDLER AND PINDLER

Pindler and Pindler introduces Holland, an exclusive drapery metallic sheer made of 57% linen and 43% copper. The copper wire yarn lends a touch of radiance while giving the hand a sculptural pliability. This elegant weave is shown in gypsum, steel, pewter, brass, bronze and copper. Imported from Belgium, Holland is 59-in. wide and available in six colorways.

Circle No. 205

5-| AGI INDUSTRIES INC.

AGI Industries Inc. introduces three new benches, Westerly, Madison and Seneca. Westerly and Madison are David Pessa designs, while Seneca is the creation of Michael Knoll. Rich wood, soft fabrics and luxurious leather alternatives open up a diverse range of options for lobby and reception areas. The Seneca bench, shown here in the two arm version, has top stitching for design detail and strength. Seneca's internal frame is made of kiln dried hardwood and the bench features a rock maple exposed external frame.

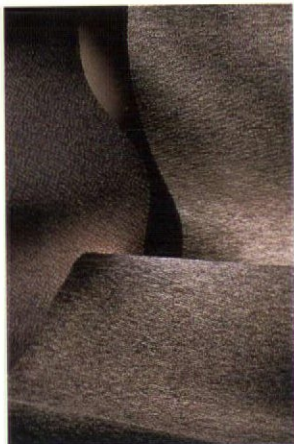
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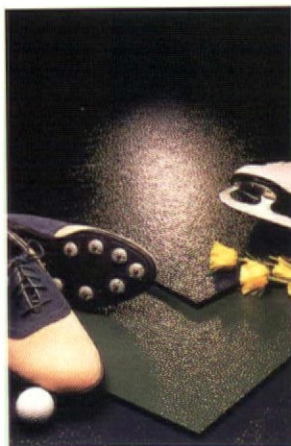
1.



2.



3.



1. LAMIN-ART

Lamin-Art has introduced four new laminates to its Pearlescence® Patterns Collection, which offers the widest range of pearl luster solid colors in the industry. These high pressure decorative laminates feature the iridescence of pearl luster inks and the radiance of metallic inks. New colors Frost Green, Gold Leaf, Taupe and Gold Dust have surfaces that appear to flow and move as the viewing angle or light changes. Lamin-Art Pearlescence® Solid Colors are offered in gloss, textured and prisma finishes.

Circle No. 201

2. SHAW CONTRACT GROUP

Shaw Contract Group has launched EcoSolution Q™, a proprietary yarn system that contains post-consumer and post-industrial recycled nylon. EcoSolution Q is a state-of-the-art, solution-dyed polymer with performance and appearance characteristics comparable to premium conventional yarn systems produced from virgin nylon. It will incorporate additional enhancements including Flor-Sept™, Shaw's product-permanent antimicrobial and SSP®, a proprietary soil inhibitor.

Circle No. 208

3. ENDURA FLOORING

Endura Flooring has introduced its Endura® SRT Series spike and skate resistant rub-

ber flooring for golf clubs, ice rinks and sports stadiums and arenas. The SRT Series combines Endura's traditional benefits of virtually eliminating slips and falls, extended durability and true no-wax maintenance with an ability to minimize and hide wear and tear caused by athletic footwear. Endura is available in four standard colors: Charcoal Gray, Black, Night Blue and Alpine Green.

Circle No. 203

4. ANTOINE PROULX

Designer Marc Desplaines created Antoine Proulx's new office system out of his own need for a home office. The five piece collection includes a desk, computer side extension, pedestal file cabinet, bookcase and lateral file cabinet. By placing a BC-51 bookcase on top of a lateral file base, additional storage is achieved and privacy is created from the bookcase's finished back. The bookcase is available in either 44- or 36-in. width, and can be specified as a free standing floor unit in custom heights as well.

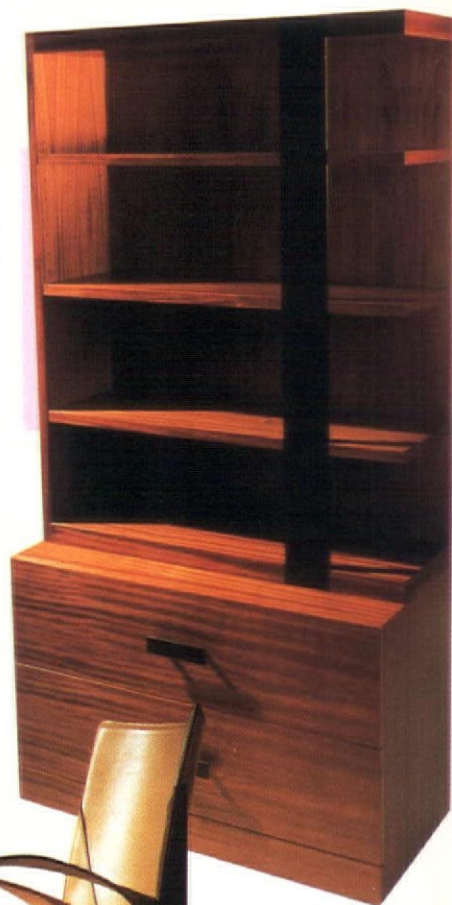
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5. MATTEOGRASSI

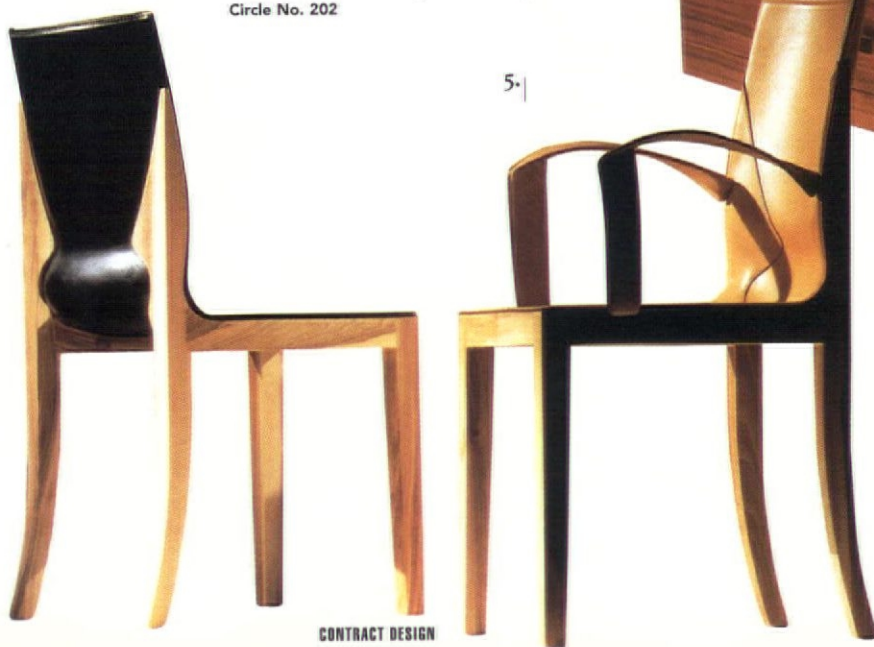
Matteograssi offers Bittersüss, designed by Karsten K. Krebs. Bittersüss is available with or without armrests in a wooden frame. The seat and armrest are covered with coach hide. Matteograssi is available in the USA through BFI in High Point, N.C.

Circle No. 202

4.



5.



CONTRACT DESIGN

Pendant Lighting Fixtures

You can easily imagine how chandeliers, hanging lamps or pendant luminaires—lighting fixtures suspended from ceilings—helped create historic moments in the great castles, cathedrals and manor houses of Europe and Colonial America. Today, our ambitions are closer to the ground as are our ceilings, leaving the grand gesture to humbler designs than the past. Yet, modern pendant lighting fixtures can still distribute light with drama and respectable ESIs to transform spaces as well as draw attention to finely turned works of metal, glass or other decorative materials, as these examples show.



2. LIGHTOLIER

For stylish indirect kitchen lighting, Lightolier offers its Radiance Series of overhead pendants. They offer abundant soft ceiling illumination while basking the tops of surrounding cabinets and walls making any kitchen space appear larger. Radiance pendants can hang from flat, sloped and vaulted ceilings in close-to-ceiling and extended stem lengths. It is available in two models and a variety of finishes.
Circle No. 237

1. LITRE USA, INC.

Litre USA, Inc. offers Atollo, an incandescent fixture with blown Murano glass diffusers available in amber, white, cobalt blue, rose or green satin finish with white interior. Mounting is a matte lacquered, metallic gray metal with standard 6-in. cord and cable. Atollo is available in two sizes: 14-in. diameter, 7-in. height, 1x100 watt bulb; and 18-in. diameter, 8-in. high, 1x150 watt bulb.
Circle No. 233



3. DA'C LIGHTING

The inspiration for d'ac Lighting's new drum line is d'ac's "soft industrial™" design theme. The designs take standard industrial lighting fixtures and add a new design element or flair to update the fixture to give it a retro-architectural, "soft industrial" feel. There are a total of seven shapes: Boralo, Fonari, Clareta, Stadio, Alanzia, Encino and Davidio. The lights come in incandescent (up to 150 watt), fluorescent (up to 42 watt), and metal halide (up to 150 watt), and feature a sandblasted, white, acrylic, bottom disc. The finishes are available in polished aluminum, seven standard metallic paint colors, 11 standard paint colors or custom paint.
Circle No. 238

4. ARCHITECTURAL LIGHTING SYSTEMS

The Lumenesse Series, from Architectural Lighting Systems, offers an extensive selection of high-performance specification grade bowls in a choice of mounts, finishes, accessories, and companion fixtures. Sizes are scaled to suit anything from a bathroom to an airport concourse with lamping options to match—right up to the powerful 1000 watt metal halide. Lumenesse pendants utilize compact fluorescent lamps for excellent color balance, high lamp efficacy and long life. The bowl is fully sealed against dust and debris.
Circle No. 236

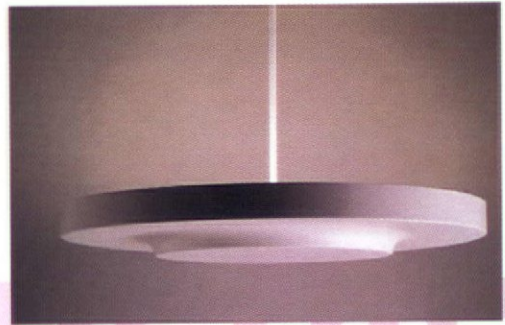


5. LEUCOS USA

Leucos USA presents Nubia, a collection of mouth blown pieces that create cloud-like formations. Glass colors are satin amber or white, as well as white or amber striped. Designed by Renato Toso and Noti Massari, Nubia is available in wall, ceiling, suspension and telescoping suspension versions. The glass formations are created in both round and oval shapes, and in various sizes. Light sources are halogen, incandescent and fluorescent and the designs provide upward, downward and diffused illumination.
Circle No. 230



6.



6. LAM LIGHTING SYSTEMS

LAM Lighting Systems Inc. offers Litedisc CR, an indirect pendant lighting fixture designed for classrooms, training rooms and other commercial/architectural applications. Litedisc CR emits a high amount of glare-free indirect light in an even nonlinear pattern, while maintaining high operating economy over a long, virtually service-free life. Litedisc CR is the industry's first fixture to meld the benefits of highly energy-efficient compact fluorescent lamps with a simple, nonlinear, high-output indirect reflector design. Litedisc CR displays a contemporary low-profile, smooth-surface housing design. Custom colors, variable light switching and dimming are optional.
Circle No. 229

7.



7. LUCEPLAN USA INC.

Strip is the new series of fluorescent lighting fixtures designed by Dante Donegani for Luceplan USA. The sides of the body are aluminum die castings which are common to each size, with aluminum extrusions in varying lengths serving as the joining elements. The body assembly secures an opal polycarbonate diffuser, lending it a gentle, sloping curve. Body finishes are polished aluminum, anthracite gray or white. Wall-mounted or used overhead, typical applications include room and corridor lighting, as well as kitchen and bathroom illumination.
Circle No. 227

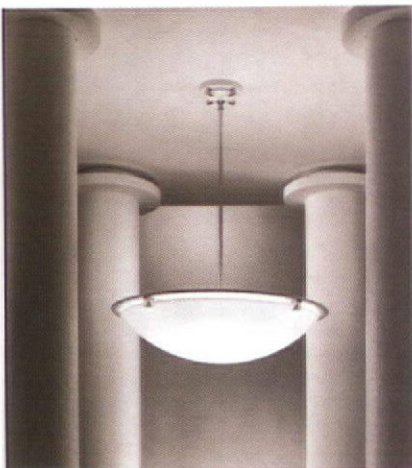
8.



8. SPI LIGHTING SYSTEMS

The Opera Series combines a low-profile housing, unique rebound reflector system and sophisticated accessories. Indirect lighting is provided by two, three or six high-lumen output compact fluorescent lamps. A 2D FL lamp provides dome/downlight illumination. Complementary sconces, wall and ceiling mount fixtures are available for consistent design throughout a space.
Circle No. 231

9.



9. ADVENT LIGHTING

Advent Lighting's pendant is available in a myriad of finishes and light sources. The AP1016 has machined solid metal grip blocks which separate the opal acrylic dome and the decorative trim ring which floats above. The decorative trim ring is duramorphos, a faux stone material available in rose quartz, black onyx, wedgewood blue, golden alabaster, or verde gris. Light sources available include incandescent, fluorescent, and metal halide with options for dimming and emergency packs with some of the light sources. Specify the metal finish desired and Advent will meet the requirements.
Circle No. 234

9.

NEW METAL CRAFTS, INC.

New Metal Crafts, Inc. offers a blown glass lantern with a beveled cut diamond pattern, antique brass metal parts and three light candelabra cluster. This model is available in three sizes: 14.5-in., 13-in., and 11.5-in. widths. Slight variations in handcutting and some marks in the glass are normal to this handcrafted fixture.

Circle No. 226



10.

LUXO CORPORATION

Luxo Corporation offers the Ronda series of luminaries. An open top allows uniform uplight to be evenly distributed across ceilings and walls, and reflected down into the space below. Light is provided by energy-efficient, long-life 36-watt compact fluorescent lamps. Fixture housings are of rounded, stamped metal for durability. A center cut-out holds a translucent, stepped-pattern insert in a choice of blue, amber or opaline finishes. The range of models in the Ronda series comprises wall, floor, ceiling and edge clamp table- or desk-mounted lighting fixtures.

Circle No. 232



11.



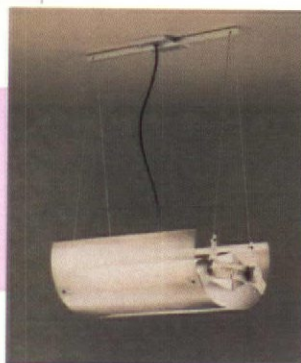
11.

FLOS

Philippe Starck's new pendant design for Flos, Romeo Babe, is a diminutive version of the designer's Romeo Moon fixture. Romeo Babe is a small ribbed, molded glass shade available in clear or cobalt blue with a diameter of only 3.4-in., suspended from the ceiling by a thin brushed aluminum cord available in three lengths. A design strong enough to stand alone, this fixture might also be hung in groups or rows for added impact. The Romeo Babe ceiling lamp, a low voltage fixture, is the first design from this collection.

Circle No. 228

12.



12.

VISA LIGHTING

Acrobat™ is an ultra-versatile pendant from Visa Lighting. The pendant and its matching wall sconce/ceiling mount offer multiple configuration options with decorative or plain baffles, reflector panels and perforated shields. A choice of two widths, numerous finishes and efficient compact fluorescent lampings come together in a unique package. Six standard and hundreds of custom configurations are available.

Circle No. 235

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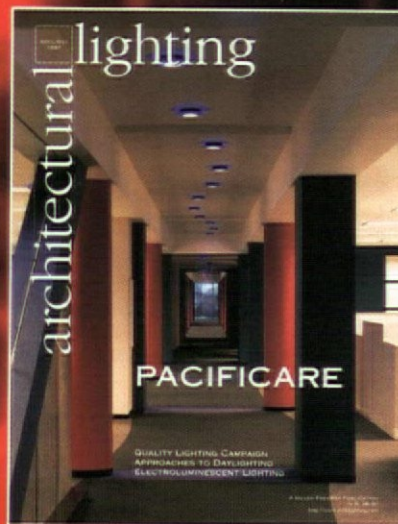
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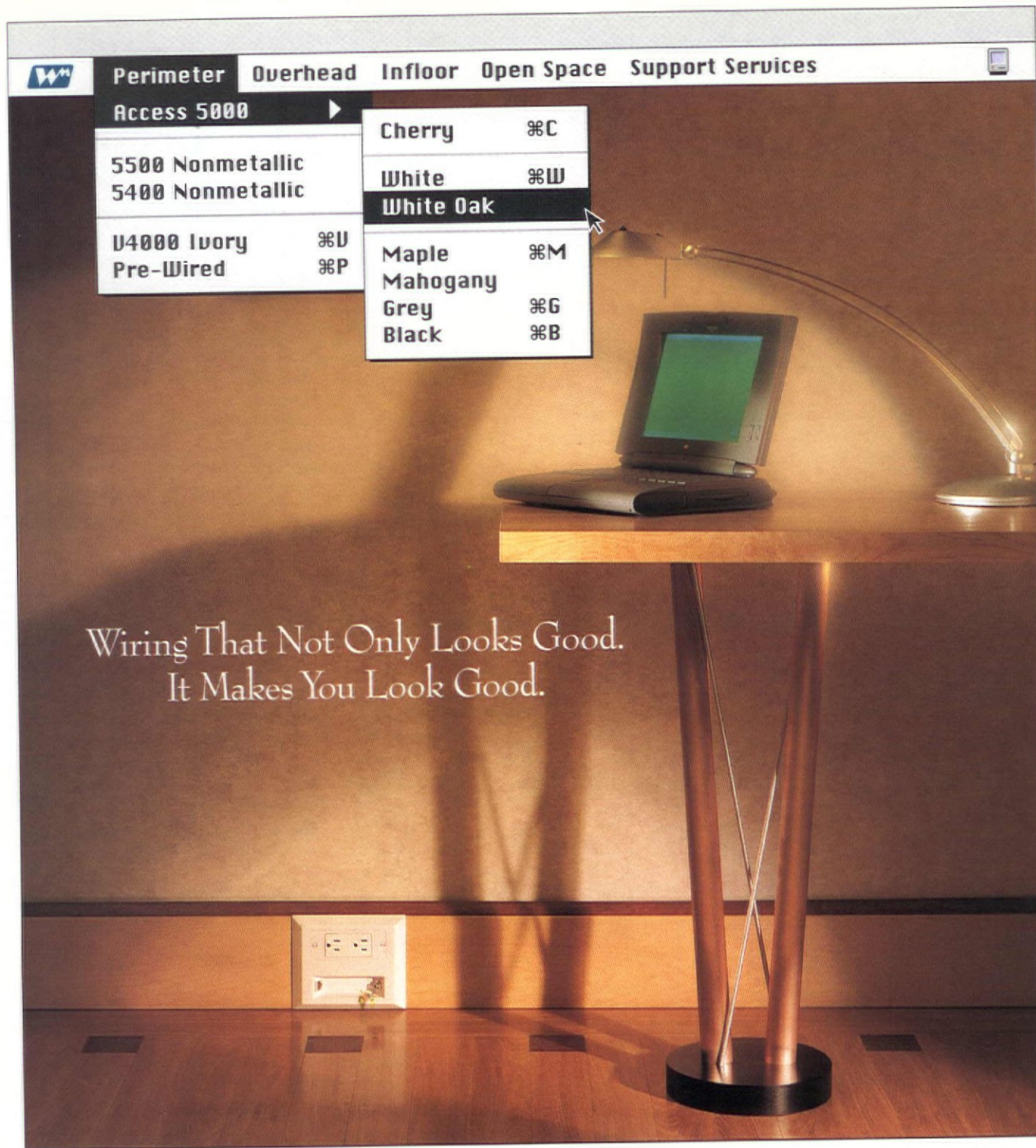
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Not Simply Put Together

Simply Put, the name of the new collection from Pollack & Associates, hides a level of complexity that isn't immediately apparent to the eye

By Rita F. Catinella

Some names can be deceptive. Jumbo shrimp. Military intelligence. RuPaul. You get the picture. Well, get ready to welcome another misleading name into the design vocabulary: The Simply Put Collection from Pollack & Associates. Simply Put is a collection that expresses simplicity and understatement, emphasizing texture by using a complex construction of natural fibers—cotton, wool and linen—while demonstrating a restrained use of pattern and color. The 19 upholstery fabrics in Simply Put range from straightforward motifs in tone-on-tone colors to a plain cotton satin. Sensing the move toward using fabric at the window, Mark Pollack, design director, and Lori Roop, design assistant, have also created five new window fabrics that use lustrous fibers to transform light and complement Simply Put.

"Simply Put is a collection that is so simple, it's almost humble," says Pollack, who acknowledges this step away from the company's earlier, heavily-patterned collections. "These fabrics are restrained, natural and have unique combinations of fibers, yarns or finishing." Susan Sullivan, vice president, sales and marketing, likes to point out that the collection doesn't have any "sexy, attention-demanding" fabrics. "It's elegant in an understated way," she comments. Prices range widely, from \$22 for Soliloquy to \$78 for Latticework in the Simply Put collection, and from \$21 for Gossamer to \$95 for Shooting Star among the window fabrics. As Pollack explains, "Our collections tend to be a bit eclectic and hard to pin down and the price range is indicative of that."



An important aspect to the collection is the simplicity of the color line, which is primarily neutrals tinted with color. "There are a few different subtle color directions in the collection, such as soft neutral greens, warm beiges and elephant taupey grays," states Pollack. A good example can be seen in Bravo, a reversible checkerboard pattern whose beauty comes from the contrast of a bouclé yarn set into a grid over chenille, one textured novelty yarn being matte and bumpy and the other being lustrous and smooth.

Another reversible pattern is Encore, which features a diamond motif set against the charm of a tribal, hand-woven cloth. A group of three fabrics with the same yarns, constructions and color lines includes Cornerstone, a checkerboard motif, Haven, an organic leaf pattern superimposed on checkerboard, and Portico, an architectural pattern in which a checkerboard appears subliminally. Other fabrics in this extensive collection include Soliloquy, Accent, Inflection, Articulation, Forum, Crosshatch, Countryside, Town Square, Shadow Play, Fleuratation, Tessera, First Bloom, Lattice-work and Insignia.

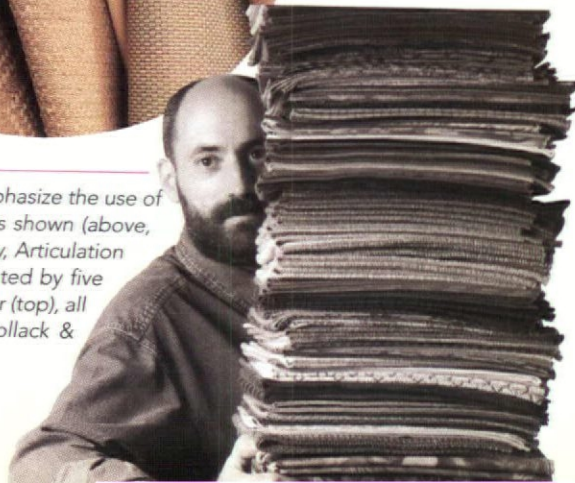
Sensing a strong movement back to using fabric at the window in the corporate environment, Pollack & Associates has introduced five new window fabrics that offer a broad range of prices, patterns and fibers. "We introduced some of our window fabrics only two years ago and they are already some of our best sellers across the board," says Sullivan.

Included in the new offerings are Gossamer, characterized by a high tech sheen and a great deal of color, Stardust, which displays a sueded, crinkled effect, Cosmos, a subtly reversible sheer with a sheen, and Constellation and Shooting Star, clipped warped brocades that create translucent and opaque areas.

There is no stopping the Pollack team, which has started on its fall 1998 collection. What should designers expect in the seasons to come? "We plan on continuing to experiment with surfaces, and combinations of effects, fibers, construction and patterns," adds Pollack.

To put it simply, they will be creating everything—except what you expect them to. Is that Simply Put enough? ◆

The fabric patterns of "Simply Put" emphasize the use of natural fibers and a neutral colorway as shown (above, left to right) by Encore, Bravo, Soliloquy, Articulation and Inflection, a collection complemented by five new window fabrics, including Gossamer (top), all designed by Mark Pollack (right) of Pollack & Associates.



Circle No. 239

97

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WEDNESDAY THURSDAY FRIDAY

Pulp Furniture

Yesterday's newspapers return as today's delightful

children's furniture—Eco-sTuff! by Michael McDonough By Roger Yee



The Rolling Stones claimed they had no use for *Yesterday's Papers*, but they were probably unaware that a determined New York City architect had made up his mind to transform recycled newspaper into handsome, ready-to-assemble children's furniture. Fortunately, this late 20th-century tale is one that Michael McDonough, AIA, NCARB is only too happy to tell. As the designer of Eco-sTuff!, McDonough seeks uses for various recycled materials in addition to newspaper, and his children's furniture, which has been issued U.S. Patent No. 5356204 for an assembly that supports over 100 lbs., helps confirm his belief that recycling makes technological and economic sense.

Eco-sTuff was the unforeseen outcome of a showroom design project McDonough completed in the early 1990s for Sam & Libby, a purveyor of chic yet reasonably-priced women's shoes, in which he incorporated store display fixtures made of Homosote, a fiberboard manufactured from recycled newspaper. "This was a transitional period in my work in which I switched from cultural imagery to material properties for inspiration," he admits. "Using the same Homosote I specified for the fixtures at Sam & Libby, I made two chairs with backs shaped into large capitals S and L as gifts for the proprietors. Then I realized the chair might have commercial potential, and began developing a version that could be mass produced."



Unconventional as furniture made from recycled newspaper may be—no less than Frank Gehry's corrugated linerboard furniture seemed a decade ago—McDonough is quick to reassure clients in education, day care and private residences that Homosote and the thinking behind Eco-sTuff! have endured considerable testing.

As one of the earliest mass-produced fiberboards in history, Homosote was placed in production by the Agasote Millboard Company (now the Homosote Company) of Trenton, N.J. in 1916.

McDonough's design did not materialize overnight either. To begin, the architect established two fairly ambitious objectives for Eco-sTuff! beyond conceiving a chair that could withstand regular use. "I didn't want to just bring another chair into the world," he admits. "I wanted to create ecologically responsible furniture that offered the user opportunities for education and participation, and to package and market the product in an ecologically and socially responsible way."

The first challenge was to scale down the chair for structural reasons. "The problem with Homosote is that while it's acceptable in compression, it's less so in tension," McDonough explains. "By reducing the chair to a child's size, I was able to get the two forces into balance."

Eco-sTuff! then focused on knock-down (KD) joinery for economical shipping that would be easy enough for children ages four and up to assemble (with parental guidance up to age eight), yet strong enough for play. McDonough admits that the joinery, which calls for white glue and a Philips head screwdriver, involved much field testing and fine tuning. ("I made many, many small changes," he says cheerfully.) In the end, the chair and a companion table were subjected to value engineering to drop wholesale prices to \$30 per chair and \$40 per table plus shipping and handling.

How do end-users feel about Eco-sTuff! chairs and tables? McDonough reports that children seem to delight in assembling and painting the pieces, particularly because the die-cut chair backs depicting alphabet letters, numerals and symbols quickly take on personal meanings. Perhaps youth is not always wasted on the young—perched in Eco-sTuff!—after all. ♦



Circle No. 240

Who wants yesterday's newspapers? Eco-sTuff!, designed by Michael McDonough (left), turns them into kits of children's furniture (above, left) ready to assemble and paint (above). Photography by Roy Wright.

97

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in Miller Freeman

Cross the Bridge

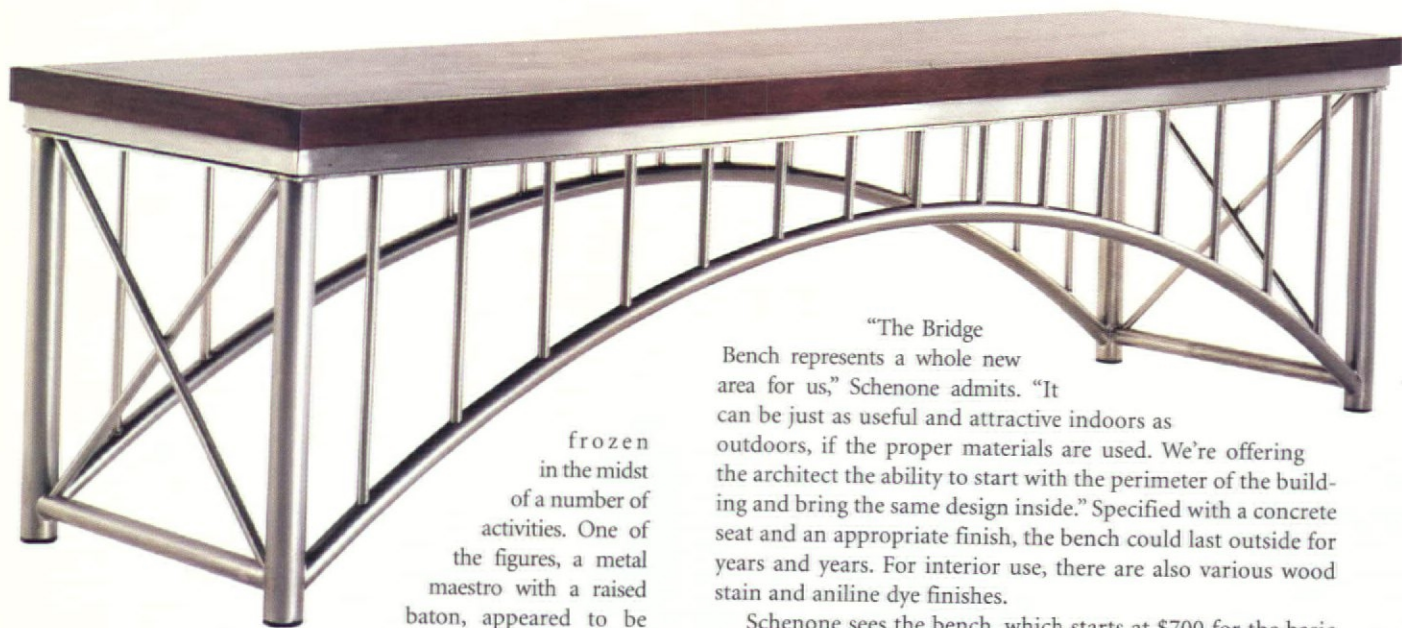
Classic lines, elegant proportions and solid structure make Forms + Surfaces' Bridge Bench a curiously hypnotic piece of furniture

By Ingrid Whitehead

It's the oldest trick in the book. Somebody tries to sell you a bridge. Well, this time it might be worth purchasing. Forms + Surfaces' Bridge Bench is the kind of bridge that could grant a weary person repose in any setting, inside or outside a building.

A joint effort by Forms + Surfaces and Design Works (a subsidiary of BMW America) unveiled at NeoCon, the Bridge Bench is no trick, although there is a bit of whimsy behind its conception. To spark the imagination of attendees at the 1996 American Society of Landscape Architects Convention in Los Angeles, Forms + Surfaces showed no actual product in its booth, but displayed a series of silhouetted human forms cut from solid 5/8-in. aluminum,

Dimensions and materials weren't defined in the original concept sketch. As the design evolved into a 6-ft. prototype, the company aimed for maximum visual impact. Because the designers wanted the bench frame to look like a real bridge, they favored stainless steel over the more traditional powder-coat color finishes. Years in the hardware business have given Forms + Surfaces an intimate knowledge of stainless steel, so the initial prototype was rendered in satin-brushed stainless steel and mahogany to dramatic effect.



"The Bridge

Bench represents a whole new area for us," Schenone admits. "It can be just as useful and attractive indoors as outdoors, if the proper materials are used. We're offering the architect the ability to start with the perimeter of the building and bring the same design inside." Specified with a concrete seat and an appropriate finish, the bench could last outside for years and years. For interior use, there are also various wood stain and aniline dye finishes.

Schenone sees the bench, which starts at \$700 for the basic wood and stainless steel model, having universal appeal without being "date stamped." The elegant geometry of the product should make it appropriate for corporate lobbies and office buildings worldwide. To broaden the product's applications, Forms + Surfaces has added options such as backs and arms, and even a banquet table expressing the same bridge motif. Additional product launches are expected in the future.

"Everybody in the office wants one for themselves," laughs Schenone about the bench. "That's rare." Hmm. Either it's true what they say about a sucker being born every minute, or this bridge is really a hot item. Do you have any nice underwater real estate for sale in Florida, Forms + Surfaces? ♦

Circle No. 241

frozen in the midst of a number of activities. One of the figures, a metal maestro with a raised baton, appeared to be conducting a concerto from his music stand. The "music"

was actually a sketchbook with 18 sketches, put together to generate feedback on new product concepts. According to Chris Schenone, Forms + Surfaces site division manager, the Bridge Bench was by far the most conservative and least futuristic design in the book—but received the most interest.

"People are just so captivated by the thing," says Schenone, who has his own opinion of why this particular design is attractive to people. "The closer we get to a new millennium, the more we seem to want to look back. The way structures such as bridges were constructed in the beginning of this century seemed to have more artistry involved than today, so much more élan. The Bridge Bench reflects that. It's a subtle blend of the past and the future."

97

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Where Do You Work?

Designers' own offices and the practices they conduct in them may tell clients more than they realize

By Roger Yee

Is the cauldron of contemporary creativity a garage? If sophisticated computer hardware and software can be conceived in garages, lofts and warehouses somewhere in Silicon Valley, Route 128 or Tribeca, then architects and interior designers should be wary of drawing too many inferences about the quality of work from the quality of the workplace. The problem is hardly new: Beethoven toiled in notoriously messy quarters to write meticulously constructed music. And designers know all too well that their own offices and practices can easily fall short of satisfying their fastidious occupants in the 1990s, a point highlighted in a discussion this spring by Hugh M. Hochberg, a partner in the Coxe Group, management consultants, at the 1997 National Convention of the American Institute of Architects in New Orleans.

In terms of sheer numbers, the design profession does seem to be prospering. The AIA counts 50,740 licensed architects out of 59,000 members, with the Institute estimating the total number of architects licensed in the United States at 85,000. By comparison, the American Society of Interior Designers identifies 20,000 practicing designers out of 30,500 members, while the International Interior Design Association lists 3,200 practicing designers out of 9,000 members. There is obviously overlap here, but as the Coxe Group notes, the number of architects has more than doubled over the last 30 years, growing in good times and bad.

Fees are not so bad either. If the average fee paid per dollar of architectural construction in the 1960s was about 4-5%, and the average fee today is about 6-7%, architects are looking at a 30% increase, which makes sense given the more complex demands clients make on them now. Of course, some design projects are subject to more competitive bidding than others, as specialists in office interiors will attest, but it's still work.

So why the anxiety among designers? What Hochberg pointed out is that the economic assumptions on which the design profession bases its practice may not be in sync with current economic realities—and bridging the gap could cost practitioners dearly in time, money and reputation. To do so, he drew attention to the contrast between trends outside and inside today's design firms.

"Clients are getting smarter and more demanding about technical matters and social issues," Hochberg noted, "in the face of greater complexity in the built environment." This is forcing designers to stress relationships over projects and to be more competent than ever before—certainly a plus for us—to the extent that smaller design firms can increasingly beat larger ones



Welcome to the design studio: The entrance to the Chicago office of O'Donnell Wicklund Pigozzi & Peterson is an appropriate reminder of how accessible the firm is to clients. Photograph by Steven Hall/Hedrich Blessing.

in competition. Yet the rivalry goes beyond design professionals, as construction managers, owners' representatives, program managers and management consultants answer to needs that clients express but designers avoid. "Arthur Andersen and Ernst & Young are getting your clients," Hochberg warned. "They're defining the scope of your projects and deciding if your name will go on the long lists." This opening for non-design consultants is in part a consequence of shifting liabilities and responsibilities, since design firms have sought to insulate themselves from litigation. The client, Hochberg reminded his audience, still wants someone to be accountable.

Fortunately, there are many other positive trends worth noting. Among them, Hochberg included better professional development programs that acknowledge the unending need for education, an evolving collaborative work style that parallels partnering in the business world, gradual recognition that women designers need new arrangements to work and raise families and rising acceptance of the value placed on consulting by clients over project development. "Clients only care about design to the extent that they can use it to make money," he added.

Do the offices of designers reflect this understanding? If the following examples are representative, the prospects look very good. Yes, we are what we design. ♦

The Found World



It's simple. It's clean. It's minimal. It's Hellmuth, Obata + Kassabaum's (HOK) New York office, and it's not nearly as simple as it first appears. As Daniel Dolan, AIA, HOK partner and director of design, describes the 25,000-sq. ft. space he created for 90 co-workers, it's "aesthetic neutrality." What he means, he says, is that the space is not "self-consciously underdesigned," nor is it "overstylized."

Reaching a kind of Switzerland for these office interiors wasn't just a matter of deleting all the extremes. As any architect or interior designer would agree, designing a space for yourself and your co-workers may be one of the most challenging projects put before you. Not only is each colleague well versed in the possibilities of the space, but he or she has to come in every day and use it.

So the architects and interior designers become the clients—along with *their* clients. Just as doctors make the worst patients... you can fill in the rest. Defining a space that would meet the needs of all the creatives for a solidly established yet burgeoning worldwide design practice took more than a pencil, the back of an envelope and fierce opinions, especially because the result would be serving corporate and institutional clients in the nation's business center.

Established in 1955 by architects George Hellmuth, Gyo Obata and George Kassabaum, HOK has grown into an organization with some 1,600 people in 14 offices across the United States and another eight offices around the globe (as of June 1997). The firm has been winning awards for years for its designs of airports, corporate offices, museums, sport stadiums and more, successfully preserving and fomenting a practice that offers different types of clients an almost unlimited variety of skills. Not content to stop at design but adept at providing clients with management consulting services for

A new order is asserting itself with a strong, minimalist push as Hellmuth, Obata + Kassabaum New York sets up its new office in the nation's business center

By Linda Burnett

Chaos or order: The beauty of a loft is its endless possibilities. HOK's New York office in a century-old former department store is described as "a long circuit" of connecting spaces with existing columns to organize them into compartmentalized units. The warehouse feeling is scaled down by conference rooms (above) built in different sizes to accommodate various meetings. The design is kept simple and minimal to make the work of HOK's architects and interior designers, namely their drawing and models, the central attraction (opposite).





the long haul across a broad spectrum of projects, it has become a specialist on many different levels.

At HOK's New York office, located in a Chelsea loft space—the fashionable yet practical trend as of late in the design community—the interior design had to simultaneously communicate the firm's institutional values to its clients and serve the production needs of all its teams. HOK describes itself as consisting of “focus groups,” each headed by a principal. Independent teams work on their own projects but can join as needed.

For example, while the interiors group is working on corporate headquarters for Viacom in midtown Manhattan, the architects are working on a British Airways terminal at London's Heathrow, with each group ready to give input as needed. “Our attitude is teams of people designing projects,” says Jerry Davis, FAIA, managing principal at HOK, speaking as the client for

Anywhere you turn at HOK New York has a possibility for a presentation. This open area (above) is meant for informal presentations or a chance for an employee to get away from the desk and work in a different setting. Surprisingly, a variety of such places was originally planned to let people work more informally, but today's architects are likely to be anchored to their desks and computers. Keeping the walls down and the doors open at individual work stations (opposite) preserves the openness that is part of the HOK philosophy.

Confronting a loft, HOK considered a radical restructuring—and turned 180°

HOK New York. “We are getting away from the idea of departmentalization. It's a teaming approach.”

The picture gets even more interesting when seen from a global perspective. Though HOK New York is a separate office from its siblings, serving mostly clients from the New York area, its employees share a computer network to communicate with their HOK counterparts around the world that allows for considerable international cross pollination under the right circumstances. (HOK employees in other regions who need to meet with clients from abroad can also avail themselves of the New York office as an “embassy.”)



"The reception is the first and last impression a client gets," says HOK design director Daniel Dolan. HOK New York's reception area (below) features a striking desk resembling a small building in chrome and black enamel. Not visible to the public but vital to any design firm is the library (opposite, bottom left), which HOK has equipped for experimentation. With the overall environment kept even and minimal, the firm's models and floor plans take center stage, becoming art in themselves, as shown in this corridor (opposite, right).



How the new office came to life reflects these complex relationships within the firm. Given the slow recovery of the economy in the New York region in the years since the 1990-1991 recession, HOK New York has found the majority of its recent projects to be interiors. With its own lease about to expire in a building that happened to be across the street from its new location in the 15.5-acre former Siegel-Cooper Dry Goods Store, designed by DeLemos & Cordes in 1896, it was no surprise to HOK that its own interiors group would constitute a very important internal client or "internal customer" in today's business parlance.

After what all parties humorously describe as too much time spent deciding on the real estate, HOK had to work quickly and economically to design its space with a short schedule and tight budget looming over its head. "Everyone was surprised and overwhelmed by how much this cost even though we made it simple," admits Davis. "We had to make some choices."

What happened next was worthy of any HOK project. The budget was kept in check by reusing some furniture, and every aspect of the design was submitted on a weekly basis for pricing. But most important to the design overall was the way the design team never lost sight of how the firm's creatives work on an everyday basis. Dolan concentrated on two ideas in his quest for the right design, namely production and discussion. The project began with office-wide input sessions where each employee was encouraged to comment on the design and pin up their own suggestions for what they wanted.

Who knew architects would be increasingly anchored to their desks and CAD?

"It took a while to come up with how we could best use our place and how it could benefit our clients," say Rick Focke, AIA, interior design director, representing the end-user for HOK New York. "We needed it to be flexible and economical, and we needed to focus on how we would use it internally."

Presented with a loft, HOK appreciated its endless spatial possibilities yet decided against any radical restructuring of the floor. Instead, Dolan settled on orthogonal patterns and volumes with few if any other shapes employed at all. "The loft was an inspiration," says Dolan. "It's generically confined. We eliminated all figural gestures to end up with a design that is isomorphic." Consequently, there are no curves, no slopes and no directions coming from left field in a space that takes up a quarter of the vast building's sixth floor.

The office is also free of any hierarchical structure. By dividing the 25,000-sq. ft. space into team zones with relatively few walls, HOK sought to make the offices open and flexible. "The length of the corridor and unusual warehouse look has made it successful as a long circuit of connections," says Davis. Without shapes, colors or major attractions defining the space, the firm's own models and drawings become more vivid and attract the eye with few competing sights. "People who visit the space describe it like a gallery where only 2% of what's there is on view," quips Dolan. What is in full view at eye level contrasts strongly with the "bland chaos of the open ceiling and white walls."

As you walk eastward along the space, you can see compartmentalized areas located off the windowless areas, such as five conference rooms in a variety of sizes, a library, a resource center and a kitchen. Everywhere you turn is a presentation area or space that could be transformed into a presentation area. The ledge along the window, a table at reception, conference rooms, the kitchen or one of the many designated presentation spaces will do for or impromptu meetings.

We originally imagined a variety of places for people to pick up and work," Dolan comments. "However, architects are anchored to their desks and have tended to stay where they are." With the increased use of computers in design, partitions were chosen for their voice, data and power cable distribution capabilities. But just because computers have employees docked to their stations doesn't mean that their project team won't change next week.

For this reason, employees are expected to be able to pick up and move within a day to another work station if the project demands it. Flexibility is thus assured everywhere. A percentage of open space is available for accommodating the regrouping as well as the placement of additional personnel such as interns.

With so many designers encircling the project team, it would have been very easy for team members to be distracted as work progressed. Luckily, too many cooks never came close to spoiling HOK's broth—thanks to the mutual respect of the cooks. "I wanted to get involved in how the space would function as a responsible design person," says interiors director Focke, "so we came together collectively." Managing principal Davis agrees, adding, "The space is designed better because of the ongoing input."

In the end, the housing of HOK New York has been about making space so versatile that it stimulates creativity, yet not making space so personal that it precludes flexibility. The strategy can



backfire, of course. Not personalizing space makes moving around easier and produces an anonymous blank slate. (To hear Dolan explain it, "From chaos and void come calculated design solutions.") HOK's particular version of a blank slate, on the other hand, is too full of promise to leave its authorship in doubt. ♦

PROJECT SUMMARY: HOK NEW YORK

Location: New York, NY. Total floor area: 25,000

sq. ft. Total staff size: 90. Cost/sq. ft.: \$55.

Wallcovering: DesignTex. Paint: Benjamin Moore.

Laminate: Nevamar, Formica. Dry wall: U.S. Gypsum.

Flooring: Forbo (vinyl), Oammaplank (wood), Dal-Tile

(ceramic tile). Carpet tile: Interface. Ceiling: Armstrong.

Lighting: Poulsen, Zumtobel, Linear, Legion, Kurt Versen, Regiani.

Doors: Linden Design Woodworking. Door hardware: Schlage.

Window treatment: DFB Sol-R-Shade. Work stations: Unifor.

Work station seating: Sitag. Other seating: Palazzetti, Herman

Miller, Knoll. Upholstery: Edelman. Conference tables: Linden

Design Woodworking. Cafeteria, dining tables: Vecta. Other tables:

Wilkhahn. Files: Kl. Shelving: Adjustable. Architectural wood-

working/cabinetmaking: Linden Design Woodworking. HVAC:

Trane. Security: Holmes. Plumbing fixtures: Kohler. Client:

Hellmuth, Obata & Kassabaum. Architect/interior designer: HOK;

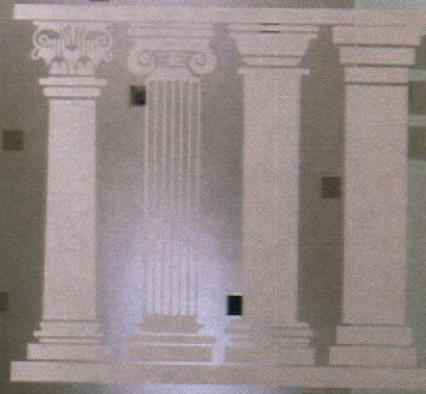
Gerry Equi, Dominic Sarica, Pennie Kim, Richard Labinowski, Bill Long,

Rick Focke, Andre Keel, Celia Asprea, Amy Englehart, Daniel Dolan,

project team. MEP engineer: Cosentini Associates. General contractor/construction manager: Structure Tone. Lighting designer:

Susan Brady Lighting Design. Photographer: Dan Cornish.





Quantrell Mullins &
Associates Inc





Do It Again

Reliving the recent past was the unusual opportunity given Quantrell Mullins & Associates in designing its own, new office in Atlanta



By Rita F. Catinella

Strong concepts on a slender budget: Customized glass work and a black and white striped marble floor (opposite) are the vivid first impressions that guests see when they step off the elevator at the 17th floor of Atlanta's First Union Plaza building to visit Quantrell Mullins Associates, Inc. The new design interprets the front desk as a multifunctional space rather than just a reception area (above), using shades of yellow to accent the overall positive and negative color scheme.

"If you want something done right, do it yourself," the saying goes. Designers surely feel this way like everybody else, for who can understand the way an office works better than those who occupy it? When Atlanta-based Quantrell Mullins & Associates needed to design its new office at 999 Peachtree Street, NE, it was only natural for the firm to take on the job itself.

An Atlanta fixture since 1974, Quantrell Mullins had already dealt with projects in a variety of sizes, scopes and complexity, including *Fortune 500* companies, financial institutions, accounting firms, law firms, manufacturers, insurance companies, hotels, hospitals and real estate developers. The firm's services are divided into four categories: predesign services, programming and planning, architectural and design services, and project management. Among the firm's clients are such companies as IBM, MCI, The Bank of Tokyo, Ernst & Young, Ogilvy & Mather, Emory University Hospital and Holiday Inn Worldwide. Quantrell Mullins president Bianca Quantrell, AIA (affiliate), is married to Henry Mullins, AIA, who is vice president and treasurer. While the firm's projects are mostly throughout the Southeast, its work also spans from New York to Canada and Europe.

When Quantrell Mullins' lease ran out and another tenant took over the entire 16th floor of the First Union Plaza Building, which is located in midtown Atlanta, the firm faced the challenge of designing an upbeat, progressive office while staying within a build-out allowance of \$23/sq. ft. Moving to an identical space on the 17th floor allowed the firm to maintain the same square



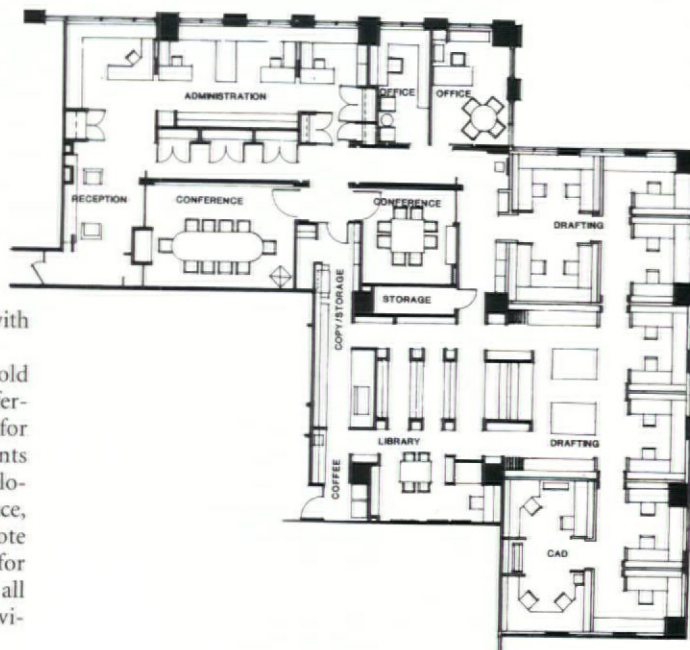
What were designers really saying in requesting 60-in. high partitions?

footage as well as the same desirable position with its front door directly off the elevator. The firm directly negotiated "a very good deal" with the building, according to Quantrell, who cites the building's accessibility to MARTA, Atlanta's mass transit system, and to the I-75/85 expressway as added incentives to stay at First Union Plaza. Another bonus is the building's private penthouse club and conference center for its tenants to entertain clients.

"A priority for us was to meet the tenant build-out allowance," says Quantrell, "to be as efficient as we possibly could be, and look at the changes that the 90's have brought." With the 17th floor space completely demolished, Quantrell Mullins started from scratch. The building selected the general contractor, who held weekly meetings with the design staff to help move the construction along.

"We knew that a lot of things were right about the old office," explains Quantrell, who once again installed two conference rooms, one featuring hidden audio visual capabilities for large presentations, and the other housing smaller scale events and doubling as a lunch room. Quantrell Mullins has also relocated and integrated certain millwork units in the new space, lowered vertical barriers between work stations to promote teamwork in the drafting areas, created much needed space for storage and filing, provided more flexible arrangements for all office machines and improved the circulation flow. There is evidence of attention to detail everywhere.

In the administrative area, for example, lacquered gypsum board and standard doors are used to create storage cabinets that



double as space partitions. Slab counters in the firm's reception area provide highly functional yet attractive space for housing the telephone and computer systems, fax machine, typewriter and mail center. The firm has improved circulation within the office by making the library accessible from both the reception area and the drafting area, so guests do not have to disturb designers to visit the library.

Concerned as Quantrell Mullins is about promoting communication, interaction, openness and collegiality, it also acknowledges that some barriers were needed nonetheless in the new office. "We had to separate the administrative from the drafting area," says Quantrell. "But they are still very much a part of the interactive philosophy of the office."

An obvious challenge for project team members was to be as creative as they could with a small build-out allowance. To keep costs down, they worked mainly with dry wall, paint in bright shades of yellow and blue and a solid, inexpensive carpet that accents the black and white color scheme, particularly in the marble lobby floor. "I liked the positive and negative," explains Quantrell of her choice. Spending money carefully, Quantrell Mullins specified high-profile Bauhaus-style seating only in the public areas, and supplemented newly purchased art with existing art from the old office.

Consistent with the "do it yourself" spirit, Quantrell Mullins encouraged its people to participate in the development process. "The staff was very involved in what was the best way to do this work," notes Quantrell. Stepping away from today's trend towards more open offices, the design staff requested 60-in. high walls for more shelving and privacy. Custom-designed etched glass in the reception area and in conference rooms was deliberately installed as well to add visual interest to the space and to allow light to pass through—so that almost all the designers have direct access to natural light.

"The design flows very well," adds Quantrell. "People enjoy coming to the office." In other words, if you design it, they will come. And if you design it well, they will keep coming back. ♦



PROJECT SUMMARY: QUANTRELL MULLINS & ASSOCIATES INC.

Location: Atlanta, GA. Total floor area: 5,660 sq. ft. No. of floors: 1. Total staff size: 25. Cost/sq. ft.: \$23.

Paint: Pittsburgh, Benjamin Moore,

Glidden, Sherwin Williams. Laminate: Nevamar, Formica. Marble flooring: Crystal Marble. Carpet/carpet tile: Bentley. Lighting: Lightolier, building standard. Window treatments: Levolor. Work stations: Mortensen Woodwork. Work station seating: Steelcase, Knoll. Lounge seating: Cartwright. Other seating: Knoll. Upholstery: Cartwright, Knoll. Conference tables: Knoll. Files: Steelcase. Built-in shelving: custom, made by Mortensen Woodwork. Cabinetmaking: custom, made by Mortensen Woodwork. Client: Quantrell Mullins & Associates Inc. Architect, interior designer, lighting designer: Quantrell Mullins & Associates Inc. General contractor: Welch-Tarkington. Construction manager: Rick Tarkington. Photographer: Brian Robbins.



A bright yellow wall at Quantrell Mullins separates conference room and hallway (opposite), combining gypsum board with standard doors to create storage cabinets that double as space partitions in the administrative area. Throughout the office, individual work stations (above) are delineated by 60-in. high painted gypsum board to give staff shelving and privacy. The library's accessibility (below) promotes flow in the office by allowing guests to enter without disturbing designers in the drafting area.





As recalled by Modernist master Marcel Breuer (1902-1981), the idea for his famous Ceska chair of bent tubular steel occurred as he was returning to the Bauhaus on his bicycle from downtown Dessau, Germany. Good ideas often come particularly when no one expects them, least of all their inventors. The almost totally open and decidedly egalitarian environment that O'Donnell Wicklund Pigozzi and Peterson Architects (OWP&P) is now introducing to its staff of 231 employees as it prepares to relocate from suburban Deerfield, Ill., to Chicago first appeared as a new way to house its Chicago "branch office." Notes Angie Lee-Fasiang, AIA, IIDA, project manager for OWP&P, "We were given the freedom to design the Chicago office as we thought best, and we used this freedom in a positive way." Adds Robert D. Hunter, AIA, project principal and director of design for OWP&P, "Because the project involved just 35 people, a straightforward program and a standard budget and timetable, we thought, 'Okay, let's see what we can do with this.'"

Indeed, the program was basic: House not quite three dozen architects, interior designers and support personnel in an office convenient to business and institutional clients, mass transportation in the Loop (the heart of Chicago's business and financial district), the Merchandise Mart (the Kennedys' wholesale showroom building that sponsors NeoCon), public parking lots and the three major traffic arteries that converge on the metropolis, namely the John F. Kennedy, Dan Ryan and Dwight D. Eisenhower Expressways. Create an exciting environment to impress clients for corporate interiors and life care facilities as well as stimulate creative personnel. And fit everything in an envelope that would require a higher density of office population than OWP&P maintained in the home office—without sacrificing efficiency or morale.

Certainly OWP&P saw the opening of a Chicago office at One North Franklin Street in 1994 as little more than a direct way for a firm founded in the suburbs by Ray Pigozzi, Larry O'Donnell, Len Wicklund and Len Peterson in 1958 to penetrate the corporate interiors market. "We kept telling everyone that the Chicago office would be just a 30-minute walk down the hall," Hunter notes with a smile. "Chicago wasn't going to be set up as a separate cost center, and we'd link our phones and computers to Deerfield so clients would have access to our people and resources wherever we were."

What Chicago provided OWP&P in abundance, of course, was access to the real estate brokerage community, a vital source of introductions for corporate interiors commissions. "OWP&P normally sells its services directly to clients," Lee observes. "But you need alliances with brokers to build contacts for corporate work."

To reach brokers, corporate clients and representatives of life care (or geriatric) institutions, OWP&P decided to create a high-density, cost-effective space that would foster pride among its personnel and wow visitors as well. Conflicting as these goals may seem, Hunter as client representative and Lee as designer tackled them with zeal in the course of a three-day charrette. When the scheme was worked out, the 7,500-sq. ft., L-shaped space on the 8th floor had been

In the Loop

OWP&P set up a Chicago branch office—and the surprises haven't stopped yet

By Roger Yee

A clean, well-designed space: To finesse the job of setting up a Chicago office for corporate interiors work on a tight budget and short timetable, OWP&P uses strong contrasts, such as solid versus void, to create drama at the reception area (opposite) and in the studio along the "fat walls" (above) that define private offices, a conference room and a library. The office is succeeding so well in generating new business that suburban-based OWP&P is moving its entire staff to a new facility in Chicago's Loop this fall.





transformed so that its main axis became a gallery spanned by open plan work stations and an uninterrupted window wall, and its minor axes at the base and top of the "L" functioned as "fat walls" anchoring private offices, a conference room and a library.

Hunter, Lee and their colleagues made sure the space was dramatic. "Image was very important," Lee admits. "We wanted clients to see a clean, timeless and exciting office." Consequently, contrasts between solid and void, plane and line, thick and thin, and transparent and opaque were stressed to impart an unusual eloquence to glass, dry wall and paint. Though the orthogonal composition is dressed overall in white, OWP&P's trademark red and black (in addition to white) colors shoot through the space on soffits, countertops and other trim like laser beams.

But the interior is an equally good place to work. Open plan work stations are reduced from Deerfield's 9 ft. x 10 ft. footprint to 8 ft. x 9 ft. to fit the space, and vertical partitions are cut from 48-60 in. high to 42 in. with ends capped at 48 in. to encourage communication. Private offices have doors of glass instead of Deerfield's wood to improve accessibility. Indirect lighting helps users of drafting tables and CAD units to see better, while a dense carpet and quality acoustical ceiling tile keep sound dispersal under control.

How successful the facility has been since its opening in 1994 can be gauged by the surge of commissions from corporations, institutions and the City of Chicago—and the decision to move the entire firm to Chicago. A growing backlog of work has caused the Chicago office to fill 1,500 sq. ft. on the 7th floor and 1,500 sq. ft. on the 9th floor of One North Franklin Street, while contact between the home office and its increasingly active "branch" has convinced the principals of this diversified firm, serving education, law enforcement and health care clients in addition to those in corporate administration, that it would operate more efficiently under one roof again. Ironically, the new office at 111 West Washington Street in the Loop will embrace many of the new design themes found in the "branch office."

Visitors routinely respond to OWP&P's interior by hiring the firm

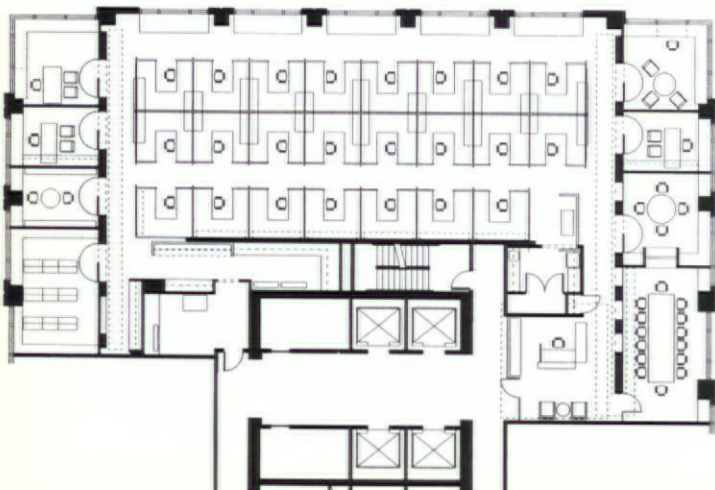
Open for business: The typical work station at OWP&P's Chicago studio (above) is smaller and more open than its home office counterpart in suburban Deerfield. Having proven effective at fostering team spirit, it is being used as a model for the new facility OWP&P is preparing to occupy.

"We didn't quite plan the way things turned out," says Hunter with a sigh. "No one expected the Chicago office to do so well." If that was a mistake, OWP&P may find clients begging to have the same one tailor-made for them. ♦



PROJECT SUMMARY: O'DONNELL WICKLUND PIGOZZI & PETERSON ARCHITECTS

Location: *Chicago, IL.* Total floor area: 7,500 sq. ft. No. of floors: 1. Total staff size: 35. Cost/sq. ft.: \$60. Paint: *Benjamin Moore.* Laminate: *Wilsonart, Nevamar.* Carpet/carpet tile: *Bentley.* Carpet fiber: *Monsanto.* Ceiling: *USG Interiors.* Lighting: *Peerless, Lightolier, Staff, Flos, Artemide.* Door hardware: *Rixon, Schlage.* Work stations: *Custom by Parenti & Raffaelli.* Work station seating: *Herman Miller.* Lounge seating: *Design America, Springer.* Other seating: *Herman Miller.* Upholstery: *Herman Miller, Spinneybeck.* Conference tables: *Knoll.* Files: *Meridian.* Architectural woodworking and cabinetmaking: *Parenti & Raffaelli.* Client: *OWP&P Architects.* Architect and interior designer: *OWP&P Architects; Robert D. Hunter, AIA, project principal; Angie Lee-Fasiang, AIA, IIDA, project manager; Rod J. Vickroy, project designer; Chris Coldoff, interior designer.* Mechanical and electrical engineer: *ESD.* General contractor: *W.B. Olson Construction.* Furniture dealer: *Thomas Interiors.* Photographer: *Steven Hall/Hedrich-Blessing.*



Trevira

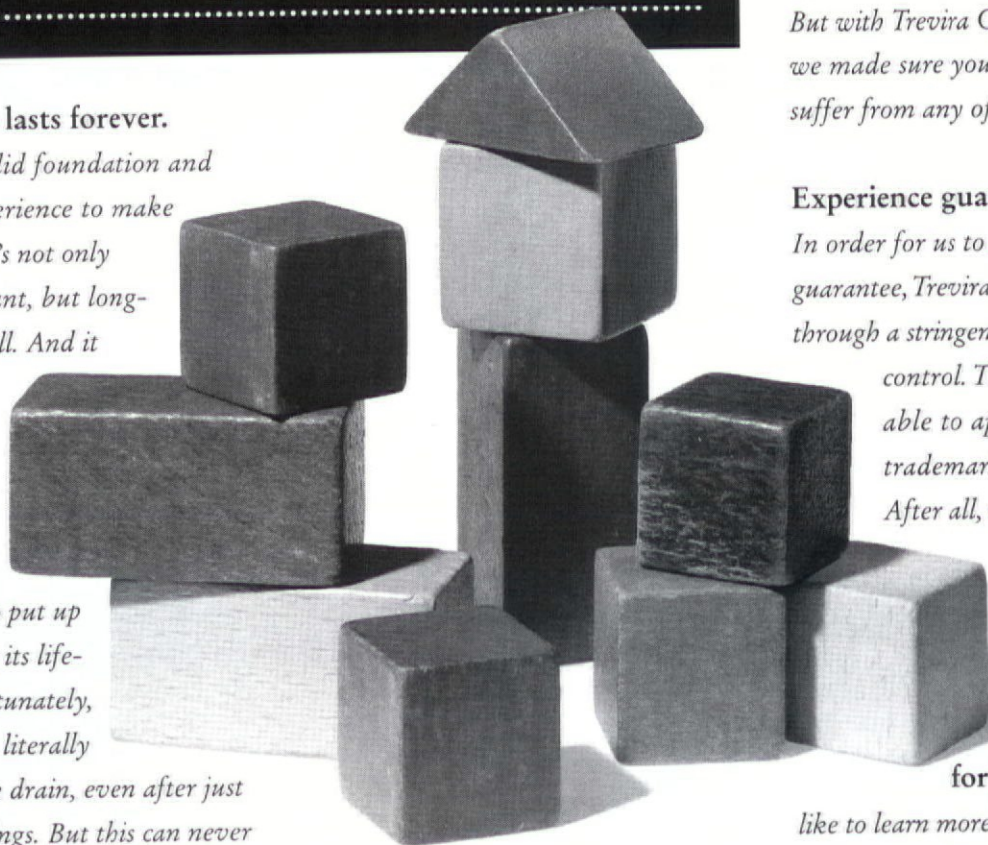
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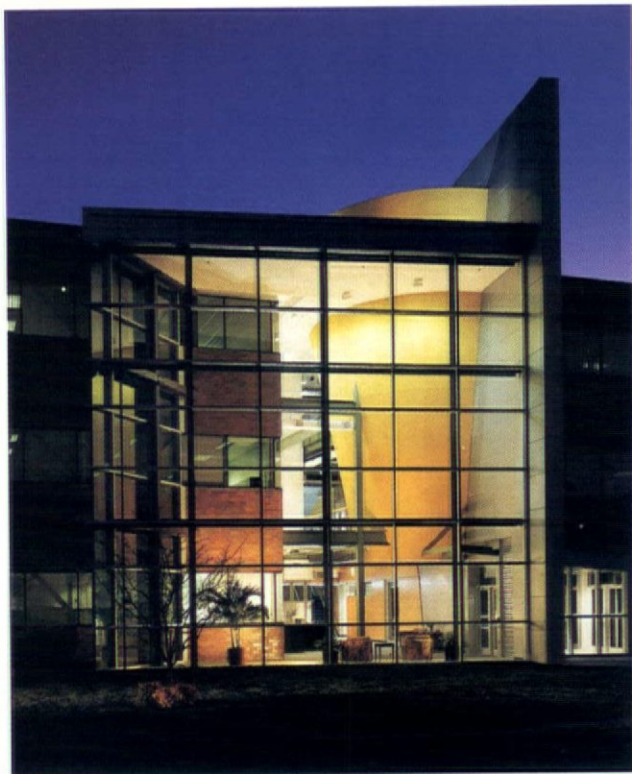


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The Ugly Duckling Steps Out



ADD Inc. turns a dreadful 1970s corporate park building in Boxborough, Mass., into a surprising beauty for computer networking giant 3Com

By Jennifer Thiele Busch

The transformation of 80 Central Street, Boxborough, Mass., into an aesthetically provocative environment for Santa Clara, Calif.-based 3Com has given Boston's architects and their clients reason to believe that the glut of bland 1970s commercial office buildings in corporate parks throughout the area can enjoy second lives as bold architectural statements. Indeed, the principals of ADD Inc. in Cambridge, Mass., the architecture firm commissioned to design this new, three-story, 150,000-sq. ft. manufacturing and research and development facility to house two recently acquired divisions of 3Com, admit that the firm's work for the computer networking giant impresses potential clients with the possibilities of design.

All the more important, however, is what this building represents to 3Com itself. What was once a maze of halls and private offices for a Digital Equipment Company (DEC) engineering facility has given way to 100% open plan work space, an abundance of natural light, a straightforward circulation pattern and amenities to foster productivity, communication and interaction. All this was accomplished with a tightly budgeted design that literally sliced the building in half, even as it sought to bring some 350 newly "co-located" 3Com employees together.

3Com began linking up the two divisions for greater operating efficiencies, economies of scale and synergies in 1994. "These divisions had separate geographies, and we needed to look at the feasibility of co-locating them," explains Abe Darwish, 3Com's director of corporate real estate and facilities, emphasizing the word "co-locating," because the divisions would remain operationally independent under the same roof.

Representatives from 3Com looked at several space options—none ideal—including the former DEC facility. "Our initial impression of this building was quite negative," admits Darwish. "It fit our needs in terms of size and infrastructure, but it was very

With a bold stroke of architecture, ADD Inc. turned a bland box in Boxborough, Mass., into an imposing R&D facility for networking giant 3Com. A three-story, skylit atrium (opposite) was inserted as a focal point to define a circulation axis for the interior. At the main entrance, the atrium's angled glass wall twists the front of the building outward with dramatic effect (above). The cone shape in the lobby contrasts solid elements with transparent ones—and houses the main conference room.



institutional and unattractive to the potential users." Given the fact that 3Com, a \$3-billion (1996-1997 fiscal year) global manufacturer and supplier of local and wide area network solutions, is an organization that is all about technology, the technical merits of the old DEC building proved too good to pass up, however.

As Lisa Killaby, IIDA, senior associate principal at ADD Inc. and 3Com project manager, explains, "This site was chosen for its functional capabilities. The infrastructure was extraordinary, and the power and mechanical component far outweighed the other sites." Nevertheless, ADD Inc. still faced a formidable challenge in raising the environmental standards to 3Com's expectations. "The space first had to meet the business needs of the manufacturing and research and development functions, on a tough budget and under a tight schedule," adds Darwish. "And the building required a significant amount of renovation to match the 3Com image."

You can see the circulation spines at 3Com forcing people to see each other

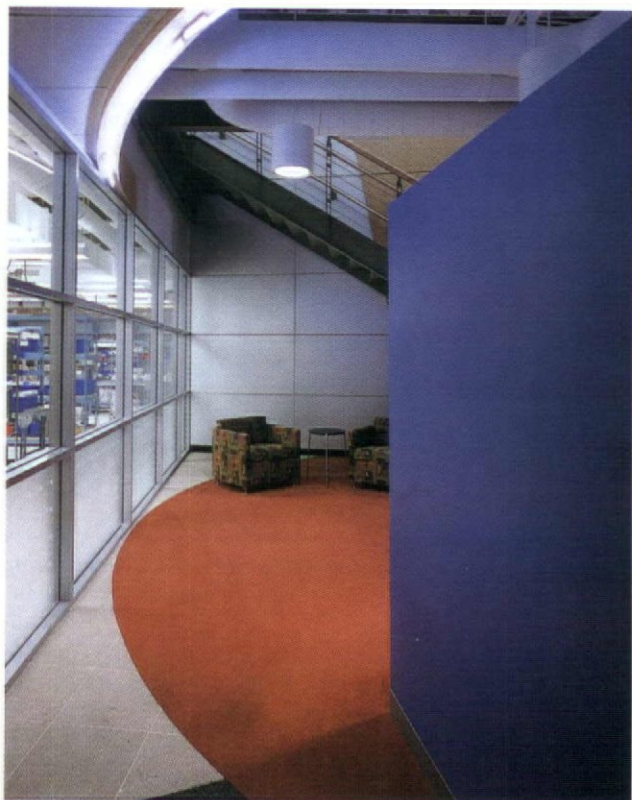
According to 3Com's real estate and site services directive, all its work environments must reflect the company's culture and philosophy, differentiate it from other high-tech organizations, and enhance its competitiveness. Predictably, words like "progressive," "professional," "airy," "fun," "stimulating" and "egalitarian" pepper 3Com's design criteria. The company believes in 100% open plan offices—including CEO Eric A. Benhamou—and environments that foster teamwork, communication and creativity.

Though no less was expected of the Boxborough site, achieving the look and function that characterize other 3Com facilities

required innovation from the design team. "The building was a bland box—but very flexible," explains ADD Inc. senior associate principal and 3Com project designer Steven Basque. "We asked for documentation on other 3Com facilities worldwide and immediately recognized that making the same kind of statement here would require a combination of both architecture and interior design. The building would have to undergo a bold transformation."

The most salient issues to be addressed included the building's lack of identity and the absence of a relationship between interior and exterior, the sterile work environment, a confusing maze of circulation and the need to provide distinct but equal work areas for two different staffs while encouraging their social interaction. "Circulation would be used as both an organizing element and a way to foster chance meetings," says Wayne Koch, AIA, a principal at ADD Inc. "We devised clear circulation spines vertically and horizontally to force people to see each other."

The bulk of these problems were solved when ADD Inc. inserted a three-story, sky-lit atrium into the existing building to "radically alter the facade and interior circulation," according to Basque. Featuring bright colors, bold geometric forms and a rich blend of materials, the atrium establishes a palpable connection between all three floors to anchor the vertical circulation path. The space is further enlivened by a three-story metal and wood paneled wall that slices through the building as the north/south axis of a circulation pattern dividing the build-



3Com's Boxborough facility characteristically reveals the company's all-important manufacturing component through glazed walls in the main reception area (above). Elsewhere in the 100% open plan office, smaller meeting rooms and the main conference room—which is housed in the cone and reached via a bridge over the atrium—feature more frosted glass to maintain privacy (top, left). 3Com maintains high standards for the environmental quality of its facilities that design firms must honor.



ing into four quadrants. "This gave the building the sense of a focal point," says Darwish. "It's simple yet dramatic."

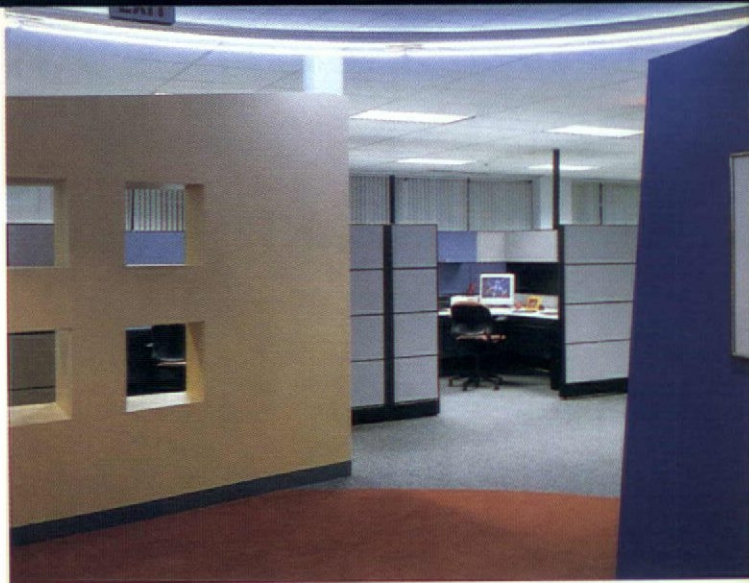
At the main north entrance, the atrium juts out from the existing building in the form of a three-story glass structure, which ties the interior and exterior of the building together and helps to create the progressive image and dynamic statement 3Com sought. The only other exterior modification is a one-story, glass-walled cafeteria jutting out from the northwest corner. 3Com may opt to expand here in the future.

Interior modifications were perhaps even more dramatic considering the dismal space ADD Inc. was given. Only in the manufacturing portion of the facility, which had to be located on the lowest level, would the two 3Com divisions be fully integrated. Elsewhere, ADD Inc. planned office space in each of the quadrants without knowing who would be located where—increasing the need for equality and flexibility.

Applying 3Com's corporate standards for two sizes of uniform, open plan work stations in general work areas ensured that no quadrant would be at a comparative disadvantage. Everyone has equal access to natural light and such corporate amenities as a resource library, ping pong room, conference rooms and private work spaces for solitude. The designers also kept visual interest at a high level by employing bright colors and geometric forms in circulation areas and public spaces. "We wanted to eliminate the institutional feel of the space," explains Fred Kramer, AIA, a principal at ADD Inc.

While 3Com is a high-tech California company with a definite theme running throughout its facilities worldwide, design team and client avoided imposing the California look on New Englanders. "We took the 3Com culture and made it applicable to the East Coast," says Killaby. "Here we used more wood, more stone. The California look is overlaid with New England materials."

One theme that does show through loud and clear here, however, is 3Com's pride in its manufacturing component, wholly visible through a glazed interior wall in the main lobby and

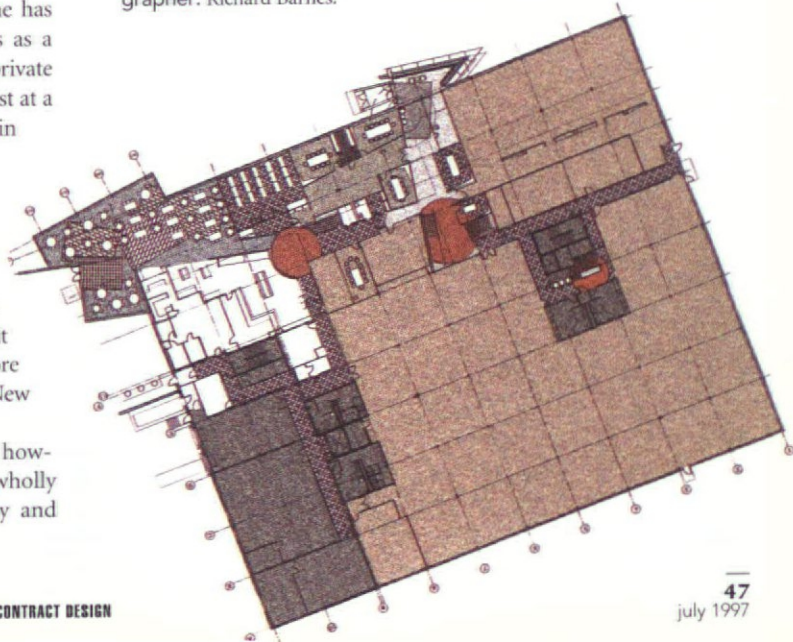


3Com was impressed with ADD Inc.'s ability to use costlier design elements where they would have the greatest impact without abandoning aesthetic appeal in the core spaces. The atrium (left), which anchors all circulation for the building, features bright colors, bold geometric forms, exposed elements and a combination of various materials. Deeper in the interior (above), the junctures between corridors, open plan work areas and break rooms are also marked by bold forms and bright colors.

reception area. "What you see is what you get," says Darwish. "We're not afraid of showing who we are." No doubt the distinctive quality of future 3Com facilities will continue to prove that that's no swan song. ♦

PROJECT SUMMARY: 3COM CORPORATION

Location: Boxborough, MA. Total floor area: 150,000 sq. ft. No. of floors: 3. Average floor size: 50,000 sq. ft. No. of employees: 350. Paint: Benjamin Moore. Metal wall panels: Alpolc. Wood wall panels: Bay Birch. Stone flooring: Rossi. Carpet: Shaw Industries, Prince Street, Milliken, Interface. Lighting: Halo, Metalux. Systems furniture: Teknion. Work station seating: Herman Miller. Lounge seating: Bernhardt, Metro Furniture. Upholstery: Architex. Client: 3Com Corporation. Architect/interior designer: ADD Inc.; Wayne Koch, AIA, Fred Kramer, AIA, principals in charge; Lisa Killaby, IIDA, project manager; Steven Basque, project designer; Enrique Bellido, project architect; Kathryn Kayajan, Vincent Giambertone, Rob Del Savio, project team. General contractor: Siena Construction. Photographer: Richard Barnes.



Tune In, Turn On



...but don't drop out—the news business just took a step forward at CBS/KPIX San Francisco with an innovative design by Holey Associates

By Amy Milshtein



This summer, many aging baby boomers will be putting flowers in their greying, thinning hair and going to San Francisco to celebrate the 30th anniversary of a famous, West Coast hippie be-in. What they will find on the corner of Haight and Ashbury Streets in 1997, however, will not be their lost youth, but a Starbucks, a Pottery Barn and a bitter fight over who owns the copyright to the moniker, "Summer of Love." San Francisco, like the hippies themselves, has grown up, as one look at the demographics of the local CBS station KPIX, with interior design by Holey Associates, will illustrate.

"We target 25-54 year olds with an average household income of \$60,000 per year," explains Rosemary Roach, director of programming and research at CBS/KPIX. Owned by Westinghouse, KPIX broadcasts Chicago Hope and Murphy Brown just like any other CBS station. It also airs the evening news at 5:00, 6:00 and 10:00. "We serve an 11-county area including the three large cities of Oakland, San Francisco and San Jose," says Roach. "Audience research shows that these viewers want to see lots of health, consumer and business news."

Giving people what they want became increasingly difficult in KPIX's old offices. Set on two enormous, 35,000-sq. ft. floors in an old bakery, the office degenerated over time into a confusing, inefficient rabbit warren of cubicles. The building was so unwieldy, in fact, that an engineer was having trouble installing the emergency generator. Only when he suggested consulting with an architect was Holey Associates brought to the job.

We've got news for you: The people of San Francisco get better news now that Holey Associates has redesigned CBS/KPIX. The serpentine assignment desk (above and opposite) stands as conductor to the otherwise busy cacophony of the newsroom. Here assignments are metered out and quick meetings held. The custom desk also curves to accommodate KPIX's FM radio station. CBS targets 25-54 year olds with an average household income of \$60,000 per year, serving an 11-county area including Oakland and San Jose as its audience.



Managing KPIX's large floorplate prompted Holey Associates to place open plan on the perimeter and private offices in the core to share natural light—and to remove dropped ceilings and paint exposed mechanicals to heighten the effect (below). Designing for current and future technology proved quite a task, but simple and effective spaces like this radio studio (opposite, bottom left) show the architects were up to the task. There is artistry as well: wooden walls curve organically throughout the space (opposite, top right), a former bakery.



"While master planning these two floors we saw how inefficient the operation was running," remembers John E. Holey, AIA, principal of Holey Associates. "Staff adjacencies made no sense so there was no communication, and the space was dark and cramped. Something had to give." To complicate matters, Westinghouse bought a FM radio station and wanted to locate the office on KPIX's premises, hoping to pool staff and talent.

By studying how the news gets on the air the old way and coupling the findings with modern digital technology, the architects were able to improve the process.

With the advent of digital technology and a computer file server, producing and editing pieces of news became quicker and sharing the information among broadcasts and radio became easier. "We now have the ability to produce more product with the same amount of people," reports David Phillips, former director of television broadcast engineering for KPIX, now at KUTV in Utah. "All the players could now get involved with producing the news, and we needed a design to support that work model."

Holey's idea to open up the newsroom and re-work adjacencies fit the model to a T. By seating writers, producers, editors and talent close by each other, spontaneous gatherings, quickie meetings and formal discussions all happen with ease. These meetings take place in one of four informal pods that

*Better news—if you trust it—
through technology and design*

are wired as technology hubs. In these pods, stories are edited, produced and written with all the players taking part.

Using the file server, other groups can re-work the same story in another pod simultaneously. "This lets us use the same initial information for multiple broadcasts," says Phillips. "It's a very efficient way to work."

A large, raised, serpentine assignment desk works as the focal point for this group, overlooking the entire news room and curving to include the radio group. "It serves almost as conductor to the news orchestra," Holey maintains. Other common sense adjacencies include sitting the entire sales group together with marketing, graphics and promotion nearby.

How have work stations been deployed on such a large floorplate? "We've put the open plan against the windows and tucked the private offices in the middle," Holey indicates. "That keeps the vast interior light and airy. We've also removed the ceilings, let the mechanical show and painted them white to keep an open feel."

Walls curve organically throughout the space, especially in the lobby. "We cleaned up the lobby and added warmth with wood," Holey notes. The lobby also accentuates one of the region's best vistas of the San Francisco Bay and Oakland Bay Bridge, a feature ironically hidden in the old design.

Aside from inventing a new work model for KPIX, Holey also confronted less obvious challenges like staging construction to minimize disruption. ("Remodeling a 24-hour operation like this really separates the men from the boys," agrees Phillips.) To do this, Holey squeezed departments together so work could be completed section by section.

Another design solution stands as testament to the success of the project overall: During the long process, KPIX and

Holey saw four different general managers come and go. While each of these individuals had a distinctive personality ("one wanted his office in the middle of all the action, the other wanted to be tucked away from the fray," Phillips remembers), all four agreed that Holey's design was right for the future of KPIX.

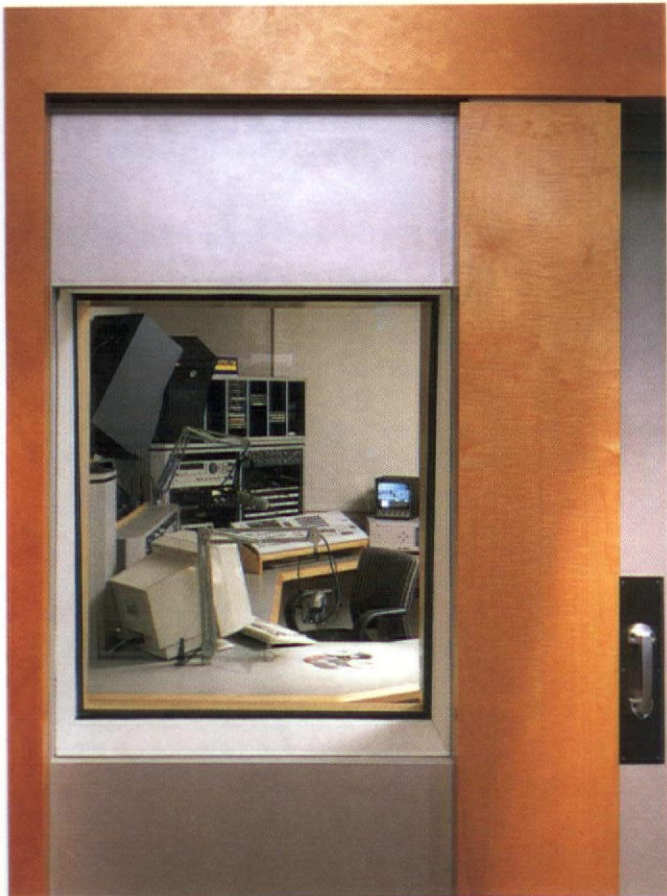
Apparently, employees still agree. With the new design up and running, the news room works better than ever, and is poised to integrate technology that hasn't even been invented yet. In perhaps the biggest compliment of all, a flash cam station has been installed so a correspondent can deliver a "Live from the News Room" report. Here viewers can glimpse the bustle of a busy news room juxtaposed with the serenity of Holey Associates' common sense design.

As veteran CBS News anchorman Walter Cronkite would say: That's the way it is. ◆



PROJECT SUMMARY: CBS/KPIX SAN FRANCISCO

Location: San Francisco, CA. **Total floor area:** 32,500. **Number of floors:** 1. **Total staff size:** 100. **Paint:** Pierano & Pierano. **Slate flooring:** Eurocal. **Wood veneer:** Mission Bell Manufacturing. **Carpet:** Lees. **Lighting:** Peerless. **Acoustic doors:** Industrial Acoustics. **Work stations:** Knoll. **Assignment desk:** custom by Holey Associates, fabricated by Mission Bell Manufacturing. **Plumbing fixtures:** American Standard. **Client:** CBS/KPIX San Francisco. **Architect:** Holey Associates; John E. Holey, Carl Bridgers, Joan Diengott, Gabrielle Saponara, Loandro Sensibile, Jeff Maugenest, Mary Joe Fiorella, Chris Wendl, Linda Herman. **Structural engineer:** Peter Culley Associates. **Mechanical and electrical engineer:** Baltes Valentino California (BVC). **General contractor:** A.S. Ferrari & Son. **Construction manager:** in-house, CBS/KPIX. **Lighting designer:** Luminæ Souter. **Acoustician:** Charles M. Salter Associates. **Furniture dealer:** Hogue and Assoc. **Photographers:** Chas McGrath, Chun Y Lai, Cesar.





Top-Rated

Why rugged explorers and serious athletes find themselves shopping on Chicago's posh Michigan Avenue at The North Face, designed by Gensler



You've got a week. A week between board meetings and sales calls, takeovers and tension headaches. But sleeping on the beach isn't your style. A week of freedom to you means a chance to push your body to its physical limit—you're headed for sub-zero temperatures for seven days of serious hiking, camping, climbing and skiing. However, unlike a beach vacation, challenging the elements means educating yourself about survival techniques, and having the right gear. Along with a great deal of respect for the power of Mother Nature, the gear you need includes a tent, a stove, climbing cables, gaiters, proper boots and socks, plastic toe heaters, a backpack, a zero degree sleeping bag, goggles, gloves, overmitts, hats, a jacket and pants, crampons, an ice ax, shovel, first aid kit, skis, maps, a compass... oh... and a cell phone wouldn't hurt either. And for you, only the highest quality materials will do, such as Gortex®, Cordura® nylon, silk and plenty of fleece. Although respect of the wilderness only comes with experience, two hours in The North Face store at 875 North Michigan Avenue in Chicago, designed by Gensler, should at least get you the gear you need to face the challenges of winter.

With nine retail stores and three factory outlets from the West Coast to Chicago, The North Face can help customers survive in any temperature and on any terrain, and can even arrange their entire expedition. According to Terrance Young, former North Face director of visual merchandising and store design, the 30-year-old, \$30-million company is the best name in outdoor wear and survival gear. "The North Face is top-rated in everything they make," says Young. "And there's no direct competition."

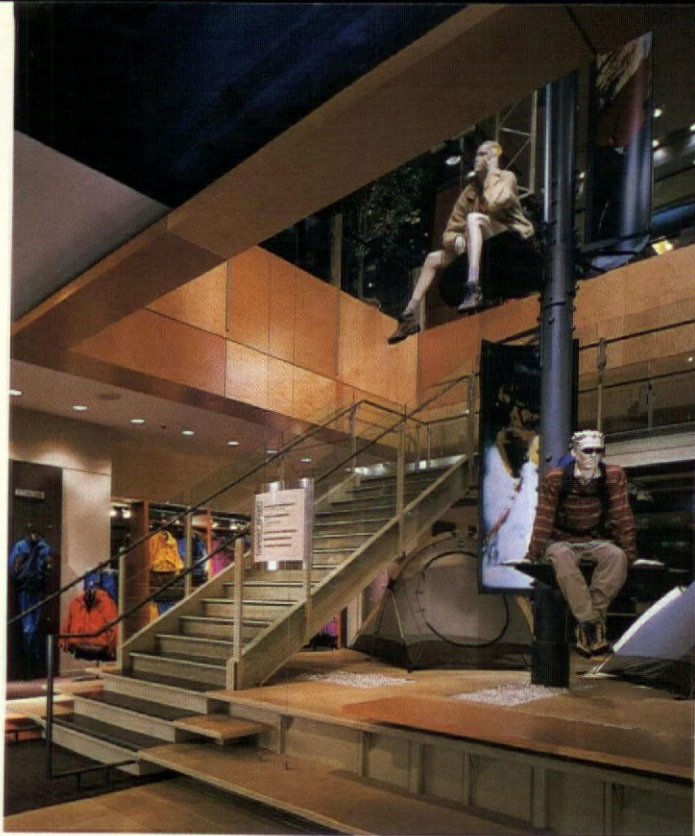
No competition? Unlike other outdoor gear and clothing distributors and manufacturers, The North Face is unflinchingly high-end. So, when the company chose Gensler from a short list of design competition finalists to create its 15,000-sq. ft. store along the Windy City's "Magnificent Mile," it wanted a store with balance and elegance—a showcase for its fine gear—and equal accessibility to both men and women shoppers.

The largest North Face of all (three times the size of the typical store) was located on Michigan Avenue to be near other fine shops and restaurants. "A little piece of Manhattan in the Midwest," is how the architects describe the neighborhood. However, the famous building that shelters the store, the 98-story John Hancock Tower, designed by Skidmore, Owings & Merrill in 1969, gave Gensler more than one challenge to overcome.

By Ingrid Whitehead



Climb every mountain: With three times the space of other North Face stores, the Chicago branch of the upscale retailer of outdoor wear and survival gear takes the concept of "entertainment in retail" to extremes. The store has samples of various terrain to test sleeping bags and tents, images of men and women engaged in outdoor sports (opposite) and even an experience zone with a functional climbing wall (above). The idea is to appeal to men and women alike.

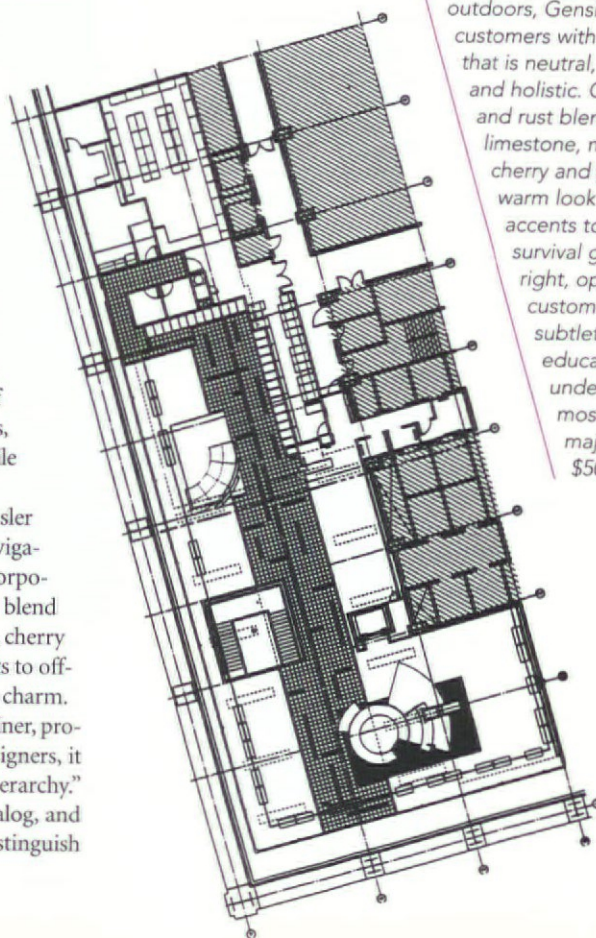


“John Hancock is an unfriendly site for a retail facility,” insists Jeff Henry, retail design director of Gensler. “It has an unusual structural system, a facade set back 40 ft. from the street and a second floor that is much larger than its first floor.” Turning the building’s drawbacks into assets meant that the Gensler project team had its work cut out. But armed with the results of audits taken on all existing stores regarding what worked and didn’t, as well as photos and videos of North Face-sponsored expeditions and sporting events for inspiration, design team members dug right in.

Keeping the design concept simple, they capitalized on the larger second story by creating a staircase in the middle of the store that uses signage, imagery and the “vernacular” of outdoor activities as elements of design. Tent fabrics, climbing rope in bright colors, steel cables and a climbing wall are included in the store’s presentation. Mannequins in sporting gear are strategically placed throughout, a diagonal structural beam that cuts across the front window view is covered with relief maps and a 17-ft. screen, much like those found on buses, shows passersby a storefront image of an outdoor scene while appearing invisible from the inside.

Without trying to recreate the great outdoors, Gensler wanted to develop an interior that was neutral, self-navigational and holistic. The company’s signature blue was incorporated into the ceiling, while colors such as butter and rust blend with materials like domestic limestone, maple, birch, teak, cherry and pear woods—a warm look with bright-colored accents to offset the technical survival gear. None of this hints at rustic charm.

“We didn’t want a woody look,” admits Michael Bodziner, project designer for Gensler. “And as architects and store designers, it was our responsibility to create the merchandise hierarchy.” Accordingly, the team zeroed in on The North Face’s catalog, and realized that the store needed a way for customers to distinguish one high-tech piece of gear from another.



Without trying to recreate the great outdoors, Gensler has surrounded customers with an environment that is neutral, self-navigational and holistic. Colors such as butter and rust blend with materials like limestone, maple, birch, teak, cherry and pear woods—a warm look with bright-colored accents to offset the technical survival gear (above left and right, opposite). The kind of customers who like these subtleties are a highly-educated bunch, both under 30 and over 40, mostly single and a majority making \$50,000+ a year.

For example, The North Face carries something like 50 to 60 different sleeping bags. But for the price tag, they are hard to tell apart at a distance. So Gensler divides the store into zones that are progressively broken down into smaller zones. Signage and graphics clearly label what's what, with seasonal images of those

inal when door alarms sound. "Adventure zones" have examples of different terrain for testing out sleeping bags and tents. And, of course, all gear has a lifetime warranty against defects.

Want to exercise your aerobic fantasies between business appointments in Chicago? Take a walk through this store next time you're in

Forget about rustic charm—North Face is about high performance gear

particular activities displayed throughout each zone. Also, men's and women's clothing are clearly zoned without appealing exclusively to men or women—customers are about 50/50 for men and women—and although the men's lines are deeper and broader, the company does not want to alienate its women customers.

"We really wanted our presentation to be equal," reports Young, "as the North Face is expanding its women's line. And we've put a lot of money into the fitting rooms, making them wider, using incandescent, overhead lighting, a bench in each room and a slightly angled mirror that floats on a black beam and is warmly lit from behind."

These guys obviously want their customers to be comfortable in the store. With such upscale clientele, who wouldn't? According to exit surveys conducted by the store, The North Face caters to a highly-educated bunch, both under 30 and over 40 (the store seems to lose the 30-something set to more familial, less rugged pastimes), most of them single and a majority making upwards of \$50,000 per year. Also, because North Face items are a popular fashion statement in such places as Germany and Japan, a high percentage of the Michigan Avenue customers are tourists.

What else is being done to keep The North Faces' customers and personnel happy in the City with the Big Shoulders? A centrally-located, circular cashwrap with lots of room to store items on hold has been built with flexibility in mind, including carpeted panels that can be moved if need be. Pads on the counter give off a soft beep to alert sales associates to hidden sensor tags—nobody wants to spend big bucks on a jacket and feel like a crim-

town. Gensler and The North Face have made indoor challenges look easy to showcase gear that makes outdoor challenges look fun. ♦

PROJECT SUMMARY: THE NORTH FACE

Location: Chicago, IL. **Total floor area:** 15,000 sq. ft. **No. of floors:** 2. **Typical floor size:** 7,500 sq. ft. **Wallcoverings:** Innovations in Wallcoverings, Boltawall, MOC. **Paint:** Sherwin Williams, Creslite. **Laminates:** Pionite, Laminart, Wilsonart. **Formica.** **Flooring:** Vetter Stone, Cold Springs Granite. **Carpet/carpet tile:** Shaw Commercial, Prince Street Technologies, Stratton. **Carpet fiber:** DuPont. **Lighting fixtures:** Lightolier. **Door hardware:** Forms & Surfaces. **Seating:** Knoll, ICF, Donghia. **Upholstery:** Unika Vaev. **Display fixtures:** B + N Industries, 555 Design Fabrication, Harry Allen, II, Mobius, Arête Climbing Systems. **Architectural woodworking and cabinetmaking:** Artek. **Signage:** Mobius. **Elevators:** Edgett Williams. **Plumbing fixtures:** American Standard. **Client:** The North Face; Thomas Goehring, director of retail; Terrance R. Young, visual merchandising and store design manager; Anne Haertle, merchandising manager; Brett C. Critchlow, graphic designer; Michael J. Shapiro, visual merchandising coordinator. **Architect/interior designer:** Gensler; Charles Kridler, principal; Jeff Henry, retail design director; Michael Bodzimer, project designer; Alex Sipkes, project manager; Cathy Krikorian, job captain; Kourosh Baradaran, project architect; Stephan Davis, project architect; John Bricker, graphics design director; Lisa van Zandt, graphic designer; Mark Sanders, graphic designer. **Structural engineer:** Structural Design Engineers. **Mechanical and electrical engineer:** Encon. **General contractor:** Fisher Development. **Construction manager:** Terry Munden. **Lighting designer:** Averback & Glasgow. **Photographer:** Jon Miller/Hedrich Blessing.



Say Cheese

What professional photographers would tell you about architecture and interior design photography—if you would only listen By Jack Hedrich

How do you freeze that moment in time when your original design concept and hours of project development are transformed into glorious architecture or interior design? You'll need photography—for self satisfaction, marketing efforts, client relationships, the prestige of the firm and more. To produce the photography you want, you'll also need a sensible approach to photography that considers appropriate timing, how to select a photographer, budgets and rights, the details of the assignment, getting published and what a designer and a photographer can expect of each other now and in the future.

Timing: Is it okay to delay for landscaping—but not for interiors?

Let's start with timing, which raises questions of exterior or interior views, calendar date and percentage of work completed. Exterior work should be delayed until a project is complete, including landscaping that is in place and growing. The calendar is also a factor, affecting such variables as the height and facing of the sun and the appearance of foliage and terrain. Do you want your project to evoke Christmas prints from Currier & Ives all year because you decide to shoot in December, when holiday decorations may fill the interiors?

Interior spaces, by contrast, are easily damaged art forms that can change visually as clients move in and inject personal preferences. If you can photograph a space before it is occupied but after everything is complete, including furniture and artwork, you and your photographer will have maximum flexibility, get better pictures and save time and money. If a job is not that far ahead, you'll have to cart in a truckload of art and accessories to get a finished appearance. Historically, most assignments are shot after spaces are occupied. Get your client's cooperation to take the best pictures.

Whatever you decide, never shoot a job early to meet a competition deadline. Judges always begin by eliminating some projects to refine the selection process, and you shouldn't make it easy to reject yours. Then, too, you will want to use the photography for several years. If the shots aren't right, you'll be reminded whenever you look at them, which won't be often. Good photography is expensive, so increase the odds that you're making a good investment.

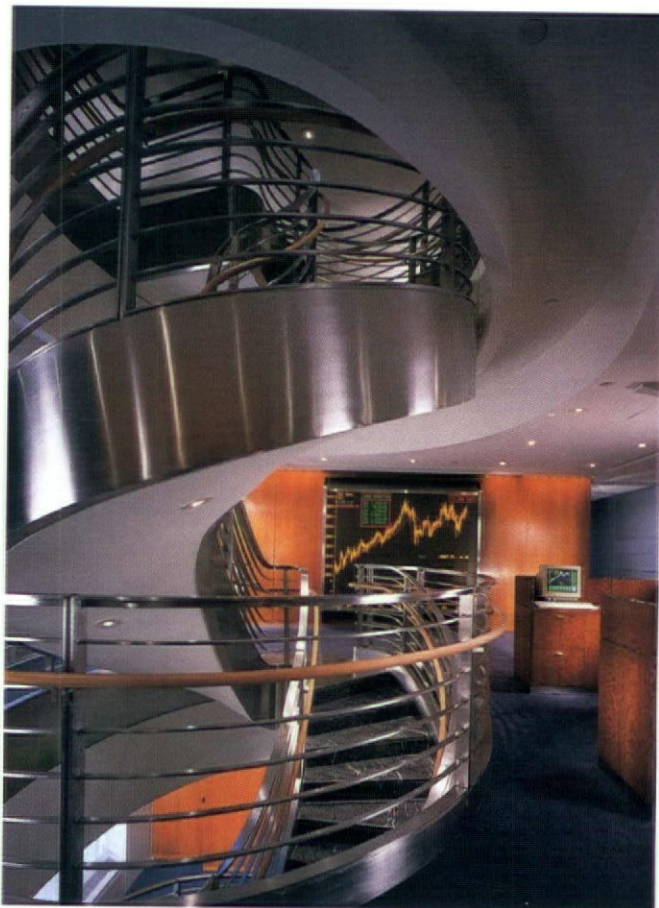
Selecting a photographer: Who sees design the way you do?

A capable photographer is often praised for making a design look better than it actually is. This isn't surprising. After all, we can select a specific vantage point from which to shoot and determine the amount of space to be included in the image, avoiding the confusing areas and emphasizing the best aspects of the design.

Is this desirable? Yes. Is this honest? Certainly, provided the design being pictured is authentic. Is making the best looking

photograph inevitable? No—and therein lies the challenge of finding the right photographer for you.

The "right" photographer is the person who, as nearly as possible, sees as you see. When you are properly paired, you can openly communicate what you want so that the photographer can more readily create the picture that favors your design. Since obtaining that good fit is not always easy, there are factors that make the task easier.



A tough shot was Chase Manhattan Bank, New York, designed by Skidmore, Owings & Merrill and photographed by Jon Miller, © Hedrich-Blessing. Each stairway reflection used a separate light—without overpowering the background (above).

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A good first step is to look at 20 pictures or so that the photographer thinks are his or her best. See if you agree, not only in content, but also in how the photographer treated the project. The right photographer will understand the design concepts you have in mind and will use lights, camera, film and intellect to produce a happy marriage of vision and craft to interpret your project. You won't always have consensus, but when you have mutual respect, you will find excitement in mutual creativity.

Budgets and rights: What do you want to do with photographs of your project?

What will professional photography cost you and what will you get for your money? Most professional photographers work on a day-rate or hourly fee plus the charges for film, processing, travel and living expenses. The copyright-use rights ceded to the architect or interior designer may also affect the charges. The exact mix can vary widely. Some photographers may use a lower hourly fee with higher charges for film and prints, others may have a surcharge on expenses, and a few may quote a single price for an assignment. If you want a guaranteed, bottom-line quotation, you'll have to stipulate the number of pictures and spell out every detail of what you want.

Never forget that by law the photographer owns the copyright to all of his or her images—unless the photographer works under a “work for hire” agreement, which is uncommon. No reproduction may be made or any copies produced without the written consent of the artist. For this reason, a photographer's charges will usually vary with your intended use.

You should ask that any quotation specifically state the rights you'll be granted. Typical rights cover “office use only,” letting you show prints in presentation and office display, or authorize you to produce your own photocopies or photographic prints, use the pictures for competitions or submit them for publication. Some photographers allow you to enlist other firms to jointly commission photography, while others insist that all participating firms make their own arrangements. Since there are as many interpretations of use-rights as there are photographers, ask for the details up front—and abide by them. In any event, photographic credit is mandatory with any reproduction unless otherwise agreed.

Decisions, decisions: Color or B/W, film or print, how many shots and what about the lighting?

Just as clients of architects and interior designers have many decisions to make at the start of a commission, so do designers before sending photographers on assignment. Some of the key choices cover color or black and white, film or print, how many shots and how lighting will be used. You can't afford everything, so make your choices carefully.

Every photographer has his or her preferred camera and medium. Since the highly adjustable view camera gives the photographer maximum flexibility to create visual effects, it's the most commonly used camera, generally in the 4 x 5 format. Positive color films (think of them as big slides) are usually the chosen medium, particularly in describing interiors where color is critical, even though these films are impermanent because their dye colors may fade or change with time. (An alternative is to shoot negative color film, from which color prints and positive films can be made.) The author's organization prefers to shoot original transparencies, the best medium for use by publications, which allow some retouching.

Regardless of the medium you want, the transparency you handle is very fragile and should be treated accordingly. Many

How many lights were needed to show the vast, dark interior (below) of Nike Town, Chicago, designed by Richard Elder and Gordon Thompson and photographed by Steve Hall, © Hedrich-Blessing? More than a dozen!



photographers like to hold the original for safekeeping as a result, and supply you duplicates instead. Check with your photographer to see if original film of equal quality to what he or she presents to you is being kept on file against loss or damage. If you maintain your own file, carefully store transparencies away from heat, moisture, light or dirt—always in clear plastic sleeves with copyright information attached for reference.

How many shots do you need of your project? The amount should be determined by the intended use. You will want to maximize coverage of your “best job ever,” of course. But be selective and make only the photographs you will need and use, because redundancy is expense.

Suppose a project features a well-designed lobby, but you have two or three pictures on file that show other good lobbies. You may forgo a lobby shot to focus on another space. (How many lobbies do you want to show at any one presentation?) The same can be said for building types.

It's understandable that you might become tired of using the same pictures over and over if you make frequent presentations. Nevertheless, resist the temptation to replace good images. Remember, the people to whom you present will probably be seeing them for the first time. The time to retire an image is when it becomes visibly dated.

Lighting technique illustrates this point as well. The philosophy and technique of photography has changed in recent years,

especially as it relates to interior work. Architectural photographers used their lights in the 1980s to illuminate entire spaces in a theatrical manner, with the highlights and shadows being as much a part of the picture as the subject. Today, photographers use more lights just to supplement the lighting intended by the designer rather than to create new lighting effects. As photographer Jon Miller notes, it takes a lot of lighting to make a picture look as if it is not lighted. Difficulties compound when we must contend with the vast number of light sources in use today.

Getting published: Will your project be seen in a publication?

For publication, you'll generally need more photography than you would for office use. All major areas of the design should be shown to interest an editor in an entire project. Before scheduling a photographer, however, evaluate your project against published work by other designers. Does your project have qualities that merit publication? If you have doubts, you might ask fellow designers or the photographer—though he or she shouldn't be cast as a critic.

If you decide your project is publishable, prioritize the publications where you'd like your work to appear. Study the last few issues to learn the sizes of the images and the layout of the cover. Your photographer can tell you if a shot can be made to suit the cover's layout.

What photographic format should you send to a publication? For color, since most magazine editors use transparencies for reproduction, that's what they like to see. For black and white images, use good glossy prints. Don't try to get an editor's atten-

tion by sending 35mm slides or Polaroids. Editors, like design competition judges, do rapid culling of the many projects they review every day. Many a strong job has gone unpublished simply because the pictures didn't catch an editor's eye.

What designer and photographer can expect now—and in the future—of each other

The Golden Rule applies for both parties in a photographic shoot. Of your photographer, you can expect promptness, functioning equipment, ability to listen, capability to interpret what's heard and timely delivery of finished product at agreed upon prices. You should also anticipate an agreeable attitude over differences of opinion.

From your photographer's viewpoint, keep in mind that time and talent are what we have to offer. Cooperation will maximize both, so be a partner in solving the problems and creating the pictures. One other vital point: Because interpreting architecture and interior design is a complicated process in which many decisions are made on the job site by the photographer and the designer, the person in the firm who must be satisfied with the photography should be present at the photo session—or at least walk through the site with a representative who will be present later.

What does the future hold? Electronics and photography are converging and will marry before too long. For now, making pictures with traditional film continues to be the most common practice, so I end this thesis at the door to the darkroom. ♦

Jack Hedrich is chairman emeritus of Hedrich-Blessing Ltd., Chicago.

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The Future Suddenly Arrives Why have

building management systems failed to live up to all the promises made by the prophets of "building intelligence"—until now? By James L. Standish and Kenneth Silver

Are building management systems (BMS) destined to remain a dream that never quite comes true? BMS have been around for a long time. Consequently, almost every new building, with the exception of most residences and some small facilities, now incorporates some sort of BMS to monitor and regulate mechanical and electrical functions. A typical BMS nowadays includes not only the endpoint devices—sensors, thermostats, variable air volume (VAV) box controllers, and the like—and a central monitoring station (a PC environment from which set-point adjustments are made and alarms monitored), but also an interposed series of "intelligent" data-gathering panels that can independently regulate temperature, air flow, and other functions on a zone-by-zone basis if communication with the central monitoring station is interrupted. The whole system is linked by a wiring infrastructure, and the network of devices, panels, and a central monitoring station communicates via a shared "bus" and communications protocol.

Over the years they've been in use, BMS with centralized controls have more than proved their usefulness. Theoretically, independent components might perform just as well as a BMS with centralized control. In practice, however, it takes a great deal of hard work to keep independent systems functionally tuned with one another.

To illustrate the point, let's draw an analogy with synchronized traffic lights. If the lights all function independently, the traffic department will have to send a technician to each location frequently to make sure every light works properly. On the other hand, if such a system is centrally monitored, trouble spots can be identified, problems can be diagnosed, adjustments for changing conditions can be made, and a repair-and-replacement schedule can be worked out from a single location—eliminating an enormous amount of legwork and vastly diminishing the chance that a light or series of lights will malfunction without warning.

A centralized BMS confers similar advantages. The system's functions can be modified without having to send a staff person out to every endpoint device, and the system can be programmed to provide extremely sensitive monitoring of temperature, humidity, computer power and other system characteristics that will give immediate warning when problems begin to develop. The resulting reduction in operations, maintenance and associated labor costs and the enhanced ability to foresee problems and thereby prevent disastrously expensive equipment failures are



among the inarguable advantages of a centralized BMS. Centralized systems can also coordinate diverse components in ways that freestanding systems cannot—for instance, by modifying how a system, as a whole, will behave after closing hours and on weekends and holidays.

System integration: Why are protocols still largely proprietary?

Despite benefits like these, it remains true that BMS have not, so far, lived up to all the promises made by the prophets of a new age of "building intelligence." The fact that the protocols that allow system components to "talk" to one another have largely remained proprietary has seriously impeded the implementation of flexibly networked systems that can incorporate products made by multiple manufacturers and that can be reliably controlled by third-party software. The persistence of proprietary protocols—years after the American Society of Heating, Refrigeration, and Air-conditioning Engineers (ASHRAE) developed and promulgated its nonproprietary BACnet—has had several repercussions.

For one, the integration of mechanical and electrical controls with other building functions (including elevator, lighting, and even some security and life-safety functions) has been spotty, at best. Many owners and managers have resisted purchasing the

multifunction integrated systems that are available because to do so would have locked them into a single vendor's product lines. This has seemed unwise for two related reasons: no single vendor produces the best products across the whole range of building systems, and allowing a single vendor to supply all components eliminates the option of competitive bidding on future repairs, replacements, and expansions.

Similarly, many owners and managers of existing buildings with traditional pneumatic controls have shied away from upgrades to electronic building management systems because of the sometimes unacceptably high initial installation costs involved. It doesn't help that the relatively low modularity of proprietary systems requires an all-or-nothing approach. A gradual, incremental changeover to electronic systems funded through ordinary operating budgets—a strategy for avoiding a deep dent in the capital budget in any single year—simply isn't possible here.

Enter BACnet-compliant chip sets: Why are these little brains so irresistible?

In 1997, however, there is good reason to be cautiously optimistic that these limitations may be lifting. Until now, manufacturers of BMS and other building systems haven't felt much pressure to adopt universal, nonproprietary protocols. After all, the pace of change in building electronics has been much slower than that in office electronics, and the building electronics field has not witnessed the advent of any "killer app" to force them to make their products compatible. Retaining a proprietary approach seemed, until very recently, to ensure long-term market viability.

Interestingly, the change we're now witnessing slipped in through the back door. Over the past few years, some of the smaller building automation vendors have started to incorporate into their products the intelligent, BACnet-compliant chip sets designed by the Echelon Corporation (under the Echelon-run LONmark multivendor certification program) and manufactured by, among others, Toshiba and Motorola. The versatility and low cost of these little electronic brains have proved difficult to resist, and, very recently, some of the larger manufacturers including Honeywell have begun to follow suit—some in a partial, others in a wholesale way (Honeywell's entire new product line is now LONmark-based).

Although building automation systems in which all components are made by a single vendor are likely to continue their domination in the near future, the long-term implications of widespread adoption of standards-compliant chip sets are nothing short of revolutionary. To occur, however, that revolution will require several catalysts: an order-of-magnitude drop in the price of the standards-based chip sets from a current cost of \$10 to \$12 per unit to, say, \$1 to \$2; the development and dissemination of third-party software programs that exploit the compatibility of devices manufactured by different vendors; and, probably, a group of influential facility managers and consulting engineers determined to make multivendor systems work.

The BMS payoff: What will systems say when they start talking together?

When all these factors do finally come together, the current trend toward decentralization of building automation functions will be accelerated. Smart endpoint devices—from temperature sensors to lighting controls—are already able to function more or

less autonomously, without the intervention of data-gathering panels. But the advent of standards-compliant "peer-to-peer" devices will allow devices that control all sorts of disparate functions to be "strung together" on *extremely* free-form low-voltage networks that can utilize virtually any sort of cabling architecture.

It's true that a limited number of building functions such as video transmission, including closed-circuit TV for security systems, will continue to require their own dedicated infrastructure. And many fire safety codes are likely to continue to mandate a separate infrastructure for fire-alarm and fire-suppression systems. Otherwise, the only likely restriction on the numbers and kinds of devices connected along a single loop of the network will be the total data rate that that loop is capable of carrying. Because many kinds of building automation devices have low data rates, a single loop might potentially serve many individual devices.

This transformation in the way building automation networks are conceived and structured could have far-ranging impact on the way buildings work. For one thing, the degree of interactivity that can be achieved among formerly unrelated systems will be greatly heightened. Until now, the long-promised "desktop nirvana" of interactive microenvironmental control has been mostly a dream—blocked by incompatible systems and prohibitive cost.

When it's possible for *individual* lighting and HVAC controls to talk directly to one another, the degree of comfort control that individual employees can exert at their own work stations will be greatly enhanced. Operations and maintenance procedures, too, are sure to become more flexible with free-form networks—in which, at least potentially, an entire system could be monitored and reprogrammed from any point on any of the network's loops. Similarly, the need to designate a single PC dedicated to system administration would disappear.

Most important, the appearance of standards-compliant, "peer-to-peer" devices across the whole spectrum of building functions will also permit upgrades to be performed gradually, without requiring major capital expenditures. In addition, the healthy competition ensuing from the widespread adoption of standard protocols will probably impose downward pressure on the prices of system components. Vendors should also be inspired to design and market software that enhances interactivity.

The specifically architectural consequences of these advances are harder to predict, though it's possible to hazard a few guesses. The elimination of data-gathering panels—which would be replaced, where necessary, by simpler "routers" linking a network's loops—and the ability to link multiple functions on a single network might reduce the total amount of space in a facility that must be given over to BMS infrastructure. The advent of individualized control of overhead lights will certainly influence designers' approach to lighting office environments.

Will the inevitable fall in prices of sophisticated endpoint devices lead to their proliferation? Undoubtedly. Though more devices of different kinds might sound like a nightmare for architects and interior designers, it's important to realize that the free-form networks connecting these devices will also give designers the freedom to locate and configure these devices that they don't have now. In the best of all possible worlds, they may even inspire designers to find new ways to minimize the growing clutter of indispensable objects in the visual environment. ♦

James L. Standish, P.E., is a principal and Kenneth Silver is a senior associate of Flack + Kurtz Consulting Engineers, LLP, New York.

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Joel Berman Glass Studios	9	13			

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PRoDUCT iNDEX

Manufacturer	Page	Manufacturer	Page
Advent Lighting	19	Lamin-Art	17
AGI Industries	16	LAM Lighting Systems	19
Antoine Proulx	17	Leucos USA	19
Architectural Lighting Systems	18	Lightolier	18
Bradford Stewart & Co.	16	Luceplan USA Inc.	19
d'ac Lighting	18	Luxo Corporation	20
Durkan Patterned Carpet	16	Matteograssi	17
Eco-sTuff!	24	New Metal Crafts	20
Endura Flooring	17	Pindler and Pindler, Inc.	16
Flos	20	Pollack & Associates	22
Forms + Surfaces	26	Shaw Contract Group	17
ICF Group	16	SPI Lighting Systems	19
Itre USA, Inc.	18	Visa Lighting	20

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STILL FRIENDS • *Billy Lawrence*

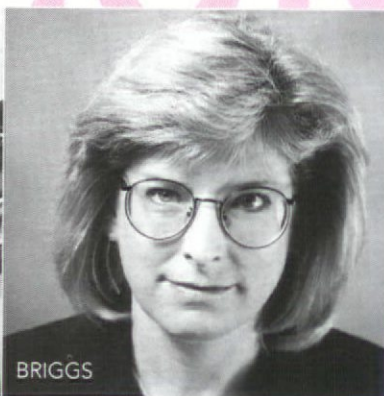
Did you spot the future architect disguised as a high school oboist in the Corpus Christi (Texas) Orchestra? Billy Lawrence, a partner in Alamo Architects, San Antonio, would have had trouble too. "I studied music for years," he admits. "I thought I'd be an English major—until I realized I couldn't see myself teaching forever." Then a friend assured him architecture at U. of Texas, Austin was "not all math." "Before long I was hooked," Lawrence recalls. "My high school years were rough, but college was great."

Little did he know that his friends at UT's School of Architecture, Irby Hightower, Mike Lanford and Mike McGlone, would still be with him at Alamo Architects, founded in 1984. After graduation, Lawrence and friends sought their fortunes in New York. When each found himself struggling to pay rent, they shared quarters. "We threw barbecues on the rooftops of Brooklyn Heights," Lawrence says fondly.

When a professor needed help on a project in San Antonio, Lawrence and friends rushed back—only to see the job fall through. "What do you do with no job, money or contacts?" Lawrence says. "We started a scrappy little firm." They've been busy ever since, creating award-winning stores, restaurants and more.



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Does the practice leave Lawrence time for his wife, a graphic designer, their four-year-old son and the family dog? "Alamo is a small, hands-on firm," he notes, "but you've got to find time for family, gardening and swimming." And barbecue, Billy—haven't you got rooftops in San Antonio?

CAPITAL DESIGNER • *Holly Briggs*

What's left after interning on Capitol Hill? For architect and interior designer Holly Briggs, plenty. She left politics behind 19 years ago for a career in design, and the campaign has paid off. A principal of the Washington D.C.-based architectural, interiors and engineering firm Ai since December 1996, and a staff member since 1991, Briggs enjoys the pace of interior design.

"Understanding corporate cultures and defining them interests me," admits Briggs. Her current project, helping to define a corporate culture for fast-growing America Online, can't be easy. But Briggs and the Ai staff have already completed three projects for AOL, and are currently creating its 1.2-million-sq. ft. campus near Dulles Airport. Other projects include headquarters for Federal Deposit Insurance Corporation, Freddie Mac, CIGNA and TRW—plus facilities for the U.S. Institute of Peace.

And in your spare time, Holly? "We're dealing with so many diverse clients," says Briggs, "that I only have limited time for hobbies." Briggs does admit to occasionally taking time out for sailing on the Chesapeake Bay—only a short jaunt from her century-old house in Bethesda, Md. Sounds like a designer with a solid constitution!

INTO THE GARAGE • *Peter Glass*

You never know—a Herman Miller brochure can change a boy's life. It did for designer Peter Glass when he was a youth. "I think it was those beautiful shapes that sparked my desire to design," explains Glass, whose client list today includes Herman Miller, American Seating, Davis, Geiger Brickel, EOC, Paoli and Virco. He has devoted himself to design ever since.

Herman Miller would figure in Glass's career more than once. Anxious to work after earning a BS from Cal. Poly. State U. and studying at Art Center College of Design for two more years, Glass joined Don Chadwick and Associates. "At Don Chadwick, we had a driving passion for perfection that was modeled after Charles Eames's studio," he says. This passion produced the Equa chair and Ethospace system for Herman Miller and the Evo chair for American Seating—after which Glass went to work for Herman Miller in 1983, returned to Don Chadwick in 1984 and then started Peter Glass Design.

Glass spends his free time mostly at home in the Napa Valley with his wife and two young boys, taking family hiking trips to the Sierras or picnicking in the nearby vineyards. Glass works out of his home, with his garage serving as his prototype studio. "It seems natural to

blend your homelife with your work," explains the designer—in yet another tribute to the economic power of the Golden State's garages.

DRIVE, HE SAID • *William Jay Hartman*

Bill Hartman's "defection" last year from Smith Hinchman & Grylls, Detroit's largest design firm, to become director of design for Gensler's fledgling office there caused quite a stir. But he's invigorated about managing Motown's re-renaissance at GM's "Ren Cen" with Gensler's resources behind him. "Corporate clients here are bigger than many countries," says Hartman. "My job is to introduce the firm to this community."

Gensler has tapped a respected talent to grow its Detroit office. Work with Gunnar Birkerts and SHG has yielded Hartman many accolades, including the NEA Presidential Design Achievement Award (1995) and the AIA Michigan chapter's Young Architect Award (1996). His projects, such as Domino's Tower, Ann Arbor, Mich., and Focus: HOPE Center for Advanced Technologies, Detroit, speak for themselves. "Awards are just the byproducts of hard-ass design work," he insists.

Hartman is particularly passionate about local matters—he's Michigan born and received his degrees in architecture from U. of Michigan—and actively supports the local arts community as a board member of the Detroit Institute of Arts. "Architecture is a tool to address social issues," he emphasizes. What better way to ensure the revival of a city like Detroit than to have someone like Bill as an architect—or designated driver—of its future?